FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 208 No. 10 NEW YORK, WEDNESDAY, NOVEMBER 6, 1957 PRICE 25 CENTS

HORROR PIX IN GLOBAL CLICKS

NBC-TV Seeks To Avert Camera Chaos As Deadline Nears in Union Hassle

Virtually the entire battery of NBC labor lawyers is working against a deadline of midnight tomorrow (Thurs.) to straighten out a jurisdictional dispute between the Radio & Television Directors Guild and the National Assn. of Broadcast Engineers & Technicians. If the network, which has ben working intensively on the problem since Saturday (2) afternoon, fails to mediate the differences between the two unions by that time, the unresolved situation is expected to deteriorate into another phase of wobbly camera shots, sudden intrusions by voices on the studio intercom system and the loss of whole segments of network programming.

Fight between RTDG, which represents tv program directors, and NABET, union for technical directors and cameramen at NBC, exploded last Friday (1) and allegedly accounted for the disruption of several NBC tv stanzas on Friday, Saturday and, again, on Sunday, when the temporary truce was supposedly in effect.

RTDG last Friday exercised for the first time the right of its directors to talk, without the help of a third party, to network cameramen during unrehearsed tv shows. Right also extended to direct gab between program directors and

(Continued on page 79)

Kaiser, Todd & Weaver's New Show Biz Venture; Aluminum Theatre Domes

Henry J. Kaiser, Mike Todd and Sylvester L. (Pat) Weaver Jr. have joined forces in a new enterprise, the building of revolutionary aluminum domes for big screen film specs, stage and concert entertainment, and all types of auditorium events.

Enterprise grew out of the premiere of "Around the World in 80 Days" in the Kaiser Aluminum Dome at the Hawaiian Village Hotel vacation centre. Together, in Honolulu, they organized the new firm on an equal partnership basis. The first project will be to design and build a pilot dome as a forerunner of multi-purpose auditorium theatres that can be erected throughout the U.S. and the world.

Weaver, former prez of NBC, was named president and managing director of the new enterprise. New post will not affect other Weaver enterprises, his Program Service, or his other duties with Kaiser—he is radio and tv director of Kaiser Industries.

The first prototype dome in Hawaii, designed and built by Kaiser Aluminum & Chemical Corp., was erected in only 20 working hours, at a structural erected cost of about $4 per square foot. It seats up to 2,000 persons, is 49½ feet high, 145 feet in diameter and puts 16,500 square feet under cover.

TV's Goodson & Todman Buying R.I. Newspaper

Television production company of Mark Goodson & Bill Todman is on the verge of entering the newspaper field. Deal for purchase of the Pawtucket (R. I.) Times, with assets rated at $3,000,000, is near conclusion, through Allen Kander brokerage.

G-T and a few associates are seeking 100% ownership of the paper, the only daily in Pawtucket. They will not settle for less than 80% ownership of the 90-year-old newspaper, with Goodson & Todman, apart from fellow investors, taking at least 50% ownership.

Lerner & Loewe Dicker Cap Gain Setup for 'Lady'

Frederick Loewe and Alan Jay Lerner, authors of "My Fair Lady," who own 30% of the show between them, are working out a "multimillion dollar capital gains" deal with Columbia Broadcasting System, which financed the legit musical for $350,000 and owns 40% of it.

The CBS takeover of all property rights will afford the authors an opportunity to "keep some of the loot" which, otherwise, as now constituted, is straight income, and taxable in the highest brackets. For example, among other unexpected windfalls, in this day and age of meagre sheet music sales, the authors received some $40,000 in revenue from music and score sales alone, in addition to mechanicals and kindred income.

Producer Herman Levin, who sold 20% of his 30% ownership to an investor in Philadelphia for around $400,000, is reported not having qualms about it because he already declared himself that "this is the first time I ever got $325,000 all in one lump sum which I can keep."

Disney May Produce, Kaye M.C. Oscarcast

Walt Disney may produce this year's Academy Awards presentation over NBC which, for the first time, is being underwritten by the industry instead of its former General Motors (Oldsmobile) sponsorship. Working with Disney would be trained video producers.

Danny Kaye is up as the emcee, with auxiliary conferenciers to punctuate the proceedings, instead of the one-man master of ceremonies as heretofore.

TEENAGERS KEY CHILLERS' B.O.

The success of "Curse of Frankenstein," the British entry recently released in U. S. by Warner Bros., has quickened the horror film cycle in foreign lands. Almost every major U. S. film company has contracted for the delivery of one or more horror films for distribution in the international market. These pictures, it has been discovered, have a global appeal and have the ability to rack up tall coin in almost every sector of the world.

The horror-pix appeal even extends to television. Columbia's Screen Gems subsid has had a solid success with its package of 52 Universal oldies, selling them to 70 stations in a matter of weeks, and there are at least four new shocker series in the works for next fall.

Unique aspect of the current cycle is that one production company, Britain's Hammer Film Productions, has emerged as the foremost supplier of the eerie films. Hammer, headed by a father and son team, James and Michael Carreras, have or have had deals to produce horror films for United Artists, Columbia, Universal, 20th-Fox, Paramount and Warner Bros.

Carreras admits frankly that the pictures were made for teenage audiences. "That's the only market that exists today," he said. He attributed the success to his company's films to the fact that they

(Continued on page 19)

Telemeter Eyes B'way Legit As Well As Films

In the first such pitch directly and exclusively aimed at the legit field, International Telemeter has set a demonstration of its home toll television system for 75 stage producers in New York next Tuesday (12). Demonstration is to be conducted by Paul MacNamara, Telemeter v.p., in collaboration with the League of N. Y. Theatres.

Intention, as stated by Paramount Pictures, which controls Telemeter, is to convince the round actor impresarios that home toll represents a way of reaching greatly-multiplied audiences. Key angle, of course, is that the home viewers would pay, along with the pew occupants.

Meanwhile, demonstrations of Telemeter will be given concurrent with the Theatre Owners of America convention at the Americana Hotel, Miami Beach, Nov. 20-23. Par is taking over a suite at the inn for the showings as well as an exhibition booth on the floor of the TOA trade show.

By Opposing Toll-TV Now Are Webs Killing Off Possible Golden Goose?

Washington, Nov. 5.

Will the television broadcasting industry be committing suicide if it succeeds, through legislation, in stopping the Federal Communications Commission order authorizing a three-year trial run of subscription tv?

This question is being asked here in the light of what is considered a realistic appraisal of the Bartlesville experiment and its bearing on future developments in wire or closed circuit feevee.

This appraisal, which assumes that film exhibitors and other operators will soon move into the wire field, indicates that closed circuit tollvision will give free tv plenty of competition, that costs of wire installation will not prove prohibitive (and might be met in a variety of ways), and that wire operators may be able to sew up the most important source of subscription programs — Hollywood product.

Bartlesville, it's felt here, is only scratching the surface of its potential and may well be pulling its punches. With three channels available, it's being asked, what's to prevent an operator from using one of them for public service and another for sponsored programs, while devoting the third for feevee shows?

Carrying the Bartlesville system to hundreds of cities, large and small, and particularly to one-station and two-station markets, it can be seen that the number of program services which can be supplied to most communities via

(Continued on page 19)

Parents Sue on Horror Pix After Boy, 9, Dies

Chicago, Nov. 5.

Family of a nine-year-old boy who died of a ruptured artery in a theatre lobby here recently is suing the theatre and a film distrib for admitting children to horror pix. Suit blamed the death on fright.

Attorney David Reiff is asking $25,000 for the parents of the boy, Stewart Cohan, from Essaness Associates, owners of the Lake Theatre, and from United Artists Corp., distributors of "Black Sleep" and "Creeping Unknown," the chillers involved. Suit argues that films should have been designated "adults only" and charges defendants with "negative maliciousness" in showing the reels to juves.

'See It Soon On TV' Misconception Is Murder for B.O.

Apropos of the recent film trade attention to the public expectation that all theatrical releases will soon be on television; market researcher Albert E. Sindlinger has made known a report prepared for a client, showing that 36,000,000 potential theatre admissions were lost in the United States during July because of this misconception.

Of all persons who said they had considered attending a theatre during that month, Sindlinger's sample analysis showed that 22% stayed away because they anticipated that the pictures in local theatres could be caught not too much later on their home screens. This measures out to 36,000,000 lost ticket sales.

The public has been educated to

(Continued on page 79)

Big Disk LP Salute On Irving Berlin's 50th

The record industry is giving Irving Berlin a big LP salute to commemorate his 50th anni as a cleffer. Already in the groove are packages from Epic (Jay Blackton), RCA Victor (Reg Owen), Dot (Pat Boone), Mercury (Sarah Vaughan-Billy Eckstine) and Joe Bushkin (Capitol). Also in the works is a Berlin roundup for Ella Fitzgerald on the Verve label.

On the pop front, Berlin is riding with "Sayonara," title song of the Warner Bros. pic, and "I Keep Running Away From You." RCA Victor has the film's soundtrack

(Continued on page 63)

Godfrey Firing Again; Hits Air Censorship, 'Power, Politics and Ike'

San Francisco, Nov. 5.

Arthur Godfrey is operating on radio and tv under what he calls "a self-imposed censorship."

He says "a while back" he decided he couldn't say anything about his favorite crusade, a bigger, stronger, better-paid Air Force, because the radio and tv nets are "caught in the switches" of power politics in Washington, D. C.

Godfrey broadcast from Frisco last week and last Thursday (31) spoke about the Air Force to 500 persons at a combined lunch meeting of the Commonwealth Club, the Frisco Chamber of Commerce, the Down Town Assn. and the Air Force Assn.

Chatting with newsmen, Godfrey launched into an impassioned global diagnosis which included a fervent plea for the Air Force's Strategic Air Command. He said that as a result of his global thinking he is no longer welcome at the

(Continued on page 70)

Continual Changes In Copyright Values Affect All Show Biz

The continual change taking place in show business is putting an added emphasis on the proper drafting of contracts. That was the point driven home by attorney Herbert T. Silverberg in an address at the California Copyright Conference on the Coast last week.

Silverberg's speech, "Rights of Authors, Composers and Performers In Television and Motion Pictures To Which They Contribute," stressed the point that "we don't know how they're going to show pictures in the future" and that a way should be found to develop property rights in a performance work. Also to be ironed out, he said, is publicity rights as related to "invasion of privacy." Question of whether a showing in another medium than originally contracted constitutes an "invasion of privacy" and "publicity rights"is one of the newer problems confronting the courts in the changing show business scene.

The attorney also stressed the importance of international agreement on who owns the copyright of a picture. "If only for expediency," Silverberg said, "only one man should own the copyright and that man is the producer." The U.S. goes along with this concept but in France, for example, directors, writers and sometimes performers get into the copyright ownership act.

As far as the recording business is concerned, Silverberg said that the area of law covering phonograph records is still in confusion. He pointed out that the courts have gone both ways in trying to establish whether a phonograph is a publication. Fact that a disk still can't be copyrighted will eventually have to be straightened out by a new approach from the courts.

There's a trend in the law, Silverberg pointed out, that's in keeping with the shifting show biz patterns. In the past judges used to take a case and decide it on the law. Now, however, the judges are trying to decide who is right and then find a legal justification for their view.

The address was attended by a show biz cross-section including representatives of the film, radio, tv, and recording industries.

Radio Moscow Raps Cleve. Scribe For Goof Answers To USSR's 40th Anni Quiz

Cleveland, Nov. 5.

Radio Moscow blamed Cleveland Press radio-tv columnist Jim Frankel with upsetting the big Soviet 40th anniversary quiz contest.

Frankel, who printed the answers to Radio Moscow's quiz, was charged with having goofed when he said the last registered case of unemployment in the Soviet Union

(Continued on page 79)

Orson Welles' Own 'Quixote' Jumps Todd

Hollywood, Nov. 5.

Orson Welles has virtually completed a secret "Don Quixote" film project and may have it in release before Mike Todd even begins casting his much advertised film version of the classic.

Welles' version will be presented first on CBS-TV as a spectacular and will be released theatrically later. He has been working on it for some months and wrote and directed the film in addition to starring in it with Patty McCormack.

CBS helped provide financing in return for getting the rights to show it first as a spec.

See Venice Fest Rules More Rigid

Rome, Oct. 29.

Regulations for next year's Venice Film Festival likely will see a return to the more rigid selection system, first adopted for the 1956 event. This is the unofficial view here following a meeting of the festival organization committee, which has forwarded a proposed set of regulations concerning the 1958 fest for approval by FIAPF, the International Producers Association, at its next meeting in Paris, Nov. 13.

Though the extent of the changes asked for was not disclosed, it's felt

(Continued on page 79)

Satchmo's B.O. in B.A. & Yogi Berra's Mask

Louis Armstrong, who needs several bodyguards during his present South American tour to protect him from overzealous fans, has wired his manager Joe Glaser, head of Associated Booking Corp., for some added protective measures while going to and from the theatre in Buenos Aires.

Glaser, known as the unofficial manager of the N. Y. Yankees, was asked by Armstrong to send one of Yogi Berra's catcher's masks "to protect his chops."

Armstrong is one of the biggest hits of any of the American jazz performers to play that country. Tour has already been extended an additional week, and there will probably be more extensions if some U. S. dates can be juggled.

London Trades' Merger

London, Nov. 5.

Britain's two daily film trades, the Daily Film Renter and the Cinema, are to amalgamate as from next Monday (11) under the title The Daily Cinema. Sam Harris, chairman of the Cinema, will be editor-in-chief, and Bernard Charman, editor of the Renter, will hold a similar job in the new paper. C. H. B. Williamson and R. Vernon Beste will be associate editors.

According to an official announce last week, the amalgamation has been made necessary by conditions in the industry and neither paper would have been able to continue without a substantial increase in rates, both for advertising and subscriptions.

Examine Catholics' Conscience About Race Prejudice

An examination of conscience on racial tolerance for Catholics, prepared by Monsignor Carl P. Hensler and printed in the weekly bulletin of St. George's Church in Pittsburgh, asked as one of five points, "Would you patronize hotels, restaurants, theatres and places of amusement that refused admittance to Negroes simply because of their color?"

The National Catholic Conference News Service, in a story on the "questionnaire," reported that Monsignor Hensler also inquired: "What would you do if a respectable Negro family bought or rented the house next to yours? Would you object to them moving in?"

He likewise asked "Would you rather miss Mass on Sunday than go to a church the parishioners of which are colored?" "Would you receive Holy Communion from a Negro priest?" "Would you go to Confession to him?"

Monsignor Hensler called white supremacy "pure myth" from both the religious and scientific viewpoints"; said the Negro, in the North and in the South, has been the victim of discriminatory treatment "to keep him in his place?"

E. Germany Bans All Yank Show Biz; Party Meeting Gets Warning

Frankfurt, Nov. 5.

Influences of the Western (U. S., that is) "enemy" in show biz, including tele, radio, light music, popular jazz records, music publishing and the theatre are all being banned as part of a new culture purge in East Germany, according to reports. East German government is tightening its controls over intellectuals, with new demands that the people under Russian domination stay away from American influences in the field of entertainment. The Communist Party just ended a two-day conference in East Berlin with over 1,000 cultural leaders present. And the party orders were to end "Western influences" in the field of entertainment.

Recently, East German radio stations had been playing popular

(Continued on page 70)

Ambassador's Takeover By Webb & Knapp Jan. 1

The $10,750,000 takeover by William Zeckendorf's Webb & Knapp of the Hotel Ambassador, on New York's Park Ave., is slated for Jan. 1, when the sum total, less a $500,000 advance, is due. There is a 60-day grace period post—Jan. 1.

There have been reports, unverified, that Zeckendorf is dickering for Max Blouet, w.k. international host at the Hotel George V, Paris, to come to New York and operate the Ambassador.

See Bing's Darling

Los Angeles, Nov. 5.

Marquee at the RKO Hillstreet Theatre is cued to the headlines.

It reads "Mrs. Bing Crosby—Kathryn Grant—in' 'Operation Madball.'"

Cagney Urges Film Vets Curtail Prods., Give Youngsters a Chance

De Mille Feted Like Statesman in Berlin

Berlin, Oct. 29.

Paramount's vet producer-director Cecil B. DeMille, currently in Europe for "10 Commandments," came to Germany for four days and was honored as if he were a top-rank international statesman. In Kronberg (West Germany), he was received by Federal Chancellor Konrad Adenauer. He was the first international picture personality to be granted a private audience by the German statesman.

DeMille was received by the new Lord Mayor here. A few hours later, the German League for Human Rights gave a gala reception for him when he was made honorary member.

Jabs TV as Biz Of Hitch-Hikers

San Francisco, Nov. 5.

"Television is an industry of hitch-hikers, carbon copyists and brain-pickers," 20th-Fox producer Jerry Wald told an audience of 200 at the San Francisco Press Club last Friday (1) night.

In a humorous but cutting attack on video, Wald accused television workers of having "no courage of their own, of being victims of the men in the empty gray flannel suits."

He defined TV as "the place where you see the pictures you've been trying to avoid for years."

By contrast, he said the film industry has "learned the hard way" that "the public doesn't know what it wants so you give the public what you want." This, he said, is the films's greatest strength.

"The public prefers seeing a bad picture for nothing at home than going out to pay to see a bad film.

"The problem is to get away from the assembly-belt proluct . . . I once had a teacher who advocated, 'Always write a masterpiece. There's always a market for them.'"

Sinatra Stars Sinatra

Hollywood, Nov. 5.

Frank Sinatra will star in an indie film to be made under the banner of Frank Sinatra Productions at Warners late next year. Property has not yet been selected.

Sinatra's next film assignment is "Kings Go Forth," Frank Ross production for United Artists release, in which he co-stars with Tony Curtis and Natalie Wood.

James Cagney warned performers "in my age bracket to stop kidding themselves" and to give young actors a chance to advance in the film industry. He particularly cautioned his "age group" to avoid over-exposure and to limit their screen appearances to perhaps two pictures a year.

Noting the changes that have taken place in the industry—from the contract days when studios made 50 to 60 pictures annually to the present-day freelance status—Cagney related that he was carefully rationing his screen appearances to two a year. Television and legit have been ruled out by the veteran actor. "I'm too old to have to go to theatre every night for a long run. It's just too tough for me at this stage." In addition, he said it would be unfair for him to sign up for a play and then, if it's a hit, to decide to leave after a short run.

Cagney, who earlier this year appeared as Lon Chaney in Universal's "Man of a Thousand Faces," is currently working on location in N. Y. for another U film, "Never Steal Anything Small." Latter is based on the Maxwell Anderson play, "The Devil's Hornpipe," which tells the story of a crooked labor boss. Locations are being filmed on the Brooklyn waterfront.

Unusual aspect of "Never Steal Anything Small" is that the crooked labor boss, played by Cagney, takes over complete control of the waterfront by singing his way to labor ezardom. This is the first time in seven years that Cagney has sung on the screen. Last time was in "The West Point Story." He has eight numbers, all told, in-

(Continued on page 79)

Film Theatres May Pull Blackout March 26 For Oscar Awards Telecast

In a dramatic move without precedent, America's film-theatres will take a holiday on the night of March 26 if plans now in the talk stage materialize. As originated on the Coast and already informally endorsed by some exhibitors in New York, the proposal calls for the shuttering of theatres across the country during the period of the Academy Awards television program.

Author of the idea is obscure; it somehow was advanced at a recent meeting of prominent filmites on the Coast and, instead of immediate brush usually given radical suggestions, was greeted with surprising enthusiasm.

Those upbeating the project envision darkening theatres with lighted marquees, latter suggesting that the public catch the tv'er at home. Hope, of course, is to build the greatest audience ever for the Oscar telecast which, under film industry sponsorship for the first

(Continued on page 79)

11/6

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 Number 10

INDEX

Bills	70	Night Club Reviews	69
Chatter	78	Obituaries	79
Film Reviews	6	Pictures	3
House Reviews	70	Radio	21
Inside Legit	72	Radio Reviews	54
Inside Music	59	Record Reviews	58
Inside Radio-TV	52	Frank Scully	77
Vaudeville	68	Television	21
International	11	Television Reviews	32
Legitime	71	TV Films	28
Literati	77	Unit Reviews	68
Music	57	Vaudeville	65
New Acts	70	Wall Street	

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

'GIMMICKS' DID WELL IN 1957

Hazards In 'Blockbusting'

Are the companies overstressing attention to their big budgeters and neglecting the in-betweeners, or are the top films suffering precisely because the push is spread too thinly on all releases?

Distribution execs, long concerned with that question, say both things are true, though it depends on the company. Ultimate determining factor of course is the distrib's view of the market and the state of his release sked.

Some execs feel that the industry on the overall is too anxious to make a go of the multi-million dollar items which, if they flop, involve painful losses. Thus, time and energy is poured primarily into these top budgeters and the lesser productions are allowed to fend for themselves, supported by the normal exertions at the sales and ad-pub end.

Some argue that this possibility logical but unequal distribution of efforts costs the industry millions in revenue annually and is apt to grow in importance as more and more independents go into production and release via the majors.

Recent Warner Bros. more in releasing ad-pub personnel is cited in support of this theory. One of the reasons given was that the number of top WB pix didn't justify such a large staff and that the in-between release didn't require it.

At the opposite end, there are those who maintain that there can be too much of an effort on all films. Whereas Metro is cited as an example of a distributor where a small picture can get "lost," 20th-Fox is put up as a candidate in the "push 'em all" category. While this doesn't necessarily imply that the big ones are neglected, it does imply a questionable use in the division of manhours. Every picture is "plugged" intensively, and on some of the release the efforts are consciously wasted, though 20th execs argue that the company is dedicated to the support of every release, regardless of its potential.

The opposite attitude is exemplified by the companies that refuse to take on foreign films. They argue that the extra effort required to sell an importa, if expended on an important American film, will pay off four or five times, though the manpower used is precisely the same.

British Lion To Do a Bit of U.S. Advance Roaring

Another British film distributor will venture upon regularized publicity handouts concerning its product and stars ahead of actual release. This is Lion International, sales offshoot of British Lion. Its official, Victor Hoare, is currently in the States.

The British company has retained the New York public relations firm of Solters, O'Rourke and Sabinson to handle the publicity and exploitation of its upcoming productions in the U. S.

The J. Arthur Rank Organization, which has established its own American releasing company, has a full-time bally staff working on its releases. In addition to publicizing current entries, the Rank outfit is also plugging away at future productions and films currently before the cameras in England or on location.

Solters, O'Rourke and Sabinson are kicking off their campaign for Lion International with "Our Virgin Island," starring American performers John Cassevetes and Sidney Poitier. The film, being shot on location in the Virgin Island, is a Countryman production which Lion International is releasing.

Lion International, which handles the product of a number of British producers, prefers to deal with all types of American distribs, both majors and indies.

U, Metrotone Reels One After Jan. 1

Merger of the newsgathering facilities of Universal newsreel and Hearst Metrotone's News of the Day should be effected soon after the first of the year, it's learned.

Negotiations have been going on steadily, including talks with the unions. Plan is to have both Universal and Metro continue to put out separate reels for the time being. However, reels' content will be largely the same.

Purpose of the semi-merger is to cut costs since these reels—and all others—are running in the red. Actually, there is only one more theatrical reel, Fox Movietone, put out by 20th-Fox.

Religious Film Festival

Washington, Nov. 5.

The 5th annual Religious Film Festival opens at the Appollo Theatre, in Vienna, this Friday (8).

Festival, which is slated to run a week, will offer films on religious themes and affiliated problems. Pictures will be both of a cultural and an entertainment nature, including the American entry, "Full of Life. France, Sweden, Japan are among other countries entered.

RKO Semi-Banker Of 3 Pix; Playoff Mostly in Europe

Hollywood, Nov. 5.

RKO is partly financing three indie features, two to be produced by Ben Bogeaus and one by Samuel Fuller. Move is being made primarily to supply product for distribution on the foreign market, with eventual use of the films on television contemplated.

On Bogeaus' two-pic deal, RKO is bankrolling to the tune of $450,000 each on the product which will each carry a $600,000 budget. "Typee" is one of the Bogeaus pix.

Fuller will produce "Verboten," with a $250,000 budget, and on that one RKO is putting up everything but the completion bond guarantee.

Pix will not necessarily be released by Universal in this country, although U is releasing other RKO product. RKO will make a release deal later. As for tv'ing the pix, it's planned to eventually televise them on RKO prexy Thomas O'Neil's five channels and sell them to tv.

WALLIS REPEATS PRESLEY

20th Must Hold 'Enough Rope' For Four Months

Hollywood, Nov. 5.

Hal Wallis has exercised his contract rights to preempt the services of Elvis Presley, postponing by at least five months 20th's "Enough Rope," which the latter studio had hoped to start this month with Presley.

Presley reports to Wallis at Paramount in January, to make either "Rodeo" or "Sing You Sinners," the latter being the new title on "A Stone for Danny Fisher." Scripts on both have been completed, with the main character in "Sinners" having been switched from a fighter to a singer.

SPUTNIK LATEST 'OF MONSTERS'

The road to riches is partly paved with gimmicks. Inexpensive exploitation product, including the horroramas and outer-space entries, have done well during 1957.

"Curse of Frankenstein," shoestring budgeter ($270,000) imported from England, and firmly rapped by the critics, likely will gross over $2,000,000. This is spectacular, being well above the amount of coin racked up by many a Hollywood "A" production.

"Portland Expose," which had a certain amount of flash appeal in that it tied in with the headlines about inquiries into the rackets, was put together at a cost of $150,000. The gross in the domestic market alone will be $600,000.

"Attack of the Crab Monsters" and "Not of This Earth" were produced by Rober Corman for Allied Artists, each with a slenderized bankroll of $85,000. They were put out as a package by AA and the domestic gross will be about $800,000.

Last year Paramount dropped George Pal from its producer roster for the reason the company couldn't make money with the type of material ("When Worlds Collide," etc.) in which he specialized. But aware of the current goings-on at the boxoffice, this same company now has entered a deal with William Alland to make three science-fiction pictures. And, by way of hitching a ride on Sputnik, Par, like other outfits, is reissuing its back-number sci-fi epics.

The public is buying freaks; pictures about normal people too

(Continued on page 16)

Oct. 31 Board of Loew's Like This: Nobody Angry, Skip 2 Dividends

UA's 12% Interest

United Artists is paying an interest rate of 12% on its $3,500,000 borrowings.

Money was advanced by Loew's, RKO and United Paramount chains.

Although Loew's newly-expanded board voted last week to bypass two quarterly dividend payments, the effect did not have as serious a consequence as usually occurs when a corporation foregoes a divvy payment. The value of Loew's shares only dipped a half a point, down from 12 to 11½. The fact that the shares did not drop more sharply is attributed to the advance preparation made by the company for such an eventuality. The action did not catch Wall Street or the company's stockholders completely unaware.

Loew's public relations had planted the negative information. Early Thursday (31), immediately after the previous day's board meeting, stockholders received letters informing them that there would be no dividend payments for the first and second quarters of the current fiscal year. Most letters were received before the stock market opened for business.

Apparently the board meeting on Wednesday (30), the first since the special stockholders' meeting at which the board was increased from 13 to 19, was completely docile. Joseph Tomlinson, the Canadian industrialist who owns 180,000 shares of stock, gave no hint of his next move. Board meeting

(Continued on page 19)

Germany Seen As Source for Kids' Films in U. S. A.

Attempt to interest U. S. exhibitors in a series of children's films made in Germany will be made by George Margolin, foreign producer representative, who last week returned to N. Y. from a 10-week trip to Italy, Germany and France.

Margolin reported he had seen a series of the children's films turned out by Herbert Schonger at his studio near Munich and that he would dub one and import it to test reaction. Schonger outfit, according to Margolin, is the only one in Europe doing outstanding work in the juvenile field.

As for the German industry generally, Margolin noted that it was probably the most active and vital in Europe, but that the pictures held little export potential. "It isn't much different from 1936," he

(Continued on page 19)

$4 New Year's Eve Scale at Palace For 'River Kwai'

Looks like the picture business is climbing closer to legit's level of admission prices. Columbia's "Bridge on the River Kwai," which bows Dec. 18 at the Palace Theatre, New York, on a roadshow basis, has posted a scale of up to $4 per ticket for New Year's Eve.

Ten performances are to be given weekly, one each night with three matinees. Afternoon showings are priced up to $1.50 on Wednesdays and $2.50 Saturdays and Sundays. Sunday through Thursday evenings range up to $2.50 and Fridays, Saturdays and holidays up to $3.

Jack Cummings As Indie Via Metro

Hollywood, Nov. 5.

Discussions are underway between Metro and Jack Cummings Productions on financing-releasing deal for indie headed by late Louis B. Mayer's nephew. Cummings was Metro producer for some 30 years prior to forming own indie.

William Ludwig is veepee of indie. He was producer-writer-exec at Metro for 20 years, believed longest any writer has ever toiled at a major studio. On indie's agenda is "Paint Your Wagon," originally purchased by Mayer, plus tentatively titled "Will Adams Story," to be lensed in Japan.

K. T. KELLER RESIGNING?

He Is Rated Mayer's Man On Loew's Board of Directors

Hollywood, Nov. 5.

K. T. Keller, a member of the Joseph Tomlinson faction on Loew's Inc. board of directors, is expected to resign at the next meeting of the board.

Keller, former chairman of the board of the Crysler Corp. and longtime friend of the late Louis B. Mayer, was believed to be a Mayer representative on the board. With the death of the former Metro production chief, Keller is believed to feel that there is no longer any purpose for his serving on the board.

Films Sell Imagination Short?

Hollywood, Nov. 5.

Hollywood hasn't kept pace with the rising audience intelligence, according to Anthony Quinn, so filmgoers have turned in increasing numbers to foreign or "arty" films.

"When you see a foreign picture and don't understand the language," he contended, "you must draw from your imagination, as you did with silent pictures. But now Hollywood gives its audiences too much and leaves nothing to the imagination."

National Boxoffice Survey

New Pix Perk Trade; '80 Days' Champ, 'Time' 2d, 'Ball' Third, 'Wonders' Fourth, 'Joker' Fifth

Some tapering off of the flu scare in some sectors and release of additional strong product is helping first-run film biz in numerous key cities covered by VARIETY currently. Better showing at the wickets is being made in the face of milder weather in many sections.

The same as last session, "Around the World in 80 Days" (UA) is again leading the procession at the boxoffice. The Mike Todd opus is continuing on top of the heap despite some sharp competition from some newcomers. One of these, "Time Limit" (UA), is pushing up to great second position. And it may be heard from more in the future.

"Operation Mad Ball" (Col) again is finishing in third spot, same as a week ago. "Seven Wonders of World" (Cinerama) is finishing fourth. It was fifth last session.

"Joker Is Wild" (Par) is landing fifth place as against second last round. "Search for Paradise" (Cinerama) is capturing sixth money.

"Raintree County" (M-G), now out on reserved-seat runs in four keys, is winding up seventh. "Amazing Colossal Man" which was favored by highly imaginative bally in some locales, is winding up eighth. "Three Faces of Eve" (20th), fourth last stanza, rounds out the Big Nine currently.

"Perri" (BV), "Slaughter on 10th Avenue" (U) and "Story of Esther Costello" (Col) are the runner-up films this session in that sequence. The latter two were higher in ratings last stanza.

"Pal Joey" (Col) still shapes as one of the potentially big newcomers, being smash in Chi, great in N.Y. and socko in L.A. "Les Girls" (M-G), substantiating its great showing (now in 5th week) at N.Y. Music Hall, also teed off in Chi with a smash session.

"Pursuit of Graf Spee" (Rank), while modest in Portland, is rated big and standout newcomer in Denver. "Hunchback of Notre Dame" (AA), another newie, is fine in Frisco but only fair in Portland.

"Jailhouse Rock" (M-G) shapes promising. It is big in Cincy, fine in Frisco and socko in Washington. Pic is only mild in Detroit. "Story of Mankind" (WB) looms mild to slow in most spots where initially playing this round.

"10 Commandments" (Par), socko in N.Y., is smash in L.A. where it is topping the first week on multiple-run engagements. "Doctor at Large" (U), shapes fine in Balto and sock in Chi. "My Man Godfrey," from same company, is solid in Pitt.

"Until They Sail" (M-G) is rated slim in L.A. "Portland Expose" (AA) is rated puny in Minneapolis. "Run of Arrow" (U) looks modest in Buffalo.

"Lost Continent" (Indie), good in Cincy, looms okay in Detroit and Portland. "Black Scorpion" (WB) looms light in Pitt and Frisco.

(*Complete Boxoffice Reports on Pages 8-9*).

'NO LONGER HABIT, GOTTA BE AN EVENT': SELZNICK SLANT ON FILMS' FUTURE

By ALBERT SCHARPER

Hollywood, Nov. 5.

"Since filmtheatregoing is no longer a habit, it's got to be made an event."

Thus David O. Selznick, on the eve of the release of the first film he's made in eight years, sums up his cure for the woes of exhibition. The phrase also is about the kindest remark Selznick directs toward the operation of U. S. theatres, into which next month he'll send the 20th-Fox release of "A Farewell to Arms," Jennifer Jones-Rock Hudson-Vittorio De Sica starrer.

"The average exhibitor has brought his economic woes upon himself. His attitude through the fat years was 'the public be damned.' He was more interested in selling popcorn than pictures, and now the day of reckoning is at hand.

"In the years since World War I, while all other forms of merchandising modernized, the average exhibitor stood still—offering patrons the same old seat, same screen, same decor, same popcorn and hamburger odors. He almost had to be dragooned into gearing for CinemaScope, and even then he frequently wouldn't add stereophonic sound. In the last decade packaging in America has become a commercial art—look at the changing motor car models, even the television sets. Yet the average exhibitor is still packaging pictures in an antique theatre. Let him look at how all the other merchants on his block have updated their establishments for greater patron convenience while he has doted all his attention on enlarging his popcorn stand."

In marketing "Farewell," Selznick and 20th's sales chief Alex Harrison two weeks ago settled on a multiple-theatre "roadshow" policy which will teeoff here Dec. 19 in an eight-house spread, encompassing a 30-mile area. Some of the Fox West Coast houses are nominally nabes; others are first-run showcases, like the Chinese, Hollywood; Academy, Pasadena; West Coast, Long Beach. The "roadshows" will be on a semi-grind basis—four or five screenings daily with definite breaks in between, at a $2 top.

Staggered Starts

The real angle is that the ad campaign will stress starting times at the various theatres, all calculatingly staggered. Selznick, hailing today's "population on wheels," feels filmgoers will consult the starting times and drive to whichever theatre best suits their time—regardless of whether it is the nearest.

On Dec. 31, "Farewell" will segue into 15 more theatres in Southern California. Whether the same pattern will continue is moot; the houses haven't been set.

However, Selznick is adamant against clearances as practiced in all metropolitan areas. He now believes that the impact of a big ad campaign dies if a film is not constantly available from the onset of the campaign and first opening of a film in any given local area. Thus, "Farewell" will strive to plays itself out once it gets going.

In setting this policy here for the $4,100,000 remake of the Ernest Hemingway novel, Selznick has received great cooperation from National Theatres' general manager Frank Ricketson Jr. and Fox West Coast film buyer Bert Pirosh. As yet, 20th and Selznick have not barged into other areas.

Selznick, however, has been cupping an ear to recent exhib complaints and has his pitch—his "challenge," as he terms it—poised.

Pre-Popcorn

Aware that grind-operation exhibs in most key cities are growing increasingly bitter against two-a-day hard ticket pix, Selznick will emphasize "Farewell" is available on multiple bookings, that "the average exhibitor can have his own roadshow attraction—if he'll properly treat it as a roadshow—and not die on the vine while '80 Days,' Cinerama and 'Ten Commandments' go on and on without the average exhibitor getting a whack at them—although they are siphoning off plenty of the business that exhibitor used to have before he became obsessed with popcorn."

His present contention that films

(Continued on page 18)

Jeanette MacDonald Sings, Spencer Tracy Eulogizes At Louis B. Mayer Rites

Hollywood, Nov. 5.

Louis B. Mayer's "giant" contributions to the motion picture industry were eulogized by Spencer Tracy at Wilshire Temple Thursday (31) at services for the film industry pioneer who died Oct. 29 at the age of 72 of leukemia. More than 2,200 persons overflowed the temple and stood silently on the sidewalks outside.

Jeanette MacDonald, one of the many stars Mayer developed at the studio, opened the Reform Jewish rites singing "Ah, Sweet Mystery of Life" from the organ tower. She was followed by Spencer Tracy, white-haired and wearing dark glasses, who delivered a moving tribute to his longtime boss. Rabbi Edgar Magnin conducted the services and himself delivered a eulogy of the man who was his "close friend for many years."

Rabbi Magnin declared that Mayer's passing marked " he end of an era." It is the end of a volume, not a chapter."

Developing his "giant" thesis, Tracy went on:

"He was a man of contrasts —part sentiment and idealism, part pure practicality. At times his temper would rise in indignation when he would discover that someone he loved and trusted had taken such love and trust lightly. It was not so much because of any harm done to him, but more because of the shock to his own faith in that individual. That was the idealist side of him.

"But soon the practical side would come to his rescue. He would say, 'You must never be too surprised when you discover a weakness in someone you respect. This is earth not heaven,' he'd say, 'and all the religions on earth are only human, you know.' people of earthly faults more worthy of heaven. People are only human, you know."

"That was the practical man. 'Besides,' he'd add, 'most of the people of this coun ry must be decent and honorable or there would be no United States of America as we know it.'"

Following the services at the temple, private interment services were held at Home of Peace Cemetery, attended only by Mayer's survivors: his widow, Lorena Danker Mayer, his daughters Irene (formerly Mrs. David O. Selznick) and Edith (Mrs. William Goetz) and sister Mrs. Ida Cummings, among other relatives.

Sidney Poitier signed to portray the role of Porgy in Samuel Goldwyn's production of "Porgy and Bess." Poiter reports to the Coast after he completes "Our Virgin Island," now in production in the West Indies for Countryman Films Ltd.

Kay Campbell
has done a searching piece on
Palm Springs Show Biz Refuge, Not Hideaway

* * *

another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

N.Y. Defamation League's Luncheon Hails Brandt

Substantial film industry attention in New York was focused on circuit operator and trade organization leader Harry Brandt Monday (4) at a testimonial luncheon at the Sheraton-Astor Hotel under the aegis of the Joint Defense Appeal. This is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Session, presided over by United Artists board chairman Robert S. Benjamin, was a salute to Brandt for his "outstanding leadership in advancing the cause of human rights," and in symbol of this he was awarded JDA's third annual Human Rights Award, as presented by N. Y. Mayor Robert F. Wagner.

In turn, Brandt presented a citation to Boris Morros, former Paramount producer who was characterized as the "modern. Nathan Hale" in his 10 years of counter-espionage in behalf of the United States Government.

N. Y. to L. A.

Kenneth W. Bilby
Red Buttons
Vic Damone
Syd Eiges
Hillard Elkins
Joseph H. Hazen
Robert E. Kintner
Robert F. Lewine
Rouben Mamoulian
Jimmy McHugh
Ellis Moore
Dina Merrill
Don Morrow
Dennis O'Keefe
Louella O. Parsons
George Rosen
Robert W. Sarnoff
William K. Zinsser

N. Y. to Europe

Trio Bassi
Constance Carpenter
Rene Fraday
Norman Granz
Pierre Louis-Guerin
Raoul Levy
Lilo
Julie London
Otto Preminger
Audrey Russell
Marquis Guy de la Passadierre
Bobby Troup
Eli Wallach

Chaplin Peevishly Bans Yank Press

Paris Divided on 'King In New York'—Says U. S. Producers Say Worse About U. S.

By GENE MOSKOWITZ

Paris, Nov. 5.

Charles Chaplin, according to his distribution outlet here, Cinedis, gave orders that no American news or wiremen, or other nationalities repping Yank papers or services, would be invited to his press conference and the opening of his new feature "The King In New York" at the immense Gaumont-Palace. His dictate was enforced and is another blackeye for Chaplin. It gives plausibility to the impression that press attacks on "King's" bitterness and pettiness in regard to America is true.

For a man demanding liberty and individual freedom of expression for himself it is a negative action.

Paris' own film critics and public did not find the bitterness and invective attributed the the feature by Anglo, Yank and Italo scribes. In fact, most felt it was mild about America compared with such American-made features as "A Face in the Crowd" (WB) and "Will Success Spoil Rock Hunter?" (20th). General critical reaction of the French was tepid. Over 3,000 people crammed into the house and audience applauded continuously, especially at lines pinpointing certain Yank traits and above all at the King's remark that only civilized countries drank wine. Curiosity and some favorable critiques may give film a fair engagement here. France is one country where Chaplin pix are constantly playing, and he is known to all generations. Recent reissues of "City Lights," "The Gold Rush," and "Modern Times" were solid even in firstrun situations.

Most French critics regret the old silent Chaplin tramp and feel that dialog is a lesser Chaplin art. He was best in mime.

Figaro called film deceiving because it was a Chaplin pic, which emerged a minor political pamphlet. Critic Louis Chauvet opined that there was no reason to oppose the showing of this pic in the U.S. since Arthur Miller and Elia Kazan go much further in their violent condemnations. Chaplin either did not dare or lacked the inspiration.

Andre Bazin thought "A King In New York" had lost a great deal of its timeliness and many of the gags seemed familiar and rote. Yet he felt that Chaplin's genius was still evident in the film. Only Chaplin, after demolishing Hitler in "The Great Dictator," would take on America itself.

France—Soir, top evening paper, felt that if the pic did not quite come off it had some admirable moments, was droll and above all had Chaplin. Le Monde found that in spite of a slight deception at the end of pic, in its political aspect, the beginning was excellent and release well worth seeing.

Communistic L'Humanite did a rave saying that anybody who valued human dignity and liberty would love the film and that one would laugh oneself silly at "this satire on a country where informing is called patriotism."

L. A. to N. Y.

Jack Benny
Ernest Borgnine
Steve Bosustow
Hans Conreid
Joan Crawford
Alfred E. Daff
Jim Damon
Jose Ferrer
Michael Kidd
Lisa Kirk
Robert L. Jacks
Jack Lord
Dinah Shore
Akim Tamiroff
Richard Zanuck

Europe to N. Y.

Sydney Box
Claudette Colbert
John Davis
Mildred Dilling
Billy Eckstine
Charles Einfeld
Douglas Fairbanks
Harry Green
Graham Greene
Dennis Hoey
Jack Hylton
Frank King
Maurice King
E. B. (Ted) Lewis
Nathan Milstein
John Patrick
Peter Riethof
Joseph Schaeffer
Igor Stravinsky
John Van Kesteren
Helen Walpole

How Writers Can 'Make With Jobs,' Per Bob Blees

Hollywood, Nov. 5.

Prospecting is old stuff in California, but in the new rush to find gold in the entertainment industry, a new element has been added. Now, it's the writers who are digging for pay dirt—trying to find properties that will create work, be profitable and perhaps lift them into the ranks of producers.

The general idea, according to Robert Blees, is that there are no "help wanted" columns where writers can find work. And to maintain employment (and also help provide product), the writers now have to do their own digging for properties that can be developed.

There are no hard and fast rules for finding a mother lode, Blees believes. It's a matter of looking. He recently completed "Screaming Mimi," based on a book he had read some time ago and remembered when he was looking for a property. Now, he's working on "The Texas J. Foster Story," based on the exploits of a Houston policeman cited by the Federal Bureau of Narcotics for breaking up a dope ring.

"Books and magazines" Blees notes, "are the obvious sources of material. But there are stories to be found in the newspapers too, stories with timeliness and appeal that can be developed."

Ironically, there's a gold mine going to waste right in Hollywood. Every studio has a stockpile of stories it has acquired over the years and never produced, for one reason or another. Blees believes that the time has come to take another look at these properties, since many can be developed into good film properties.

"And," he adds, "the entire field of remakes needs examination. There are many good pictures of former years which can either be re-made or used as a basis for a new property. The important thing is to develop stories that will make good pictures and give Hollywood a stronger weapon against the material abundantly available to the public on television."

Each N.Y. Boro to Have Hard-Ticket Subsequent Playdates on 'Ten C's'

Paramount is about set to make another break from the traditional distribution pattern with "Ten Commandments," this time in New York. Following the run of the Cecil B. DeMille production at the Criterion, on Times Square, film company intends to shift to 12 subsequent houses around the five boroughs with each engagement to be on a hard-ticket basis. This will mark the first time that a major picture hasn't gone from first-run to the normal nabe playoff.

Criterion engagement winds up its first year tomorrow (Thurs.) with a spectacular gross of over $2,500,000. Date of departure isn't set yet but likely will be in December or January.

Shortly after the picture goes to the 12 as yet unspecified situations where admissions will be scaled to $1.85, which is a new high. At each location one performance of "Commandments" will be given nightly plus either one or two during each day.

Par is figuring on a run of eight to nine weeks at the dozen houses. After this the picture will be taken out of release for a couple of months, and then brought back for another wave of about the same number of simultaneous runs.

This modus operandi, which is strictly without precedent, will be followed throughout the city over an obviously protracted time period. Par wants "Commandments" in a state of on-and-off availability to the public in such fashion that if one period brings generally sluggish boxoffice (due, perhaps, to an influenza epidemic) this can be made up for at another time.

Exhib reaction to the scheme ought to be interesting. The plan doubtless won't sit well with some sub-runs which have been clamoring for top product and protesting their late availabilities. In contrast with this, however, is the attitude of certain top circuit operators who feel that many important pictures are given such a quick playoff that a good portion of the public doesn't have the chance to see them.

Larry Morris, v.p. and general manager of B. S. Moss theatre chain, off to visit the Moss theatres in Orlando, Gainesville and Ocala, Florida.

MAIN ST. SITS BELOW THE SALT

New York Sound Track

Director **Preston Sturges** on the state of comedy: "Good businessmen detest humorists."

Dave Karr's future within Loew's a matter of some spec . . . He's the former Washington legman for **Drew Pearson** who has developed as an expert on proxy in-fighting and who is now very close to **Joe Vogel** . . . Prentice-Hall and Hawthorn Books' royalty checks to authors accompanied by the following printed quote on a small slip of paper: "Royalties are nice and all that but shaking the beads brings in money quicker . . . **Gypsy Rose Lee,** author" . . .

Rev. **Harold Gardiner** (on the staff of America,, the Jesuit publication) planning a book on "The Catholic Viewpoint on Censorship" via Doubleday . . . **Rodney Bush,** 20th's promotion topper, last week marked his 20th's year with the company . . . **Emile J. Lustig** planning to preem his "Captain von Koepenick" at the World Theatre before Christmas . . . Trade and government reps of Italy, France and Germany due to huddle with West German Minister of Economics **Ludwig Erhard** at Bonn Nov. 26 to discuss Common Market questions.

Indie designer **Saul Bass** re film ads: "We design our ad campaigns like firecrackers. You put 'em together, light 'em, and then toss 'em out and hold your ears. The bang, if it comes, doesn't last long." . . . Magna's "South Pacific" into the Criterion March 15 . . . France's **Jules Dassin** ("Rififi") up to direct the film version of **Francoise Sagan's** "Those Without Shadows."

Msgr. Thomas F. Little, exec secretary of the National Legion of Decency, informs VARIETY that none of the 10 Legion-condemned foreign films during the year ended Oct. 1 was "recommended" by Roman Catholics abroad. Several were popular successes however. In past years there have been several instances of the American Legion condemning films which had Catholic endorsement overseas. No such cases arose in 1956-57.

Montreal - born **William Shatner,** cast by Metro for one of "The Brothers Karamazov," has been given co-star billing, along with **Yul Brynner, Claire Bloom, Maria Schell, Lee J. Cobb, Richard Basehart** and **Albert Salmi.** Shatner's father's a Montreal clothing manufacturer.

Talent agent **David Graham,** N.Y-based for many years, lit out for the Coast some months ago to hook up with the Sacramento Music Circus for the summer. That chore finished and having "fallen in love" with California, his yen is now happily satisfied by an affiliation with the **Wm. Shiffrin** agency in H'wood (outfit handles many film stars) . . . **Jesse L. Lasky,** at a conclusion of a replay, via NBC-TV Wednesday (30), of a "This Is Your Life" half-hour originated live last June, joined **Ralph Edwards** to report that he had since received "20,000 letters" endorsing his proposed "The Big Brass Band" picture dealing with high school bands. "I want to promise them it will be made," the veteran producer declared.

Jeff Chandler with **June Allyson** in "Ride a Tiger" at Universal . . . **William Bowers** to script "How to Break into the Movies" for producer **Al Zugsmith** at Metro . . . **Lindsley Parsons** is reactivating "Far Wanderer" and will put it before the cameras early next year with **Sterling Hayden** starred . . . **Jeff Richards** opposite **Mamie Van Doren** in "Born Reckless" for Lakeside Productions at Warners . . . **Grant Williams,** under contract to Universal for the last two years, was granted his release . . . Newcomer **Connie Stevens,** signed to play opposite **Jerry Lewis** in "Rock-A-Bye Baby," won a non-exclusive pact with Paramount calling for one picture a year and an option for a second, for seven years . . . **Diane Jergens** loaned by 20th-Fox to Jaguar Productions for the co-femme lead in "Island of Lost Women" . . .

U.S. Color Lab Inc. has been authorized to manufacture motion pictures film, with office in New York. Capital stock is 200 shares, no par value. Directors are **Garvin P. Kiernan, Charles M. Caldwell** and **Joseph Ames Thompson,** c/o United States Corp. Company, 50 Broad Street.

Flock of rumors already afloat anent a successor to the late **Charles J. Feldman** at Universal . . . **Jerry Pickman** excited about the film business potential in Tokyo (60 theatres back to back in one area that makes Times Square look like the hintrlands in comparison). He's back in town after his first visit to the Orient . . . There's to be no copying **Mike Todd** as the first anniversary of "Ten Commandments" at the Criterion is marked. Just a buffet luncheon at the theatre Friday (8).

Allied Artists, which had a loss of $1,783,000 in its past fiscal year, which ended June 30, may have turned the corner. Company is thought to have operated on a profit basis in the first quarter of the new year.

George Stevens' "Giant' via Warner Bros. has rolled up a $15,000,000 domestic gross to date . . . At 20th-Fox, the talent hunt for a young girl to play the lead in Stevens' "Diary of Anne Frank" continues, with large numbers of young hopefuls flooding the casting department. Stevens says he's willing to cast an unknown. Any bets?

New American Library plans to issue three editions, totaling 2,100,000 copies, of **Erskine Caldwell's** "God's Little Acre," prior to the release of the Anthony Mann-Security-United Artists film version early next summer . . . Publicist **Gabe Sumner** engaged to **Jean Leiblich** of Youngstown, O . . . **James Mason** and **Dorothy Dandridge,** who played starring roles in "Island in the Sun," will be reunited as the costars of "Infamy," suspense drama to be produced and directed for Metro by **Andrew L. Stone** from his original story . . . Universal, which has been shooting **Erich Maria Remarque's** novel, "A Time to Love and A Time to Die," as "There's a Time to Love," has decided to stick in the original title . . . Producer **Alan Pakula** arrivved in N.Y. this week after a two-week trip to France, Germany, Spain and Morrocco in connection with his forthcoming production, "That Others May Live," based on **Elliot Arnold's** upcoming novel, "Rescue." . . .

It's a small world dept: **Henry Lester** had heard that **Ilse Kubaschewski** of Germany's **Gloria Films** was in New York. He wanted to get in touch with her, but didn't know where. Then he walked into a liquor store uptown and the clerk boasted of having many theatrical customers. "As a matter of fact, I'm making up an order for one of them right now," he said. Lester looked at the label. It was addressed to Mrs. Kubaschewski at the Sherry-Netherlands. End of coincidence.

Three unit publicity men have been assigned by Warner Bros. for upcoming pic. **Phil Gersdorf** is working on "Kind Sir" in London, **Irwin Franklyn** will handle "Across the Everglades" and **Carl Combs** "The Nuns Story" in the Belgian Congo . . . **Paul Henreid's** "Cabaret" opening a German film series at the new 72nd St. Playhouse in Manhattan tonight (Wed.). German diplomatic reps will attend. New house competes with the long-established Casino Theatre on 86th St. Isn't the Casino planning to go into the distribution of German films?

ALLIED RESENTS LATE PLAYOFFS

The question of the availability of films appears to be the predominant woe of exhibitors judged from the comments and discussions at Allied States Assn.'s convention last week at the Concord Hotel in Kiamesha Lake, N. Y.

Repeatedly speakers, as subsequent resolutions, indicated that the Allied members, mostly made up of small town and subsequent-run situations, felt that they were not getting important pictures in time to cash in on the national publicity expended for the films.

The consensus of opinion among the delegates gathered for the convention was that the film companies were deliberately withholding important pictures from the smaller situations (either for special holiday bookings or other reasons) and were scuttling the time-honored clearance systems.

Paramount was a particular target of the Allied exhibs. It was charged that Par's releasing policy on "The Ten Commandments" was harmful to the theatres in the smaller communities since they were unable to book the picture during the period when interest in the property was at its peak. Many theatremen felt that by the time "10 C's" arrives at their theatres, the value of the buildup the picture has received will be substantially dissipated. There was fear, too, that the example set by Paramount will soon be followed by other film companies as evidenced by the two-a-day policy established by Metro and Columbia for "Raintree County" and "Bridge on the River Kwai" respectively.

Seeking a solution to the availability and clearance problem, Allied gave notice that it will concentrate its efforts in future arbitration negotiations towards securing a broadened definition of clearance to limit to reasonable lengths the actual time between prior-run and subsequent-run theatres.

Abram F. Myers, Allied board chairman, in outling Allied's

(Continued on page 16)

Flu Cost 10-Mil Tix—Sindlinger

Film industry has suffered its sharpest boxoffice decline in recent years as a result of the prevalence of Asiatic flu and the public's fear of catching the bug at theatres. Albert E. Sindlinger, market analyst, disclosed results of a survey showing United States attendance fell to 30,240,000 during the week ended Oct. 26 compared with 42,000,000 in the comparable week of 1956.

Reached by telephone in Chicago while en route to the Coast, Philadelphia-based Sindlinger said his investigations showed that a loss of 10,000,000 tickets was directly attributable to the flu scare. Particularly hard hit were such metropolitan areas as New York and Chi.

During this same week, Sindlinger's company counted 32,621,-

(Continued on page 20)

President of the MPAA

ERIC JOHNSTON

puts accent on the Industry's Sundry Jubilees in his piece on

Jubilees for Everybody

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Arties 'Sink or Swim' With N.Y. Times; Public Whistles To Crowther Tune

Cause and effect in the foreign film field, as exemplified last week by the review of the N. Y. Times' Bosley Crowther of the Italian "Cabiria" and the film's performance at the boxoffice, again has indie distributor circles humming.

It has proven to them, once again, the extent to which the Times is paramount in determining the success or failure of imports in the N. Y. arties. Some accept the paper's influence philosophically. Others rile at the power of one man—in this instance Crowther—to virtually determine not only the success or failure of a foreign picture, but also to thus control what in recent years have become very large investments in overseas pix.

It's an accepted fact that, with the top imports, the Manhattan run is as important as ever in that it very often sets the tone for the rest of the country, both in terms of exhibitor and critics' reaction. Thus an "artie" flop in N. Y. rarely has a chance to make a go of it in the rest of the U. S., though some exploitation films actually do better by opening out-of-town, away from the N. Y. reviewers and, incidentally, also away from the Roman Catholic Legion of Decency which usually doesn't rate films until they show up on either of the Coasts.

In the case of "Cabiria," which stars Guiletta Massina and was acclaimed when it was shown at the Cannes film festival earlier this year (Ilya Lopert bought it for U. S. distribution), virtually every paper except the Times liked the picture. The only semi-negative review came from Crowther, who followed up this Sunday (3) with additional criticisms, extending incidentally not only to "Cabiria" but

(Continued on page 20)

Lots of Coburn

Hollywood, Nov. 5.

Whoduniteer Victor Rosen, an ex-newspaperman, is winding up a two-year chore of writing the biog of Charles Coburn. MCA will agent the work as soon as Rosen has boiled down the manuscript. First draft ran 1,700 pages. Deal is simmering for SatEve-Post to carry a two-part spread of highlights from the book, which will be marketed as "You're Only Young Once."

Book will cover career of Coburn from his show biz baptism at age 13 as a program boy at the old Savannah (Ga.) Theatre. By 17 he was manager of the house; at 21 he turned actor, in 1898. Book is being primed for publication next year, when Coburn will celebrate his 60th thespic anniversary.

60 Prelim Dates For 'Porgy & Bess' On Hard Ducats

Plan is afoot for the Samuel Goldwyn organization to handle distribution initially of the producer's "Porgy and Bess," which is now in the preliminary planning stages. It's thought that the Goldwyn company, of which James Mulvey is president, intends to roadshow the picture on its own in up to about 60 situations, with the subsequent release to be taken over by an established distributor. In this connection, it's noted that Metro, distributor of Goldwyn's most recent picture, "Guys and Dolls," has made overtures about taking over "Porgy."

If the current plans materialize, it would mark the first time that Goldwyn entered the field of distribution. The angle, of course, is the obvious one. The money values of roadshowing are established more than ever via "Ten Commandments" and "80 Days Around the World.' Further, Goldwyn is said to feel no need for a major distribution tieup with this kind of market approach.

It's further reported that "Porgy" is to be lensed in the Todd-AO process.

Goldwyn, of course, is free to call the releasing turns in that he arranges for his own financing independent of any distributor.

Berger Stayed Away From Allied Convention For Good of Health

Minneapolis, Nov. 5.

Because, he says, he wanted to spare his blood pressure, Bennie Berger, who quit this year as president of the local independent exhibitors' body—a post he held for almost its entire existence—didn't attend the national Allied States annual convention last week.

It was the first such meeting Berger ever has missed. An Allied States director, Berger still believes in belligerency toward "offending" film companies and he has been critical of incumbent Allied bigwigs' conservatism. And with conservatives taking over the organization here in the Twin Cities, too, he has clammed up and taken a back seat.

"There are so many things wrong in the film industry that I feared my blood would be boiling during convention discussions and that wouldn't be good for my health, so I stayed away," explains Berger.

Legit Producers' Film of Musica, Drug Magnate

Discouraged with the odds offered by Broadway and the legit stage, Peter Lawrence and Jerry Leider have formed Rima Productions and plan to produce a number of film properties both in the States and abroad.

First film, to be scripted and directed by Preston Sturges, will be based on Robert Shaplen's long ago New Yorker series of Philip Musica, prez of McKesson & Robbins in the late thirties, who later was shown to have been an ex-convict. Comedy will be shot in New York. Sturges called it "a piece of Americana" and said it was the type of comedy that hadn't been attempted.

This will be Sturges' first American film in quite a few years. His last was "Diary of Major Thompson" (called "The French They are a Funny Race" here) which he made in France.

Lawrence and Leider both are rooted in the stage and this is their first filmic effort. Lawrence produced "Peter Pan" in 1950 and had "Shinbone Alley" running earlier this year. Leider was his assistant. Film is due to roll in early 1958.

Other properties lined up are "Take Me to Your President," based on the Leonard Wibberley novel and dealing with disarmament. It'll probably be done in Britain. Duo also plans to make "Okinawa," a war story with an ambitious budget.

Lawrence said the Broadway gamble wasn't worth the effort. "On the stage, you can't make money with the kind of things you want to do. And the other kind of thinks you don't want to do. In films, once you get your property on film, at least you stand a better chance."

The Hunchback of Notre Dame
(C'SCOPE—COLOR)

Old-fashioned picturization of Victor Hugo classic.

Hollywood, Oct. 31.

Allied Artists release of Robert and Raymond Hakim production. Stars Gina Lollobrigida, Anthony Quinn; features Jean Danet, Alain Cuny, Danielle Dumont, Jean Tissier, Maurice Sarfati, Robert Hirsch, Philippe Clay. Directed by Jean Delannoy. Screenplay, Jean Aurenche, Jacques Prevert, based on novel by Victor Hugo; camera (print by Technicolor), Michael Kelber; music, Georges Auric; editor, Henri Taverna. Previewed Oct. 25, '57. Running time, 103 MINS.

Esmeralda	Gina Lollobrigida
Quasimodo	Anthony Quinn
Phoebus	Jean Danet
Claude Frollo	Alain Cuny
Fleur de Lys	Danielle Dumont
Louis XI	Jean Tissier
Jehan Frollo	Maurice Sarfati
Gringoire	Robert Hirsch
Clopin Trouillefou	Philippe Clay

This version of the Victor Hugo classic, although beautifully photographed and extravagantly produced, is ponderous, often dull and far overlength. Subject as presented is old-fashioned for today's American audiences, and film will have to be strongly sold. The Gina Lollobrigida name may help in some situations.

Actress is co-starred with Anthony Quinn, who plays the Quasimodo role previously enacted by Lon Chaney (in Universal 1923 version) and Charles Laughton (RKO, 1939). Robert and Raymond Hakim as producers seem more inclined to offer spectacle than concentrate on pointing up story line with any degree of freshness, and direction by Jean Delannoy is static rather than alert to making sum total more than a pageant of color and crowds. From a production standpoint, however, film is costly mounted.

Miss Lollobrigida appears to be somewhat miscast as a naive Gypsy girl of 15th Century Paris, but occasionally displays flashes of spirit. Quinn, as the hunchbacked bellringer of Notre Dame who saves the Gypsy girl from hanging and hides her within the sanctuary of the Cathedral, where he becomes her devoted slave, gives a well-etched impression of the difficult role. His makeup is not as extreme as either of the two previous characterizations.

Alain Cuny, the alchemist who comes under the spell of Esmeralda, the Gypsy, and frames her for an attempted murder she did not commit, is called upon for a near-caricature of the part, scarcely convincing in today's market. Jean Danet as captain of the guard for whose stabbing Esmeralda is sentenced to the gallows, and Maurice Sarfati, a struggling poet whom Esmeralda marries to have him from execution by the Gypsies, lend capable support.

Color photography by Michel Kelber is cleverly handled and Rene Renoux' production design catches the spirit of the time of Louis XI. Music by Georges Auric provides melodic backing. *Whit.*

Kiss Them for Me
(C'SCOPE—COLOR)

Cary Grant and Jayne Mansfield in amusing comedy about war aces loving up a short leave in San Francisco; okay boxoffice.

Hollywood, Oct. 31.

Twentieth-Fox release of Jerry Wald Production. Stars Cary Grant, Jayne Mansfield, Suzy Parker, also stars Leif Erickson; features Ray Walston, Larry Blyden, Nathaniel Frey, Werner Klemperer, Jack Mullaney. Directed by Stanley Donen; screenplay, Julius Epstein from the book "Shore Leave" by Frederic Wakeman and the play version "Kiss Them for Me" by Luther Davis; camera (DeLuxe Color), Milton Krasner; editor, Robert Simpson; music, Lionel Newman. Previewed Oct. 30, '57. Running time, 102 MINS.

Crewson	Cary Grant
Alice	Jayne Mansfield
Gwenneth	Suzy Parker
Eddie Turnbull	Leif Erickson
Mac (Lieut. McCann)	Ray Walston
Mississip	Larry Blyden
C.P.O. Ruddle	Nathaniel Frey
Commander Wallace	Werner Klemperer
Ensign Lewis	Jack Mullaney
R.A.F. Pilot	Ben Wright
Gunner	Michael Ross
Roundtree	Harry Carey Jr.
Nellson	Frank Nelson
Debbie	Caprice Yordan
Lucille	Ann McCrea

It has taken a dozen years and a transition from printed page to stage to screen to lend commercial possibilities to Frederic Wakeman's first novel, "Shore Leave." It was moderately successful as a book and eked out a short run on Broadway as a play by Luther Davis, under the title of "Kiss Them For Me." Now, with virtually all of the serious material excised to hew closely to a comedy line and with Cary Grant and Jayne Mansfield as marquee bait, the film version produced by Jerry Wald for 20th-Fox release looks like okay box-office.

Julius Epstein's glib screenplaying of the basic material now emphasizes the comedic aspects of the hectic, four-day "informal" leave in San Francisco of Cary Grant, Ray Walston and Larry Blyden, a trio of naval air aces of the Pacific war. Grant, the reckless leader of the triumvirate, coolly circumvents red tape to get stateside after an extensive tour of duty, with the intention of loving it up for four days. He does, meeting and falling in love with Suzy Parker in the process and winning her away from stuffy tycoon Leif Erickson.

Ralston meanwhile has been victorious in a campaign to be elected a congressman and Blyden has had little luck in the quick romance department. News that their carrier has been sunk, however, sends them back to the war, ignoring the chance for extended shore leave for Grant and Blyden via speaking tours of war plants and Walston's opportunity to become a civilian as a result of his elections. There are occasional and bitter references to wartime profiteers, an angle which dominated much of the play, but the passage of time has dulled the sting and they serve now only to slow the comedy slightly. To overcome this, Epstein has come up with sharp dialog that frequently cues solid chuckles.

Stanley Donen has directed with a fine feeling for the comedy aspects and the film unspools smoothly. Grant is slick and satisfying in the key role and both Walston and Blyden register with conviction. Miss Parker is decorative but without any emotional quality in the role. And Jayne Mansfield wanders in and out to supply good humor, eye appeal and emphasis on war-weary pilots' inclinations in a good portrayal. There's also good work from Erickson and, in much smaller parts, from Nathaniel Frey as a Chief Petty officer; Werner Klemperer as a PRO officer seeking to feather a post-war nest; and Jack Mullaney as an ensign sent to check on the trio's orders and sidetracked by wine, women and song.

Wald's overall production supervision is good and the film has a professional flavor, aided by such technical assists as Milton Krasner's DeLuxe color lensing and Robert Simpson's editing. Lionel Newman did the score and teamed with Carroll Coates for the title tune which the McGuire Sisters sing over the opening and closing credits. *Kap.*

Decision at Sundown
(COLOR)

One of the better of the new-fangled westerns. Randolph Scott following, plus good staging and story values, promises okay returns.

Hollywood, Oct. 25.

Columbia Pictures release of a Scott-Brown Production. Stars Randolph Scott; co-stars John Carroll, Karen Steele, Valerie French; with Noah Beery, John Archer, Andrew Duggan, James Westerfield, John Litel, Ray Teal, Vaughn Taylor, Richard Deacon, H. M. Wynant. Produced by Harry Joe Brown. Directed by Budd Boetticher. Screenplay by Charles Lang Jr., from Vernon L. Fluherty story. Camera (Technicolor), Burnett Guffey; editor, Al Clark; art director, Robert Peterson; music, Heinz Roemheld. Previewed, Oct. 24, '57. Running time, 77 MINS.

Bart Allison	Randolph Scott
Tate Kimbrough	John Carroll
Lucy Summerton	Karen Steele
Ruby James	Valerie French
Sam	Noah Beery
Doctor Storrow	John Archer
Sheriff Swede Hansen	Andrew Duggan
Otis	James Westerfield
Charles Summerton	John Litel
Morley Chase	Ray Teal
Barber	Vaughn Taylor
Zaron	Richard Deacon
Spanish	H. M. Wynant
Abe	Guy Wilkerson

This entry stacks up as one of the better of the new-fangled westerns. Top billed Randolph Scott, with strong and loyal following, bolstered by generally high staging quality by director Budd Boetticher and strong story values, indicate a substantial return on the investment.

There are flaws, however, which should be duly noted. Occasionally, Boetticher's attempts to stretch out suspense results in lag in story-telling pace. Also, climax stoutly defies belief, aggravated by fact that similar situations have already been used in a couple of telepix this season. (With tv concentrating on the west this season, this particular problem of plot exposure promises to get worse for theatrical pix makers, before it gets any better.)

Complex screenplay by Charles Lang Jr., from Vernon L. Fluherty tale, spans a single day in cow town of Sundown. Scott, a mysterious, revengeful gunman, rides into town. He's after unsavory local wheel John Carroll, who's slated to marry local belle Karen Steele on that day. Scott breaks up the wedding and is beseiged with sidekick Noah Beery by Carroll's henchmen. Step by step, it develops that Carroll, in his none-too-scrupulous past, had stolen and later discarded Scott's wife (since dead); and that she hadn't been unwilling, a fact Scott cannot face.

But with first overt resistance to Carroll's iron control over the town, the other natives get restless. Upshot is wholesale revolt and townspeople even out odds against embattled Scott. But in showdown with Carroll, his inamorata, Valerie French, plugs Carroll in the shoulder, thus preventing a gunfight.

Pic ends in downbeat note, with town now rid of Carroll. However, Scott, who also pulls out, is still bitter over truth's he's been forced to acknowledge, plus fact that buddy Beery had been killed by treachery during the gunplay.

Role is an offbeat one for Scott, but he carries off the gunman's frustrated rage very well. Carroll makes convincingly menacing heavy in the suave tradition. Miss Steele, as his understandably confused fiance, shows much promise of things to come. Miss French's motivations aren't always convincing, but she's a good actress who exploits the role fully.

Among rest of large and good cast, Beery is outstanding as the illfated sidekick, with John Archer, Vaughn Taylor, Richard Deacon, Andrew Duggan and John Litel all contributing strong support.

Fine Technicolor lensing by Burnett Guffey and other behind-camera credits show a high degree of professional skill. *Kove.*

Baby Face Nelson

Timely (a la Anastasia hood stuff) exploitation entry with Mickey Rooney name for marquee dressing.

United Artists release of a Fryman-ZS (Al Zimbalist) production. Stars Mickey Rooney; co-stars Carolyn Jones, Sir Cedric Hardwicke, Leo Gordon, Anthony Caruso, Jack Elam, John Hoyt; features Ted De Corsia, Elisha Cook Jr., Thayer David, George Stone. Directed by Don Siegel. Screenplay, Irving Shulman and Daniel Mainwaring, from story by Shulman; camera, Hal Mohr; editor, Leon Barsche; music, Van Alexander. Tradeshown, N.Y., Oct. 25, '57. Running time 85 MINS.

Nelson	Mickey Rooney
Sue	Carolyn Jones
Doc Saunders	Sir Cedric Hardwicke
Jerry	Chrise Dark
Duncan	Ted DeCorsia
Mac	Emile Meyer
Hamilton	Tony Caruso
Dillinger	Leo Gordon
Miller	Dan Terranova
Fatso	Jack Elam
Bonner	Dabbs Greer
Johnson	Bob Osterloh
Powell	Dick Crockett
Aldridge	Paul Baxley
Connelly	Thayer David
Vickman	Ken Patterson
Preston	Sol Gorss
Duncan	Gil Perkins
Harkins	Tom Fadden
Ann Saper	Lisa Davis
Parker	John Close
Van Meter	Elisha Cook
Bank Guard	Murray Alper
Mr. Hall	George Stone
Kearns	Hubie Kerns

With the barbershop murder of mobster Albert Anastasia still fresh in the headlines, United Artists has a hot exploitation picture in "Baby Face Nelson." It might even start a new gangster film cycle. Marquee dressing is provided by Mickey Rooney who essays the title role.

Nelson, in case anyone's memory may have been dimmed by the years, was a member of the notorious Dillinger gang that scourged the midwest circa 1933. Dillinger himself was biopiced by the King Bros. some 12 years ago. Now it's Nelson's turn and the Irving Shulman-Daniel Mainwaring acript makes him a ruthless, trigger-happy, coldblooded killer.

Of necessity, in the interest of historical accuracy, the cast wears depression days styles and the footage is replete with chase scenes involving Model A Fords and dated "touring" cars. These aspects, incidentally, cause this Al Zimbalist production to be strongly reminiscent of oldtime action films now shown on video.

The versatile Rooney whose varying roles in his long career have ranged from Puck ("Midsummer Night's Dream") to Pinocchio is not particularly convincing as the pint-sized Nelson. True, he snarls, boils with hatred and is unrepentant. But he merely seems to be going through the motions and his performance never matches the acting found in gangster classics more than two decades ago.

More impressive is Carolyn Jones' portrayal of Rooney's loyal moll. She's a plain jane who's attracted to him by some strange affection. But with the FBI closing in on the wounded Rooney, it is she who kills him when he admits he would even shoot down small boys. This death scene in a cemetery, with which the film ends, is especially maudlin.

Sir Cedric Hardwicke, another versatile actor, turns in a fine characterization of a drunken physician who administers to the medical needs of the Dillinger mobsters. Good support is supplied by Leo Gordon as No. 1 desperado Dillinger, Anthony Caruso as henchman John Hamilton and Jack Elam as the gang's suave mastermind who devised the modus operandi of various bank jobs. *Gilb.*

Gervaise

A French import scheduled to be tradeshown today (Wed.) in New York, "Gervaise" was reviewed by VARIETY Sept. 19, 1956, at the Venice Film Festival. *Mosk.* opined that the Maria Schell starrer is "replete with stature and gloss for art spots, and has prospects for wide appeal to the distaff element."

Directed by Rene Clement, film is based on Emile Zola's novel, "L'Assomoir" (The Trap). Story, reviewer pointed out, is a "two-hour naturalistic study of the life and hard times of a lower class woman under the Second French Empire." Critic praised Clement's direction and noted that Miss Schell's performance as the woman is "penetratingly effective" at times and "overtechnical" at others.

Continental Distributing is releasing the Agnes Delahaye-Silver Films-CICC production in the U.S.

The Tall Stranger
(C'SCOPE-COLOR)

Good western in an old-fashioned shoot-'em-up vein.

Hollywood, Oct. 23.

Allied Artists Production and Release. Stars Joel McCrea, Virginia Mayo; features Barry Kelley, Michael Ansara; with Whit Bissell, James Dobson. George Neise, Adam Kennedy, Michael Pate, Leo Gordon, others. Produced by Walter Mirisch. Directed by Thomas Carr. Screenplay by Christopher Knopf, from a story by Louis L'Amour; camera; Wilfred Cline; editor, William Austin; art director, David Milton; music, Hans Salter. Previewed Oct. 22, '57. Running time, 82 MINS.

Bannon	Joel McCrea
Ellen	Virginia Mayo
Bishop	Barry Kelley
Zarata	Michael Ansara
Judson	Whit Bissell
Dud	James Dobson
Harper	George Neise
Ord	Adam Kennedy
Charley	Michael Pate
Stark	Leo Gordon
Cap	Ray Teal
Will	Philip Phillips
Pagones	Robert Foulk
Mary	Jenifer Lea
Chavez	George J. Lewis
Barrett	Garrett Kennedy
Murray	Ralph Reed
Purcell	Mauritz Hugo

This is primarily an old-fashioned shoot-'em-up, slug-it-out western, although "modernized" to include references to rape, houses of ill-fame, illegitimacy and a few "Damns" and "Hells," unheard of in the old oater format.

As such, it may offer audiences welcome relief from the current crop of "adult westerns," in which the stress is on extensive and wordy psychological probings. The heroes are quickly and cleverly established as heroes, the villains as villains, and then the plot moves on.

Also making considerable difference is that Christopher Knopf screenplay, from a Louis L'Amour story, while containing some gaps, is generally well-plotted and motivated and director Thomas Carr utilizes these advantages with a brisk skill. B.O. chances seem okay in a wide variety of situations.

Reduced to essentials, story line is the old one about the cow baron and the intruding homesteaders. In this case, homesteaders are a band of emigrating Southern veterans (time is post-Civil War), who pick up Joel McCrea, a returning Union vet, who has been brutally shot from ambush and left to die. McCrea is half-brother to heavy-handed rancher Barry Kelley, on whose land the wagon train is led through sinister machinations of scouts George Neise and Mauritz Hugo.

McCrea attempts peacemaker's role between factions, but winds up in the middle. It develops that Neise-Hugo axis is tied up with outlaw band led by Michael Ansara (who's the unknown who shot down McCrea in the opening scene), and are using the settlers in an intricate cattle-rustling scheme. Eventually, things are resolved in a bang-up gunfight, during which Kelley strangles Ansara before expiring himself, and Neise and the entire baddie crew are otherwise eliminated. Whereupon, McCrea invites the emigrants to settle on what's now his land, and takes up with Virginia Mayo, a somewhat soiled belle who's trying to turn over a new leaf.

McCrea, who knows his way around a western script, enacts the hero with customary authority and conviction. Miss Mayo does a good job as the offbeat heroine (for a western). Kelley is toprate as McCrea's blustering, but good-hearted half-brother. Leo Gordon, Michael Pate, Adam Kennedy, Whit Bissell, Ray Teal, Robert Foulk and George J. Lewis lend strong support and Ansara, Neise and Hugo are adept at their villainy.

DeLuxe color photography isn't always even in quality from shot to shot. Additionally, background music of Hans Salter, while apt enough, has a tendency to overpower in volume, perhaps a sound-editing fault. *Kove.*

All Mine to Give
(COLOR)

Old magazine-and-radio "Day They Gave Babies Away" has strong emotional appeal but very elongated.

Hollywood, Oct. 25.

Universal release of Sam Wiesenthal production. Stars Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack; features Ernest Truex, Hope Emerson, Alan Hale, Sylvia Field, Royal Dano, Reta Shaw. Directed by Allen Reisner. Screenplay, Dale and Katherine Eunson, based on former's Cosmo mag story, "The Day They Gave Babies Away"; camera, William Skall; editors, Alan Crosland Jr., Bettie Mosher; music, Max Steiner. Previewed Oct. 22, '57. Running time, 103 MINS.

Mamie	Glynis Johns
Robert	Cameron Mitchell
Robbie	Rex Thompson
Annabella	Patty McCormack
Dr. Delbert	Ernest Truex
Mrs. Pugmire	Hope Emerson
Tom Cullen	Alan Hale
Lella Delbert	Sylvia Field
Howard Tyler	Royal Dano
Mrs. Runyon	Reta Shaw
Jimmie	Stephen Wootton
Kirk	Butch Bernard
Elizabeth	Yolanda White
Katie Tyler	Rita Johnson
Mrs. Ralden	Ellen Corby
Mrs. Stephens	Rosalyn Boulter
Mr. Stephens	Francis DeSales
Bobbie	Jon Provost

"All Mine To Give" is a tearjerger. Vastly overlong in its meandering buildup to the climaxing sequences which give warmth and certain enchantment to the unfoldment, film still should be well received by both distaff and family audiences. Extreme length of 103 minutes will create certain booking difficulties.

Picturization of Dale Eunson's Cosmo mag story, "The Day They Gave Babies Away," done years ago on radio's Columbia Workshop, concerns the efforts of the eldest of six children, aged 12, to find homes on Christmas Day for his small brothers and sisters after the death the day before of their widowed mother. Present script of Eunson and his wife, Katherine, now precedes this episode with a long recital of the trials of the parents, Glynis Johns and Cameron Mitchell, when, as young, impoverished Scottish immigrants, they arrive in a small Wisconsin frontier settlement and start their family.

Allen Reisner, tv director making his bow in motion pictures, manages interesting characterizations from cast and Sam Wiesenthal comes up with suitable production values. Both Miss Johns and Mitchell are excellent, and Rex Thompson, as the youngster responsible for placing the children left in his charge, before the county can take over, delivers strongly. Stephen Wootton and Patty McCormack also score interestingly in moppet roles, and strong support is offered by Ernest Truex, Sylvia Field, Hope Emerson, Alan Hale and Royal Dano.

Technical credits are headed by William Skall's fine color photography. *Whit.*

Gun Battle at Monterey

Very minor entry for western market.

Hollywood, Nov. 1.

Allied Artists release of Carl Hittleman production. Stars Sterling Hayden, Pamela Duncan, Ted de Corsia, Mary Beth Hugh; features Lee Van Cleef, Charles Cane, Pat Comiskey, Byron Foulger, Maurita Hugo, I. Stanford Jolley. Directed by Hittleman. Sidney A. Franklin Jr. Screenplay, Jack Leonard. Lawrence Resner; camera, Harry Neumann; editor, Harry Gerwick; music, Robert Wiley Miller. Previewed Oct. 28, '57. Running time, 67 MINS.

Turner	Sterling Hayden
Maria	Pamela Duncan
Reno	Ted de Corsia
Cleo	Mary Beth Hughes
Kirby	Lee Van Cleef
Mundy	Charles Cane
Frank	Pat Comiskey
Carson	Byron Foulger
Charley	Mauritz Hugo
Idwall	I. Stanford Jolley

"Gun Battle at Monterey"—the title bearing no connection with subject matter—is a minor western entertainment. It suffers from a contrived plot and performances which neither ring true nor evoke interest. Pic's sole asset is star name of Sterling Hayden for marquee lure.

The Carl Hittleman production is premised along lines so hoary they creak, and Hittleman and Sidney A. Franklin Jr., in their dual direction add little to Jack Leonard-Lawrence Resner screenplay.

Hayden, shot in the back and left for dead by Ted de Corsia, his partner in a holdup in Monterey, seeks vengeance after his recovery.

Hayden fails to give a definite performance, with result small interest attaches to the unfoldment, and de Corsia's characterization is overplayed. Pamela Duncan, as the Mexican girl who saves his life, and Mary Beth Hughes, dealer in the casino, are as good as their few lines permit. Lee Van Cleef is heavy as de Corsia's gunman employee, and Charles Cane is a drunken sheriff.

Technical credits are standard. *Whit.*

Lombroso, in Madrid, Foreshadows Republic's New Foreign Future

By HANK WERBA

Madrid, Nov. 5.

Herbert J. Yates will continue to helm Republic Pictures and the company is embarking on a global comeback both in production and distribution, Republic's Continental manager for Europe and Near East Henry Lombroso stated here.

New policy, he said, is bringing Republic into partnership with powerful producers-distributors all over the world and Yates' "happy marriage" union with foreign film interests has already resulted in launching of Globe Films Int'l in France, Italy and Spain, of Imperial Films Int'l in Sweden and Brazil. Imperial Brazil has its own extensive Latin American distrib network. British Lion joined the new Republic realm last year. Greek distrib Michaelides and Dollar Films in Beirut (for the Near East) extends the new Republic domain in the Mediterranean area. These, Lombroso said, are just some of the more outstanding associations.

Republic junked its overseas distrib agencies over the past two years as the Hollywood parent company limited operations to television and Consolidated Laboratories. Yates himself, on the verge of a sell-out, was convinced by Republic's execs and foreign reps to rein the new production-distribution scheme for a two-year try.

Globe, Imperial and miscellaneous, Lombroso continued, will spur Republic with two major advantages in that (1) Republic will once again control a world-wide release organization entirely free of rising, profit-consuming overhead and (2) Republic will partner with leading film-makers in all countries where there are going film industries to bolster its producer status at home and abroad and fill the Republic distrib gap in the U. S. dollar market.

Attractive Arrangement

He felt the arrangement was equally attractive to European companies since Republic will sponsor and/or support film ventures overseas, guaranteeing world-wide distribution on profit-split terms through the Republic-Globe-Imperial network. Republic will also facilitate coproduction deals between, for example, Globe of Italy and Globe Iberica by financing in part or by supplying American elements needed to give the production world market flavor.

First coproduction of this nature, almost completely in the can already, is "Le Piege" (The Trap), Lombroso noted, and stars Raf coming up within the next 12 Charles Vanel (France), with Gallic Charles Brabant directing for Globe Omnium Films of Paris and Globe Film Int'l of Rome teamed with another Italo company, Electra Films. These three companies have 11 more coproductions coming up within the next twelve months. Subsequent project, "You Find Him, I'll Fix Him," will star Jeff Hunter, Dawn Adams, Eleanor Rossi Drago and either Magali Noel or Jeanne (Grisbi) Moreau with an Italo director.

Here in Madrid on Oct. 23, ceremonies were held in the offices of Spain's strongest independent distributor Dipenfa-Filmayer (see VARIETY, April 24) to mark the birth of Globe Films Int'l Iberica. Antonio Lopez, president of the new organization, is also top man in Dipenfa-Filmayer.

Formerly distributing its product through CEPICSA, Republic films will now be released exclusively by Globe in Spain. In a distrib deal that will have deeper repercussions than the sale of RKO here last week, 30-50 Republic films, recently sold by Republic to Buddy Rogers, will become available to Globe Iberica in a deal to be arranged between Globe and Rogers just as fast as the new local company can collect import licenses from the Spanish government.

Lotsa U.S. Product

With this impressive quantity of U. S. product dumped on the Spanish market, Globe will act as a film supply clearing house for other local distribs, hitherto unsuccessful in collaring hard-to-get U. S. films embargoed by the Motion Picture Export Assn. Dipenfa-Filmayer will naturally have first call on Globe acquisitions. Some of the Republic pix expected to

(Continued on page 14)

Ramos: 'I'll Sue'!

Madrid, Nov. 5.

The sale of RKO to the Ramos Brothers legally took place on Oct. 14, Jose Garcia Ramos told VARIETY on Oct. 31 in the presence of RKO European topper Joseph Bellfort and European sales manager Charles Rosmarin. Rosmarin had full authority to sign on behalf of RKO and submitted documents to that effect both to government officials and the Ramos brothers.

Ramos further stated that the Oct. 14 transaction gave him and his brother all but 10 shares of RKO Hispano stock, all physical property formerly owned by RKO and 18 pictures on an outright purchase basis. Except for a blocked peseta account, RKO has no other interests in Spain today.

Citing VARIETY reports (Oct. 30) on MPEA efforts to force RKO cancellation of the Spain deal, Ramos said he would turn over the matter to his lawyers and government authorities should MPEA succeed.

Of the 18 pictures acquired from RKO, Ramos' Radio Films will distribute eight as fast as import licenses are received from the government and the product arrives.

Shrinking Value Marks Tomlinson's Stake in Loew's

With the general decline of the stock market and the shares of Loew's Inc. in particular, the actual stake of Joseph Tomlinson, the Canadian industrialist who has been challenging the Loew's management, in the company is actually very thin, based on the $250,000,000 value of Loew's.

Tomlinson has stated that he purchased his 180,000 shares at an average price of $18.50 for a total cost of $3,340,000. Of the total, however, approximately $1,400,000 represented a margin loan, making Tomlinson's total cash outlay $1,940,000. With Loew's shares currently hovering at about $11.50 mark, the value of Tomlinson's shares has decreased about $7 per share, making the total value of his holdings now at about $2,070,000. Deducting his marginal loan of $1,400,000, his equity in the company is about $670,000, rated as "very small" considering the $250,000,000 value of the Loew's empire. If the market continues to decline, Tomlinson may have to "pony up" additional sums to hold his Loew's shares. In addition, if he continues to press his fight vigorously, he will be faced by considerable legal fees and other costs involved in the staging of a proxy fight.

BACKS WITH CASH

Field Modernizes As Act of Future Faith

Minneapolis, Nov. 5.

There still are veteran local neighborhood subsequent-run veteran exhibitors who apparently still are sufficiently confident regarding exhibition's prospects to expend substantial sums in improving their outlying showhouses.

After completing the last stage of a long-range modernization and beautification program that necessitated a four-day shuttering, the 1,200-seat de luxe St. Louis Park reopens Friday (8) with "The Sun Also Rises" in the earliest 28-day clearance slot.

Owned by Harold Field, a pioneer exhibitor who's also the owner of an Iowa theatre circuit, the St. Louis Park even before these improvements, made at a substantial cost, was one of the city's most attractive showhouses.

TED MANN OUTBIDS PAR, RKO FOR 'GIRLS'

Minneapolis, Nov. 5.

Metro's musical "Les Girls" has been sold away from the much bigger United Paramount and RKO Theatres in the Twin Cities to the 400-seat Minneapolis and 600-seat St. Paul Worlds, independently operated by Ted Mann.

Mann was awarded the picture on competitive bids. It opens here Nov. 8 and in St. Paul a week later. No decision has been made yet as to whether the World here will raise its after-5 p.m. $1.25 for this attraction.

'10 C's' Racking Up Big Nabe Take On 2d Time Around

Minneapolis, Nov. 5.

In its second run of Minneapolis and first round of St. Paul neighborhood houses under a unique sales plan that has the two cities respectively zoned into four and three widely separated areas for competitive bids, "The Ten Commandments" continues to garner Twin Cities' subsequent-run precedental grosses.

No other picture has remotely approached the "Commandments'" takes for local subsequent runs.

Second round of four successfully bidding theatres playing it day and date here are charging the same $1.25 admission as did the initial quartet before them and they, like their quartet of predecessors, also are obligated to hold it for a minimum two-week run.

The first round of local outlying houses held the DeMille picture a third week although their bids didn't require them to do so.

In St. Paul the three day and date neighborhood theatres, the first to play "Commandments" since its downtown eight-week nonreserved seat engagements, are charging $1.25.

Before being released anywhere else in the territory, "Commandments" ran 13 weeks at the local loop Lyric as a hard-ticket $2.25 attraction. Its first release to the uptown theatres occurred several months after the end of its downtown engagement.

Charles Schlaifer, ad agency operator, reelected secretary-treasurer of the Joint Commission on Mental Illness and Health . . . his third term in office.

RKO Closes Ranks Within MPEA; Spanish Embargo Is Still Standing; U.S. Film Execs Emotionally Shaken

By FRED HIFT

Behind-the-scenes efforts by Eric Johnston and the film companies to get RKO to call off its Spanish deal—or at least the part of it making available RKO films to the Spaniards—were crowned with success last week. RKO prexy Tom O'Neill, at a meeting with Johnston and several of the prexies in Gotham, agreed to cancel all or part of the Spanish arrangement which would have splintered the Motion Picture Export Assn.'s "common front" in Spain.

At the same time, the MPEA board was told a projected deal for the sale of a block of Republic films in Spain probably wouldn't go through.

Griffith Johnson, MPEA, v.p., has joined MPEA's Italo rep Charles Baldwin in Spain. They'll try to work out a deal for all the majors. MPEA members have maintained an embargo on shipments to Spain for over two years. It's been partly, but not wholly, effective since several companies had to continue to honor commitments with local distributors and thus went on shipping for many months.

O'Neill's agreement to reconsider the sale of RKO facilities (and films) to local Spanish interests has wide implications going way beyond the immediate issue of the Spanish embargo. There was a feeling among top execs that on RKO's move might hinge the entire future of the MPEA as a functioning and effective entity abroad. Companies are sharply aware of the need for an association and the necessity of convincing industries and governments abroad that the industry is capable of common action.

Honestly Unaware

RKO move in Spain, apparently taken in honest ignorance of the ramifications, gave the impression that such common action was impossible to achieve when the chips are down. This belief, if it spreads overseas, can seriously hurt the U. S. companies and certainly would tend to influence the policy of those whose interests oppose those of the American outfits.

In other words, say execs concerned with the foreign market, the RKO issue—if it had remained unresolved — might easily have given the impression abroad that the MPEA is a pushover since its individual members are apt to make individual deals regardless of policy adopted by the majority.

MPEA board meet last Friday afternoon (1) heard Johnston give out the good news derived from the morning meeting with O'Neill. Once informed of the situation, RKO showed a most cooperative attitude, the board was told.

Johnston-O'Neill

Question was raised of Johnston's role in the whole thing. Johnston and O'Neill met sometimes in September to discuss RKO's future role in the industry. O'Neill asked Johnston whether the MPEA could in any way object to RKO's closing of some overseas offices. Approached on such a general level, Johnston reportedly stated that MPEA had no control over what member companies did in this respect. And there the subject was dropped.

If O'Neill had Spain in mind when he talked with Johnston, he didn't say so. And Johnston apparently didn't press further. Johnston didn't report this conversation to the board. This later gave rise to rumors that Johnston had known about the Spanish deal all along, but had kept it to himself. At a later point, when faced with the uproar over his Spanish action, O'Neill is said to have expressed his surprise, saying that he had indicated to Johnston what was coming.

There is now a report (unconfirmed so far) that RKO also is planning to close shop in France, part of the overall move to liquidate its entire foreign setup.

Prior to the board meeting, several foreign managers of the companies strongly favored that RKO be expelled from the MPEA for its failure to adhere to the embargo resolution. In the minds of most

(Continued on page 14)

Japanese Repeating

Japanese industry will sponsor a second film week at the Museum of Modern Art in January. Dates are Jan. 22, 23 and 24 and then again Jan. 29, 30 and 31. Week again will enjoy the cooperation of the Motion Picture Export Assn.

To avoid the mistakes made at the first film week earlier this year, the Japanese will take into account American opinions in the selection of the pictures to be shown.

Japanese plan to bring in stars for the event which is part and parcel of the Japanese industry's export drive.

Julius Gordon In N.Y. Gloms 'Cable' For His Circuit

Before Julius Gordon, president of Jefferson Amus. Co., Beaumont, a 50-theatre chain in the southwest (it was originally over 90 houses), returned to his Texas base, he also explored the cable-theatre aspects of the picture business. Like many an exhibitor, with a grim eye on dwindling boxoffice, he is inspecting the home-theatre potential, this time as a franchise-owner of whichever cable-system appeals most to him, rather than as a theatre operator.

But it was at the Allied States convention in Kiamesha Lake, N.Y., last week, that Gordon advanced the depreciation-of-property program. His main point is (1) that there is precedent under the 102B Section of the Excess Profits Law and (2) it can't hurt the Government on its tax structure. By keeping the theatres in business it perpetuates revenue anew rather than if the theatres' properties were wrecked and the loss charged off.

For the first time, argues Gor-

(Continued on page 16)

Distribs in Spain Warn Producers Against Helping Return of Yanks

Madrid, Nov. 5.

Spanish producers who one week ago were still exploring possibilities of a film settlement with the Motion Picture Export Assn., were bluntly advised by independent distrip spokesmen here to shun the dispute or face distributor intervention in matters of film production policy that might alter the extensive protection now enjoyed by the native film-makers.

Producers' attempt to mediate a new pact started a month ago when a successful exhib-producer entente increased obligatory screen time for native releases from six to nine weeks and harmony between the two industry branches carried over to push for re-establishment of normal film relations with America's Motion Picture Export Assn. to rid the industry of plaguing instability resulting from the U. S. suspension of film shipments to Spain.

Main producer argument was that the official aid fund had reached a crisis deficit at a time when bank credit had been suspended nationally on government order. Producers could neither get sindicato loans for new projects nor classification premiums with which to pay mounting debts. As aid fund coffers are filled principally from U. S. film import license charges, quicker solution, they argued, was immediate entry of MPEA product.

Producers' Delegation

An official producer delegation called on government film authorities and discussed proposals for settlement. Formula backed by producers limited U. S. imports to 80 dubbed films per year and 15-20 additional with sub-titles, with seven MPEA agencies and United Artists each getting 6 or 7 of the 80. Calling for immediate entry of U. S. pix, they suggested an effective release date of next Easter or Sept. '58 to avoid risk of fatal competition with this season's fare in which local distribs invested heavily.

Delegation, formed by Producer Assn. prexy Jorge Tussell and two of Spain's leading producers, Cesareo Gonzalez (Suevia Films) and Jose Luis de Navasquez (Charmartin), also asked that, in the event of pact failure, import license fees for European films be increased substantially and brought in line with fees paid by U. S. companies. They reasoned that Continental product, in the partial absence of American competition, was earning as much as Hollywood product (and more).

Final producer petition, as a last resort measure, asked government film toppers to restore a pre-1953 policy of giving import licenses to producers themselves who, in turn, would again be authorized to sell the documents on the open market to all bidders, including MPEA agencies in Spain.

Asked to Wait

Government asked producers to await a final distrib association vote on peace proposals initiated by Enrique Aguilar, Universal manager in Spain, which had already been favorably voted by the distrib group execs. Before a deter-

(Continued on page 18)

L.A. Okay Despite Rain; 'Mad Ball' Mild $21,000; 'Joey' Torrid 25G, 2d '10 C's' Up To Mighty 38G, H.O.

Los Angeles, Nov. 5.

Fair first-run biz is expected this round despite a rainy weekend and the flu threat. Failure of any new films to display much strength puts emphasis on two holdovers and a pair of hard-ticket pix for continuing hefty returns:

"Ten Commandments" is leading the field with a fine $38,000 or a bit over in second session in three theatres to top initial week. "Pal Joey" shapes hotsy $25,000 in second Egyptian stanza. "Seven Wonders of World" is big $26,700 in 21st week at Warner Hollywood while "Around World in 80 Days" looks tall $26,300 at Carthay in 46th round.

"Operation Mad Ball" heads newcomers with a mild $21,000 in three houses. "Until They Sail" is slim $12,000, also in three spots.

Estimates for This Week

State, Pantages, El Rey (UATC-RKO-FWC) (2,404; 2,812; 861; 90-$1.50)—"Until They Sail" (M-G) and "Silken Affair" (DCA). Slim $12,000. Last week, State with Hollywood, Uptown, "Battle Stripe" (NTA) and "Armored Attack" (NTA) (reissues), $20,000. Pantages, "Helen Morgan Story" (WB) and "Johnny Trouble" (WB) (2d wk), $3,000. El Rey with Hillstreet, New Fox, "Quantez" (U) and "Unholy Wife" (U), $9,000.

Hillstreet, Hollywood, Ritz (RKO-FWC) (2,752; 756; 1,320; 90-$1.50)—"Operation Mad Ball" (Col) and "Parson and the Outlaw" (Col). Mild $21,000 or near. Last week, Ritz with Orpheum, Iris, "Man of 1,000 Faces" (U) and "Forbidden Interlude" (U) (1st multiple run), $10,800.

Downtown Paramount, Hawaii, Uptown (ABPT-G&S-FWC) (3,300; 1,106; 1,715; 90-$1.50)—"The Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Pale $14,000 or less. Last week, Downtown Paramount,

(Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week $504,500
(Based on 21 theatres)
Last Year $613,700
(Based on 23 theatres)

'Time' Slick 12G, Cleve.; 'Eve' 10G

Cleveland, Nov. 5.

First-run trade is very uneven this session, with "Time Limit" doing best with a nice take at the State. "Three Faces of Eve" is rated okay at the Allen but other newcomers are not getting far. "Abominable Snowman" paired with "Ghost Divider" is just passable at Hipp. "Around World in 80 Days" still is fine in 21st week at the Ohio as is "This is Cinerama" in 18th round at the Palace.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.25)—"Three Faces of Eve" (20th). Okay $10,000 or near. Last week, "Story of Esther Costello" (Col) and "Parson and Outlaw" (Col), $9,000.

Embassy (Community) (1,200; 70-90)—"Vampire" (UA) and "Monster That Challenged World" (UA). Light $3,600. Last week, "Brothers Rico" (Col) and "Kid Domino" (Col), $6,000.

Hipp (Telem't) (3,700; 90-$1.25)—"Ghost Divider" (20th) and "Abominable Snowman" (20th). Routine $12,000. Last week, "Operation Mad Ball" (Col), $14,000.

Heights Art (Art Theater Guild) (925; $1.25)—"Oedipus Rex" (Indie). Near average $2,800. Last week, "Nana" (Indie) (3d wk), $2,100.

Lower Mall (Community) (500; 50-90) — "Sinners" (Indie) and "Tempest in Flesh" (Indie). Okay $3,200. Last week, "Street of Shame" (Indie) (3d wk), $1,800.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (21st wk). Passable $12,000. Last week, $13,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"This Is Cinerama" (Cinerama) (18th wk). Still okay $11,200 after $12,500.

State (Loew) (3,500; 70-90)—"Time Limit" (UA). Nice $14,000. Last week, "Sea Wife" (20th), $5,000.

Stillman (Loew) (2,700; 70-90)—"Mr. Rock and Roll" (Par) and "Stowaway Girl" (Par). Slow $5,000. Last week, "Joker Is Wild" (Par), $7,500.

'Notre Dame' NSG 6½G, Port.; 'Graf Spee' 6G

Portland, Ore., Nov. 5.

Town has some strong product this round but it's not helping. "Joker Is Wild" still is okay in second inning at Paramount. "Around World in 80 Days" continues to amaze for 29th round at the Broadway. "Hunchback of Notre Dame" at the Fox looms only fair while "Graf Spee' is mild at Liberty.

Estimates for This Week

Broadway (Parker) (980; $2.00-$2.50) — "Around World" (UA) (29th wk). Lofty $8,500. Last week, $9,300.

Fox (Evergreen) (1,536; $1-$1.50)—"Hunchback of Notre Dame" (AA) and "Naked In Sun" (AA). Fair $6,500. Last week, "Three Faces of Eve" (20th) and "Copper Sky" (20th), $6,300.

Guild (Indie) (400; $1.25)—"Lost Continent" (Indie) (4th wk). Oke $1,500. Last week, $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Pursuit of Graf Spee" (Rank) and "Hell Canyon Outlaws" (Rep). Mild $6,000. Last week, "Slaughter On 10th Ave." (U) and "War Drums" (U), $4,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Story of Esther Costello" (Col) and "Young Don't Cry" (Col). Slim $6,000. Last week, "Forty Guns" (20th) and "The Deerslayer" (20th), $6,100.

Paramount (Post-Par) (3,400; 90-$1.25)—"Joker Is Wild" (Par) and "Monte Carlo Story" (UA) (2d wk). Okay $8,500. Last week, $9,800.

'Jailhouse' Brisk $17,000 in Frisco

San Francisco, Nov. 5.

First-run biz here currently is very mixed, with reaction running from excellent to the lowest of year. "Jailhouse Rock" looks fine at Warfield while "Hunchback of Notre Dame" shapes fancy at United Artists. "Armored Attack, an oldie, is rated splendid at the Fox. "Story of Mankind" looms only mild at Paramount. "Perri" shapes great at Stagedoor. "Black Scorpion" looks only slim at St. Francis as is "Value for Money" at arty Bridge. "Around World in 80 Days" still is great in 45th stanza at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Unknown Terror" (20th) and "Back From the Dead" (20th). Low of year, $6,000. Last week, "Joker Is Wild" (Par) and "Checkpoint" (Rank) (3d wk), $9,000.

Fox (FWC) (4,651; $1.25-$1.50) "Armored Attack (Indie) and "Battle Stripe" (Indie) (reissues). Nice $13,000. Last week, "3 Faces of Eve" (20th) and "Copper Sky" (20th), $12,500.

Warfield (Loew) (2,656; 90-$1.25) —"Jailhouse Rock" (M-G). Fine $17,000. Last week, "Invisible Boy"

(Continued on page 18)

Hub Climbs; 'Colossal' Amazing 27G, 'Woman' Sock 18G, 'Raintree' $22,000

Boston, Nov. 5.

Action at the wickets is improving this week with inrush of new product and tapering of flu scare. "Time Limit" is nice at the State and Orpheum. "Amazing Colossal Man" shapes terrific at Paramount and Fenway. "And God Created Woman" is wow at the Gary. "Young Stranger" is lofty at the Kenmore.

"Raintree County" is ahead in second week at the Astor on hold-over scene. "Around World" leads city with a heavy take at the Saxon. "Seven Wonders" is perking nicely at the Boston as last weeks loom.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75)—"Raintree County" (M-G) (3d wk). Third week ends Thursday (7). Second week was solid $22,000. Last week, $21,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Sins of Casanova" (Times) (2d wk). Nice $4,500. Last week, $6,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (63d wk). Hotsy $16,500. Last week, $17,500.

Copley (Indie) (961; 90-$1.25)—"Miracle of Marcelino" (UMPO) (7th wk). Sixth was oke $3,500. Last week, $4,300.

Exeter (Indie) (1,200; 60-$1.25)—"Brothers in Law" (Cont) (5th wk). Fourth week slick $5,500. Last week, $6,300.

Fenway (NET) (1,378; 60-$1.10)—"Amazing Colossal Man" (AI) and "Cat Girl" (AI). Moppet lurer smash $9,000, backed by heavy radio, tv, film-newspaper exploitation. Last week, "Devil's Hairpin" (Par) and "Mr. Rock and Roll" (Par), $3,500.

Gary (Sock) (1,340; 90-$1.80)—"And God Created Woman" (Kings). Wow $18,000. Last week, "Story of Esther Costello" (Col) (2d wk), $5,500.

Kenmore (Indie) (700; 85-$1.25)—"Young Stranger" (RKO) (2d wk). First week ended Thursday (31) was boffo $9,000.

Paramount (NET) (1,700; 60-$1)—"Amazing Colossal Man" (AI) and "Cat Girl" (AI). Wow $18,000. Last week, "Devil's Hairpin" (Par) and "Mr. Rock and Roll" (Par), $9,500.

Memorial (RKO) (3,000; 75-$1.25)—"Young and Dangerous" (20th) and "Rockabilly Baby" (20th). Opened Wednesday (31); out Saturday (2) and house went to oldies, "Seven Year Itch,' (20th) and "No Business Like Show Business" (20th) on Sunday (3). Slow $8,000 for split week. Last week, "Three Faces of Eve" (20th) and "Raising a Riot" (Indie), $13,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Story of Mankind" (WB) and "Woman in Dressing Gown" (WB). Drab $8,000. Last week,

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $2,302,500
(Based on 21 cities and 239 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week
Last Year $2,781,600
(Based on 22 cities and 234 theatres.)

'Time' Lusty 12G, Prov. '80 Days' 11G

Providence, Nov. 5.

State's "Time Limit" and Elmwood's fourth week of "Around the World" are best in a fairly active week here. Albee is good with "Amazing Colossal Man" while the Strand's 2d of "The Is Wild." Majestic is taking another flyer into the let's scare them fare for a 3-day stand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Amazing Colossal Man" (AI) and "Cat Girl" (AI). Healthy $7,500. Last week, "Satellite in Sky" (Indie) and "Destination Moon" (Indie), $3,000.

Elmwood (Snyder) (745; $2-$2.50)—"Around World in 80 Days" (UA) (4th wk). Happy $11,000 looms. Third week was same.

Majestic (SW) (2,200; 65-80)—"Unknown Terror" (20th) and "Back From Dead" (20th). Just set for three-day stand and so-so $3,500. Last week, "Armored Attack" (WB) and "Battle Stripe" (WB), $5,000.

State (Loew) (3,200; 65-80)—"Time Limit" (UA) and "Hidden Fear" (UA). Lofty $12,000 or near. Last week, "Until They Sail" (M-G) and "Big Caper" (M-G), $7,500.

Strand (National Realty) (2,200; 65-80)—"Joker Is Wild" (Par) and "Stowaway Girl" (Par) (2d wk). Good $6,500. First was $9,500.

'Time' Tops Newcomers In Toronto, Loud 14G; 'Perri' 8G, 'Joker' 10G

Toronto, Nov. 5.

With the exception of "Time Limit" and "Perri," both big, newcomers are dipping badly, this applying to "Across the Bridge" and "High Tide at Noon," both slow. Holdovers loom big. "Joker Is Wild" in fourth frame still is solid. "This Is Cinerama" still is capacity in second round at the University.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1) — "Across Bridge" (Rank). Sad $8,000. Last week, "Sun Also Rises" (20th) (3d wk), $9,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054, 995; 694; 698; 50-75)—"Street of Sinners" (UA) and "Joe Dakota" (UA). Light $13,000. Last week, "Portland Expose" (AA) and "Death in Small Doses" (AA), $16,000.

Hyland (Rank) (1,357; $1)—"High Tide at Noon" (Rank). NSG $4,000. Last week, "Affair to Remember" (20th) (7th wk), same.

Imperial (FP) (3,344; 60-$1.10)—"Joker Is Wild" (Par) (4th wk). Fine $10,000. Last week, $11,500.

International (Taylor) (557; $1)—"Smallest Show on Earth" (IFD) (4th wk). No change on that $4,000 gross.

Loew's (Loew) (2,098; 60-$1) — "Time Limit" (UA). Good $14,000. Last week, "Until They Sail" (M-G) (3d wk), $4,500 in 4 days.

Tivoli (FP) (995; $1.75-$2.40) — "Around World in 80 Days" (UA) (12th wk). Slipping to good $13,000 after 11 weeks' turnaway capacity biz at $15,000 weekly.

Towne (Taylor) (693; $1)—"Perri" (BV). Smash $8,000. Last week, "Living Idol" (M-G), $3,000.

Uptown (Loew) (2,096; 75-$1.25) —"Slaughter on 10th Avenue" (U) (2d wk). Mild $5,500. Last week, $9,500.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (2d wk). Sellout, and turnaway biz, at wow $24,000. First was same.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (50th wk). Holding steady at $3,500. Last week, ditto.

'Graf Spee' Lofty 15G, Denver; 'Eve' Big 9G, 2d

Denver, Nov. 5.

"Pursuit of Graf Spee" shapes standout here this stanza, with a big take at Paramount. It holds. Other newcomers are fair to light. "Around World in 80 Days" goes into 26th week at Tabor. "Joker Is Wild" looms big enough in second round to win a third at the Denham.

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25) — "Three Faces of Eve" (20th) (2d wk). Tall $9,000. Last week, $10,500.

Denham (Cockrill) (1,249; 70-90) —"Joker Is Wild" (Par) (2d wk). Good $9,000. Stays on. Last week, $14,000.

Denver (Fox) (2,586; 70-90) — "Abominable Snowman" (20th) and "Ghost Diver" (20th). Fair $11,000 or less. Last week, "Perri" (BV), $12,000.

Esquire (Fox) (742; 70-90) — "Only French Can" (Indie). Big $5,000. Holds. Last week, on reissues.

Orpheum (RKO) (2,596; 70-90)—"Amazing Colossal Man" (AIP) and "Cat Girl" (AIP). Light $7,000 or near. Last week, "Invisible Boy" (M-G) and "Boone, Trail Blazer" (Rep), $6,000.

Paramount (Wolfberg) (2,200; 70-90)—"Pursuit of Graf Spee" (Rank) and "Outlaw's Son" (UA). Big $15,000. Stays. Last week, "Time Limit" (UA) and "Bop Girl" (UA), $14,000.

Tabor (Fox) (930; $1.25-$2.50) — "Around World in 80 Days" (UA) (25th wk). Fair $5,500. Holds. Last week, $7,500.

Vogue Art (Sher-Shulman) (442; 75-90)—"Third Key" (Rank). Good $1,200. Last week, "Nana" (Indie) (2d wk), $1,000.

New Pix Not Helping Mpls.; '80 Days' Big 13½G, 17th, 'Wonders' 10G, 65th

Minneapolis, Nov. 5.

One of scantiest and least imposing lineup of newcomers in recent weeks, promises to hold down Loop aggregate takings. None of few fresh entries is calculated to cause ticket window rushes.

The numerous holdovers, however, continue to demonstrate strength and brighten the boxoffice picture some. Town's two hard-ticket attractions, "Seven Wonders of World" and "Around World in 80 Days," in their 65th and 17th weeks, respectively, are still plenty hot. Also, on the profit side are "Joker Is Wild," winding up a stunning four-week run, and "Operation Mad Ball" and "Three Faces of Eve" in their second stanzas. Flu's prevalence is still an adverse b.o. factor.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65) — "Around World" (UA) (17th wk). They're still splattering black ink, and looks to continue to do so for some time. Stunning $13,500. Last week, $14,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (65th wk). In 16th month and continuing to make b.o. hay, with no end of run in sight yet. Sturdy $10,000 or near. Last week, $10,500.

Gopher (Berger) (1,000; 85-90)—"Gunsight Ridge" (UA) and "Valerie" (UA). Light $4,000. Last week, "Teen-Age Thunder" (Howco) and "Carnival Rock" (Howco), $3,700.

Lyric (Par) (1,000; 85-90)—"Three Faces of Eve" (20th) (m.o.). Here after prosperous State initial canto. Fine $7,000. Last week, "Teenage Doll" (AA) and "Undersea Girl" (AA), $3,500.

Radio City (Par) (4,100; 85-90)—"Operation Mad Ball" (Col) (2d wk). Has caught on well. Nice $9,000. Last week, $11,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Portland Expose" (AA). Puny $5,000. Last week, "Perri" (BV), $6,000.

RKO Pan (RKO) (1,800; 65-85)—"Kelly and Me" (U) and "Night Runner" (U). Tepid $3,000. Last week, "Young and Dangerous" (20th) and "Rockabilly Baby" (20th), $3,800.

State (Par) (2,300; 85-90) — "Quantez" (U). Helped by Friday night preview of "Escapade in Japan" (U). Light $5,500 in 6 days. Last week, "Three Faces of Eve" (20th), $9,500.

Suburban World (Mann) (800; 85)—"Fernandel the Dressmaker" (Indie). Mediocre $1,500. Last week, "Happy Road" (M-G), $1,200.

World (Mann) (400; 85-$1.25)—"Joker Is Wild" (Par) (4th wk). Giving way Friday (8) to "Les Girls" (M-G). Fine $4,000. Last week, $5,000.

New Product Boosts Chi; 'Girls' Tall $31,000, 'Time' Boffo 24G, 'Ball' Nice 30G, 'Doctor' 8½G, 'Joey' Sock 32G

Chicago, Nov. 5.

Fast business, for a change, marks the launching of powerful product here this week. No less than five big, important pix will help the over-all total.

Snappiest sendoff of the frame was the launching of "Les Girls" at the Woods, heading for a long-stemmed $31,000. "Operation Mad Ball" at the Chicago is a nifty $30,000 or over. "Pal Joey" at State-Lake stays smash in second.

"Time Limit" looks sock $24,000 opening session at United Artists.

Pace-setter of newcomers on near north side is the Esquire with "Doctor at Large," with hot $8,500.

Second frame of "Raintree County" roadshowing at McVickers is still active, but other holdovers are in delicate shape. "Perri" scores a tidy fourth frame at Loop. "Stella" manages a neat fifth at the World.

Both "Around World in 80 Days" in 31st at Todd's Cinestage and "Seven Wonders of World" in 46th round at the Palace have survived the flu scare with hardly a scratch.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Operation Mad Ball" (Col). Socko $30,000. Last week, "Until They Sail" (M-G) (2d wk), $9,500 in 6 days.

Esquire (H&E Balaban) (1,350; 90-$1.25) — "Doctor at Large" (Rank). Smash $8,500. Last week, "Silken Affair" (DCA), $5,500.

Garrick (B&K) (850; 90-$1.25)—"Story of Mankind" (WB). Mild $4,000. Last week, "Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues) (3d wk), $4,000.

Grand (Indie) (1,200; 90-$1.25)—"Gun Girls" (Cap) and "Rebel Girls" (Cap). Pert $6,000. Last

(Continued on page 18)

Pitt Perking Despite Strike; 'Time' Loud 14G, 'Godfrey' Fat 6½G, 2d

Pittsburgh, Nov. 5.

Could be that, transportation strike regardless, people are getting tired of staying home and coming out again to see what other people look like. At any rate, things are shaping up a bit this week, and in some cases actually perking. "Time Limit," on heels of fine notices, is going big at the Penn and will hold. Both "My Man Godfrey" at Fulton and "Three Faces of Eve" at Harris are almost equaling first stanza's figures on holdovers. Longrunners, "Around the World" at Nixon and "Search for Paradise" at Warner, also are up slightly.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"My Man Godfrey" (U) (2d wk). Heading for fancy $6,500, same as last week; may stay again if bottom doesn't fall out in next few days.

Harris (Harris) (2,165; 80-$1.25) —"Three Faces of Eve" (20th) (2d wk). Holding up nicely and should come very close to last week's $6,000. Can't hold again because house has Jack Lemmon coming in for a personal Thursday to precede "Operation Mad Ball" (Col), on a locked booking, opening next day.

Guild (Green) (500; 85-99)—"Third Key" (Rank) (3d wk). Good staying power at $2,000. Last week, $1,900.

Nixon (Rubin) (1,500; $1.24-$3)—"Around World" (UA) (30th wk). Inching upwards again, but not much, but at least encouraging in view of house's decision to hold it until end of year. Around $7,000. Last week, $6,500.

Penn (UA) (3,300; 80-$1.25)—"Time Limit" (UA). Heading for great $14,000 or close.

Squirrel Hill (SW) (900; 85-99)—"Doctor at Large" (U) (2d wk). Getting big weekends with lively $2,800 or over this session. Last week, $3,100.

Stanley (SW) (3,800; 80-$1.25)—"Black Scorpion" (WB) and "Black Patch" (WB). Doing absolutely nothing and will come out after 6 days at dismal $3,500. Last week, "Joker Is Wild" (Par) (2d wk), $7,000.

Warner (SW) (1,300; $1.20-$2.40) —"Search for Paradise" (Cinerama) (4th wk). Group bookings coming along after a lot of adverse factors including flu and transport strike. Up to around $10,000. Last week, $9,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Ball' Boff $20,000, Det.; 'Time' Big 17G

Detroit, Nov. 5.

Spotty biz continues among the deluxers here this session. "Operation Mad Ball" shapes great at the Michigan and "Time Limit" looks swell at the Palms. But "Stopover Tokyo" is slow at the Fox and "Giant Claw" looms only average at Broadway-Capitol. "Jailhouse Rock" proved itself to be a weekend special in first week at the Adams and is now finding the going rocky. "Story of Esther Costello" looks okay in second round at the Madison. "Lost Continent" is good at the Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Stopover Tokyo" (20th) and "Ride Violent Mile" (20th). Slow $12,000. Last week, "Three Faces of Eve" (20th) and "Under Fire" (20th), same.

Michigan (United Detroit) (4,000; 90-$1.25)—"Operation Mad Ball" (Col). Great $20,000. Last week, "Joker Is Wild" (Par) and "Stowaway Girl" (Par) (2d wk), $16,000.

Palms (UD) (2,961; 90-$1.25)—"Time Limit" (UA). Big $17,000. Last week, "Slaughter on 10th Ave." (U) and "Short Cut to Hell" (Par), $14,500.

Madison (UD) (1,900; 90-$1.25)—"Story of Esther Costello" (Col) (2d wk). Oke $8,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Giant Claw" (Col) and "Night World Exploded" (Col). Average $12,000. Last week, "Armored Attack" (Indie) and "Battle Strike" (Indie), $10,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (45th wk). Holding at socko $13,000. Last week, $13,500.

Adams (Balaban) (1,700; 90-$1.25) — "Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk). Slowing to mild $8,500. Last week, $15,600.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders of World" (Cinerama) (66th wk). Okay $11,200. Last week, $10,800.

Krim (Krim) (1,000; $1.25)—"Lost Continent" (Indie). Oke $8,000. Last week, "Forbidden Interlude" (U), $4,500 in second week.

'Time' Lively $7,500, Indpls.; 'Eve' OK 8G

Indianapolis, Nov. 5.

Biz is only fair at most first-runs here this stanza. "Around World in 80 Days" in 13th week at Lyric, still is the leader but has slowed up some from recent torrid pace. "Three Faces of Eve" at Circle, and "Time Limit" at Loew's are okay. "Slaughter on 10th Ave." is sluggish at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Three Faces of Eve" (20th) and "Taming Sutton's Gal" (Rep). Okay $8,000. Last week, "Joker Is Wild" (Par) and "Triple Deception" (Rank), $7,500.

Indiana (C-D) (3,200; 60-90) — "Slaughter on 10th Avenue" (U) and "Unholy Wife" (U). Tepid $5,000. Last week, "Deerslayer" (20th) and "Forty Guns" (20th), $7,000.

Keith's (C-D) (1,300; 75-$1.25)—"Man of 1,000 Faces" (U) (2d wk). Oke $4,500. Last week, nice $8,500.

Loew's (Loew) (2,427; 60-85) — "Time Limit" (UA) and "Hidden Fear" (UA). Good $7,500. Last week, "Invisible Boy" (M-G) and "Tip on Dead Jockey" (M-G), $7,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World" (UA) (13th wk). Stout $11,000. Last week, $14,000.

'Jailhouse' Big $23,000, D.C.; 'Days' 14G, 31st

Washington, Nov. 5.

"Jailhouse Rock" at Capitol seems to be giving main stem its first b.o. excitement in weeks. There are three other newcomers, but all are on slow side. "Escapade in Japan," is rated disappointing at Keith's, "Story of Mankind" is mild in two houses. The two long-runs, "Seven Wonders of World, in 45th session at the Warner, and "Around the World in 80 Days," in 31st week at the Uptown, are best bets in holdover class.

Estimates for This Week

Ambassador (SW) (85-$1.10) — "Story of Mankind" (WB). Not so good $3,500. Last week, "Operation Mad Ball" (Col), $5,500.

Capitol (Loew) (3,434; 85-$1.25) —"Jailhouse Rock" (M-G). Socko $23,000. Last week, "Time Limit" (UA), $14,000.

Columbia (Loew) (1,154; 70-90) — "My Gun is Quick" (UA) and "Chicago Confidential" (UA). Average $6,000. Last week, "40 Guns" (20th) and "Copper Sky" (20th), $5,000.

Keith's (RKO) (1,650; 85-$1.25)— "Escapade in Japan" (U). Disappointing $6,500 despite favorable crix reaction. Last week, "Jet Pilot" (U) (5th wk), $5,000.

Metropolitan (SW) (85-$1.10) — "Story of Mankind" (WB). Okay $7,000. Last week, "Operation Mad Ball" (Col), $8,300.

Palace (Loew) (2,350; 85-$1.25)— "Three Faces of Eve" (20th) (2d wk). Slight $7,000 for final 6 days after $10,000 last week.

Plaza (T-L) (275; 90-$1.35)—"His First Affair" (Indie) (2d wk). So-so $1,500 after $2,800 last week.

Trans-Lux (T-L) (600; 90-$1.25) —"Esther Costello" (Col) (4th wk). Thin $2,000 in final 5 days after $3,000 last week.

Uptown (SW) (1,100; $1.25-$3)— "Around World" (UA) (31st wk). Great $14,000. Last week, ditto.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (45th wk). Stays at steady $8,000 for second consecutive week, and here until after Jan. 1.

'10th Ave.' Hot 11G, L'ville; 'Ball' Same

Louisville, Nov. 5.

Patrons here are responding to the strong product now on view here, with general upturn at the wickets. "Operation Mad Ball," Loew's entry, indicates one of best takes in weeks. "Slaughter on 10th Ave." and "Dual Breed" at Rialto looms fine, also. Holdovers of "Joker Is Wild" and "Raintree County" both are potent.

Estimates for This Week

Brown (Loew's-Fourth Ave.) (1,000; $1.25-$2)—"Raintree County" (M-G) (5th wk). Had sellout Saturday (2) and looks nice $11,000 after last week's $12,000.

Kentucky (Switow) (1,200; 50-85) —"Joker Is Wild" (Par) (3d wk). Nice $5,000 after $7,000 in second.

Loew's (Loew U.A.) (3,000; 50-85) — "Operation Mad Ball" (Col). Rousing $11,000. Last week, "Invisible Boy" (M-G) and "Tip On Dead Jockey" (M-G), $5,000.

Mary Anderson (People's (1,200; 50-85) — "Gunsight Ridge" (UA) and "Girl in Black Stockings" (UA). Oke $4,000. Last week "My Gun Is Quick" (UA) and "Outlaw's Son" (UA), $4,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Slaughter on 10th Ave." (U) and "Restless Breed" (20th), plus Roy Acuff and Grand Ole Opry Stars on stage Saturday-Sunday (2-3), scaled at 99c. Helped to account for big weekend trade, and fine $11,000 indicated on week. Last week, "Land Unknown" (U) and "Midnight Story" (U), $8,500.

'Eve' Potent $9,500, Buff.; 'Joker' 12G, 2d

Buffalo, Nov. 5.

First-run biz is not too exciting here this round. "Three Faces of Eve," fine at Center, looks best newcomer. "Cyclops" with "Daughter of Dr. Jekyll" looms fairly good at Lafayette. "Joker Is Wild" is sturdy in second session at Par. "Search For Paradise" is lively in fourth week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)— "Run of Arrow" (U) and "That Night" (U). Mild $10,000. Last week, "Time Limit" (UA) and "Hidden Fear" (Indie), $11,000.

Paramount (AB-PT) (3,000; 70-90)—"Joker Is Wild" (Par) and "Pawnee" (Rep) (2d wk). Sturdy $12,000. Last week, $17,000.

Center (AB-PT) (2,000; 70-90)— "Three Faces of Eve" (20th). Fine

(Continued on page 18)

B'way Off Again Albeit 'Joey' Great $76,000; 'Time' Trim 15G, 'Star' 12G, 'Girls' Big 135G, 'Woman' Wow 21G

Return of unseasonably mild weather plus the absence of any big newcomers is giving Broadway film business a sluggish appearance currently despite a slight lift from the semi-holiday yesterday (Election Day). Only new entrants are at arty theatres. Second session of "Pal Joey" is holding remarkably well at the Capitol, with a great $76,000 in prospect.

"Time Limit" continued fast with $15,000 in second round at the Victoria. It starts the third week today (Wed.). "Tin Star" wound up its first holdover session at the State with a good $14,200, and goes into a third week today. Second week of "Amazing Colossal Man" at the Paramount looks like light $20,000. It is being replaced by "Story of Mankind" on Friday (8).

"Les Girls" with stageshow is heading for a big $135,000 in current (5th) session at the Music Hall. It continues on a sixth and final week.

"Silken Affair" landed a big $7,500 opening stanza at the arty Guild. "Cabiria" hit a socko $14,200 in initial round at the arty Fine Arts. "Across Bridge" finished first week at the Sutton with a nice $10,500. "And God Created Woman" held with terrific $21,000 in second session at the Paris, greater than many opening weeks at this arty house.

"Slaughter on 10th Avenue" opened yesterday (Tues.) at the Astor after "Helen Morgan Story" slipped to a mild $7,500 in 6-day fifth week. Palace brought in "Story of Esther Costello" also yesterday after about four weeks and a half of a profitable run with "Jet Pilot." The Roxy brings in "Kiss Them For Me" with a new stageshow Friday (8) after four weeks with "My Man Godfrey."

Extra Election Day performance for both "10 Commandments" at the Criterion and "Around World in 80 Days" at the Rivoli are helping these hard-ticket pictures. "80 Days" landed a capacity $41,000 in 12 performances of 55th week while "Commandments" is heading for great $30,000 or close in current (52d) round for 16 shows. "Search For Paradise" was a big $32,000 in sixth frame at the Warner, not taking in Election Day or any extra shows.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Slaughter on 10th Avenue" (U). Opened yesterday (Tues.). Last week, "Helen Morgan Story" (WB) (5th wk-6 days) was mild $7,500 after $10,500 for fourth full week.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Sins of Casanova" (Times) (5th wk). Fourth stanza ended Saturday (2) was fine $3,500. Third was $10,200.

Baronet (Reade) (430; $1.25-$1.70) — "Deadlier Than Male" (Cont) (5th-final wk). Fourth session ended Monday (4) was fair $3,400. Third, $4,800. "Gervaise" (Cont) opens Monday (11).

Capitol (Loew) (4,820; $1-$2.50)— "Pal Joey" (Col) (2d wk). Initial holdover week ending Friday (8) looks to hold with great $76,000 or close. First was $87,500, considerably below hopes, but a terrific opening week in view of general conditions.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (53d wk). This round winding tomorrow (Thurs.) is heading for a sock $30,000 in 16 performances. The 51st week, $30,500 for 15 shows.

Fine Arts (Davis) (468; 90-$1.80) — "Cabiria" (Lopert) (2d wk). Initial session ended Sunday (3) was sock $14,200.

Guild (Guild) (450; $1-$1.75) — "Silken Affair" (DCA) (2d wk). First stanza finished yesterday (Tues.) was big $7,500.

Normandie (Trans-Lux) (592; 95-$1.80) — "Perri" (BV) (6th wk). Fifth session ended Monday (4) was sturdy $6,500. Fourth was $6,800.

Palace (RKO) (1,700; 95-$2) — "Story of Esther Costello" (Col). Opened yesterday (Tues.). Last week, "Jet Pilot" (U) (4th wk), was okay $10,000 after $12,000 in third week.

Paramount (AB-PT) (3,665; $1-$2)—"Amazing Colossal Man" (AI) (2d-final wk). This round ending tomorrow (Thurs.) looks like light $20,000. First was $27,000. "Story of Mankind" (WB) opens Nov. 6.

Paris (Pathe Cinema) (568; 90-$1.80)—"And God Created Woman" (Kings) (3d wk). First holdover round completed Sunday (3) was terrific $21,000. Initial week was record $24,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Les Girls" (M-G) with stageshow (5th wk). Present week ending today (Wed.) is heading for big $135,000. Fourth week was $136,000, a bit below hopes. Stays a sixth, with "Don't Go Near Water" (M-G) opening Nov. 14.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (56th wk). The 55th stanza ended yesterday (Tues.) was capacity $41,000 in 12 performances. The 54th week was $37,700 for 11 shows.

Plaza (Drecher) (525; $1.50-$2)— "Love in Afternoon" (AA) (11th wk). This session finishing tomorrow (Thurs.) is heading for fancy $9,000. The 10th week was $9,500. Stays on.

Roxy (Nat'l. Th.) (5,717; 65-$2.50) —"My Man Godfrey" (U) plus stageshow (4th-final wk). Present week winding up tomorrow (Thurs.) looks like lean $29,000. Third was $33,000, below expectancy. "Kiss Them for Me" (20th) opens Friday (8).

State (Loew) (3,450; 50-$1.75)— "Tin Star" (Par) (3d wk). Second round finished yesterday (Tues.) was good $14,200 or near. First week was fine $17,500 or considerably below expectancy.

Sutton (R&B) (561; 95-$1.75)— "Across Bridge" (Rank) (2d wk). First session ended yesterday (Tues.) was nice $10,500. In ahead, "Alligator Named Daisy" (Rank) (4th wk), $4,600.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Colditz Story" (DCA) (2d wk). This round shapes sturdy $7,700. First week, $10,500.

Victoria (City Inv.) (1,060; 50-$2) —"Time Limit" (UA) (3d wk). First holdover stanza ended yesterday (Tues.) was fast $15,000 or close. Initial week was $18,500, a bit below hopes.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search for Paradise" (Cinerama) (7th wk). Sixth frame ended Saturday (2) was a big $32,000. The fifth week was $34,400.

World (Times) (400; 95-$1.50)— "Devil's Daughter" (Times) (2d wk). Initial week ended Thursday (31) was smart $6,500. In ahead, "It Happened in Park" (Ellis) (10th wk-11 days), down to $4,200 but winding a very strong longrun.

K.C. Laggard But 'Time' Solid $9,000; 'Wonders' Hep 10G, 'Faces' Fair 8G

Kansas City, Nov. 5.

Bright spot in current stanza is "Time Limit" at the Midland, giving house second week in a row of bullish biz. "Devil's Hairpin" at Paramount, "Man of a Thousand Faces" at three Fox Midwest theatres and "From Hell It Came" in four Dickinson theatres are all so-so or slow. Art houses likewise are moderate, with "Rising of Moon" at the Kimo and "Devil's General" at the Rockhill not so strong. Fox Midwest has turned three subsequent-runs, Apollo, Brookside and Vista to temporary first-run for "Armored Attack" and "Battle Stripe," pair of oldies that shape okay. Roxy Theatre is closed for one week for lack of product. Weather was rainy over weekend.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 750; 75-85)— "Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues). Okay $7,500. Last week, subsequent-run.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75c person)—"From Hell It Came" (AA) and "The Disembodied" (AA). Light $4,000. Last week, "Gun Is Quick" (UA) and "Buckskin Lady" (UA), same.

Kimo (Dickinson) (504; 75-90)— "Rising of Moon" (WB). Modest $1,500. Last week, "Third Key" (Rank) (3d wk), $800.

Midland (Loew) (3,500; 75-90)— "Time Limit" (UA) and "Monte Carlo Story" (UA). Bright $9,000, best of week in city. Last week, "Operation Mad Ball" (Col) and "Tijuana Story" (Col), same.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (11th wk).

(Continued on page 18)

Allied Artists' Repeat-at-Intervals Plan on 'Friendly Persuasion'

Exhibitors have been notified by Allied Artists that William Wyler's production of "Friendly Persuasion" will be taken out of release next month. Film company hasn't made any announcements about policy but it's believed the plan is to reissue "Persuasion" on an elaborate basis from time to time, beginning sometime next year, just as Metro does with "Gone With the Wind" and as Walt Disney has several back-number productions on and off the shelf.

Prompting the AA policy is the curious boxoffice pattern that "Persuasion" has followed in the States over the past year. Openings weren't particularly strong but subsequent-run business down the line was unusually big. In other words, the sub-runs were commensurately far better than the initial dates. Then a wave of re-bookings followed. After the territorial playoff, showcases played the picture for a second time or took it on for the first time despite the fact that a competitor dated it at the beginning, all with good b.o. results.

In the light of this kind of experience, AA thinks it has some kind of annuity in the property, particularly since the "Persuasion" story line (it's about Quakers in Civil War) is timeless.

The Wyler pic was brought in at a negative cost of $3,200,000. AA's domestic gross so far is $4,800,000. Foreign rights are held by Loew's.

Trying Out 'Bridge' On Japanese; Sam Spiegel's Special Trip to Tokyo

Hollywood, Nov. 5.

In an unusual pre-opening precaution for a film, Sam Spiegel planed to Tokyo to show a print of "The Bridge on the River Kwai" to Japanese authorities. Columbia release will bow in Tokyo around Christmas time.

During the shooting of the film, the Japanese government appointed official technical advisers who worked with the company locationing in Ceylon. Now, the Nipponese will study the completed film, both from the aspect of its impact on the Japanese market and its possible effect on the Japanese political scene.

Spiegel will return here next weekend.

WB SEEKS TO ALLAY FIRINGS' BACKFIRE

Warner Bros., which fired some 25 homeoffice white collarites, including secretaries and clerks, and then immediately rescinded the order, is attempting to find new jobs for the staffers given the original pinkslipping notice.

The white collarites are being sounded out by the personnel department if they would be willing to take other jobs if WB can find new positions for them in other companies or industries.

It's thought that the original firings were rescinded to halt the adverse public relations which stemmed from earlier firings of some 40 pub-ad staffers. It's understood that the proposed firings are connected with WB's move to new homeoffice headquarters on Fifth Avenue. At its present site on W. 44th St. WB occupies some 10 floors of space. At its new location, the entire homeoffice operation will be confined to a floor and a half.

Preparations are currently being made for the move. Real estate agents are already advertising for lease of the space in the old WB building. Inculded in the offering is the 110-seat WB screening room.

Stanley's Quarterly 25c

Board of directors of Stanley Warner Corp. last week declared a quarterly dividend payment of 25c. per share on the company's common stock.

Melon is payable Nov. 27 to stockholders of record Nov. 12.

Suzy Parker in 'War'

Hollywood, Nov. 5.

Suzy Parker, recently signed to seven-year options by 20th-Fox, will be one of seven stars in "The Big War," being produced by Jerry Wald for 20th-Fox. Robert Wagner is also one of the topliners. Film is due to roll after first of the year. Edna Anhalt is currently writing the screenplay.

After sneak of 20th's "Kiss Them for Me," at Inglewood recently, Miss Parker was upped to share star billing with Cary Grant and Jayne Mansfield, Wald said.

Producer and Miss Parker go to Frisco as guests of the Press Club there tomorrow (Nov. 6) in connection with "Kiss."

WB-Overhead Cuts District Chiefs

Continuing its retrenchment program which involves the streamlining of its world-wide operation, Warner Bros. is eliminating the positions of domestic district sales managers.

At its peak, WB had eight district sales manager, including Canada. It's expected that one or two of the eight posts will be maintained, presumably the one in Canada. Duties of the district manager included the supervision of several branch offices. It's anticipated that the Film Row managers will take on the extra duties.

So far WB has eliminated the district sales posts in New York and Philadelphia. Norman Ayeres, who was eastern district sales manager, was made an assistant to eastern division manager Jules Lapidus. William Mansell, central district sales manager with headquarters in Philly, was made Philly branch manager. Charles Beilan, former branch manager and a WB staffer for more than 25 years, resigned when he was demoted to branch sales chief.

Ben Kalmenson, WB's executive v.p. who had been on the Coast, summoned the company's sales toppers to a quickly-called meeting in Chicago last week. Attending the meeting were Bernard Goodman, v.p. of Warner's distribution company; Roy Haines, general sales manager; Jules Lapidus, eastern and Canadian division manager; W. O. Williamson, southern division manager, and Ralph Iannuzzi, midwest division manager.

Briefs from Lots

Hollywood, Nov. 5.

Margo into "The Hell-Bent Kid" at 20th-Fox . . . **Harmon Jones** will direct "Bullwhipped," which Romson-Broidy Productions rolls next week for Allied Artists . . . Warners signed **Neva Patterson** to play **Michael Strange** in "Too Much, Too Soon," the **Diana Barrymore** biopic . . . **Arthur Hunnicutt** signed to co-star with **Mamie Van Doren** and **Jeff Richards** in "Born Reckless" which **Howard Koch** will direct and **Aubrey Schenck** produce . . . **Cara Williams** set for a leading role in "Never Steal Anything Small" at Universal . . .

Bob Jacobs, 19-year-old USC journalism major, cast by 20th-Fox for "South Pacific" . . . **Ida Moore** drew a role in "Rock-a-Bye Baby," **Jerry Lewis'** York Production for Paramount . . . Producer-director **Roger Corman** will make three films for Allied Artists and two for American International Pictures in the next six months . . . Former N.Y. crime reporter **Herbert Abbot Spiro** inked by Regal Films to do a screenplay on syndicated crime. Untitled film will roll in December with **Gene Fowler Jr.** directing . . . Perlberg-Seaton acquired rights to "Fright 3 to Hell 5," by French author **Vahi-Katcha**, for production at Paramount . . . **Blake Edwards** will direct "The Perfect Furlough" at Universal . . . 20th-Fox renewed **Rick Jason's** contract.

James Stewart inked by Warner Bros. for top role in "The FBI Story," **Mervyn LeRoy** production scripted by **John Twist** . . . **George Nader** replaces **Jeffrey Hunter** in Universal's "If I Should Die," due to latter's illness . . . U bought "The Wild Innocents," original by **Sy Gomberg** . . . "Wild Heritage" is final tag for U's "Death Rides This Trail" . . . Jaguar Productions set **Alan Napier** for "Island of Lost Women," for Warner Bros. release . . . **Vince Barnett** snagged role in WB's "Girl on the Run" . . . **Kim Hunter** draws femme lead in Gannaway International's "Maybe Smith" . . . **Sandy Howard** Productions, N.Y. production outfit, has joined Gannaway International for a feature picture program . . . **Boris Petroff** has skedded pair of indies for January and February lensing, "Young and Deadly" and "Robot, Man, U.S.A." . . . **William Broidy** switched title of "Seven Guns to Sin" to "Seven Guns to Mesa" . . . **Don Megowan** goes into Paramount's "The Buccaneer."

Repeats As Mayor

Lethbridge, Alta., Nov. 5.

Lethbridge Theatre operator and president of the Lethbridge Theatre company, A. W. Shackleferd, has been elected mayor of the city.

He served as mayor from 1943 to 1946 and again from 1953 to 1955.

Wobber's Special Chore: 'Oklahoma'

Playoff Stalled on 60% First Week—50% Second Week Demands Credited to Minority Owners

San Francisco, Nov. 5.

Herman Wobber, recently retired Western division manager of 20th-Fox, has received a written go-ahead from Spyros Skouras to arrange the rest of the stalled playoff of the Cinemascope "Oklahoma."

Wobber was scheduled to leave for Atlanta last Sunday (3) to sell film in the Southeast, where C'scope version of the Rodgers and Hammerstein musical has had practically no exposure to date.

What's delayed playoff, apparently, is insistence of minority-share owners, George Skouras, Ted O'Shea and, to a lesser extent, Joe Schenck, on 60% first week, 50% second week, and sliding scale for subsequent weeks, with no engagement to run less than four weeks.

Result of this insistence has been that 20th-Fox was forced to renege on numerous contracts around the country, because such areas as the Southeast simply wouldn't meet these terms.

Twentieth, with $3 million sunk in picture, has so far gotten only a 35% to 37% coverage of possible playoffs.

Situation got so bad that Spyros Skouras finally called his brother George, and O'Shea, on the carpet, simply told them 20th was going to take over merchandising the picture. Then Spyros Skouras called Wobber, who retired only last summer but was supposed to be on deck for "special assignments," to New York. Wobber's first "special assignment" was the "Oklahoma!" playoff.

But Wobber, in New York last month, said he wouldn't take on the job without written "final authority" to make deals. He returned to Frisco and when New York phoned him a fortnight later and asked him when he was going to start, Wobber replied he was waiting for his letter of authorization.

He got it pronto and promptly packed his bag.

Feeling at 20th is that you can't force a four-week run into what is ordinarily a splitweek situation. that you have to make the best deal you can. But 20th execs also feel that "Oklahoma!" ought to do business somewhat comparable to "The King and I," that an area such as the Southeast which delivered around $3 million on "The King and I" ought to go a long way toward recouping 20th's $3 million for "Oklahoma!"

To Peg Films Festivals at Five Total?

San Francisco Might Be U.S. Site—One for Asia Likely To Be 'Enfranchised'

Paris, Nov. 5.

Trade sources here indicate the International Federation of Film Producers has just about settled on a plan which would limit the free world to five film festivals annually. Three would be the established European festivals at Cannes, Venice and Berlin. The fourth would probably be in the U. S. and San Francisco, which will launch an "unsanctioned" festival next month, might have the inside track.

The fifth festival would be somewhere in Asia—where is still unknown.

Idea is to drop the Edinburgh Festival so that it would revert to what it basically is, anyway, a kultur klatch.

Plans are still tentative, of course. But the feeling is that the Western Hemisphere must be represented, being prime film producer, and that San Francisco, removed from tensions of both Hollywood and New York, would make an ideal site. It's also felt that Asian market is growing more and more important and that establishment of a major, sanctioned festival there would help picture industry significantly.

Consolidated's Annex

Hollywood, Nov. 5.

Consolidated Film Industries yesterday broke ground for a new two-story addition to lab's present 35m building. Structure, to cost $500,000, will be completed in five months.

Annex will provide additional color processing facilities in anticipation of increased demand on part of industrial, educational and religious film producers, according to Sid Solow, vp-general manager.

Bitter British Comment Re Tax

London, Nov. 5.

Daily Express and its companion paper, the Sunday Express within the space of 24 hours, both slammed the British taxation system regarding admissions tax and income tax payments from entertainers. The Sunday Express grieved the fact that one artist was allowed to owe so much tax that she wound up in the bankruptcy court. The sum involved was $1,200. But this, the paper claimed, was nothing compared with the "huge amounts" owed by some of the bigger names in show business. The leader went on to complain that this was not fair.

"Would any ordinary salary earner be allowed to pile up a debt of that size?" the paper queried. Editorial suggested that some form of taxation should be introduced which "will ensure that these spoiled darlings have to pay up on the dot line like the rest of us do."

The following day, the Daily Express editorially told of the plight of small picture theatres because of heavy admissions tax, stating that some houses were still being forced to go dark despite tax relief meted out by the Chancellor of the Exchequer in the last Budget. Paper suggested that Vivien Leigh, who "made her name through the cinema," ought to switch to the defense of the overtaxed small theatres now that the legit St. James' Theatre is doomed.

Soon as French Have Themselves a Government, Yank Deal Gets Going

Paris, Nov. 5.

According to Marc Spiegel, Motion Picture Export Assn., rep here, as soon as a new Gallic government is installed the French-American Film Accords will automatically be accepted. Spiegel said that the dues paid to the governmental Centre Du Cinema would be raised to give the French more funds to do with it as they see fit, either to invest it in their own productions or in getting that much discussed "depth" distrib in America.

The French were originally getting $2,000,000 and, with the raise, would get $5,000,000. As for the French handing out of some of the 110 dubbing visas to various U.S. companies on a merit basis, for production or distribution aid to French pix, this is expected to be a small amount which would not upset the divvy balance 'twixt the majors to any great degree. So it looks like a face saving setup with French getting coin and Yanks their coveted 110 visas.

PERLBERG HEADS SPG'S TV SIDE-MONEY PROBE

Hollywood, Nov. 5.

Bill Perlberg has been named to chairman a Screen Producers Guild committee which will explore all facts of the problem involved in producers receiving a cut of any post-1948 pix sold to television.

SPG prexy Samuel Engel had headed the committee, but relinquished his post because of other guild activities.

Gene Nelson's Injuries On Location Prompts 75G Suit Versus Panorama

Hollywood, Nov. 5.

He's been forced to sue in courts for damages because Panorama Pictures Corp. failed to comply with California State workman's compensation laws, Gene Nelson charged last week. He filed a $75,000 suit in Superior Court here for damages and lost earnings resulting from location accident last Aug. 5, in Tennessee, during lensing of "Natchez Trace," in which a horse fell on him.

He was hired for three firm weeks at $2,500 a week, with co-star billing, Nelson discloses. But before a single foot of film was exposed, accident occurred and he hasn't been able to work since, Nelson contends. He suffered a fractured pelvis, shock and other injuries, and is seeking $10,000 for medical bills, plus another $65,000 for loss of earnings while recouping, according to complaint.

Defendant firm has main offices in Meredian, Miss., according to Nelson's attorney, Arthur Katz of Fink, Leventhal and Lavery law firm. Despite fact that Panorama failed to comply with Calif. workman's compensation laws, he'll file additional action with State Labor Board for additional compensation, Katz said.

Deejays No Todd Cuffos

Rochester, N. Y.

Editor, VARIETY:

Your Mike Todd story was terrific. However, you state that "most of them [newspapermen and disk jockeys] were junketed at the host's expense . . ."

Not a deejay I met had his tab picked up . . . But worse than that, we were not given the same courtesies as the press. We were given no opportunity to make tapes . . . our seats were collectively much worse than the newspaper folks . . . and, in short, even though we were actually "covering" the event for our shows, we were not included in any of the press get-togethers either before, during, or after, the shindig.

The guys from Rochester, for example, not only paid their own way, but had to pay their replacements while they missed their shows. This must have been true generally.

And when you stop to think of it, I think the deejays probably gave much more advance publicity to the event than the papers (that is outside N. Y.). All us guys talked for weeks in advance about the affair; newspapers hardly itemed it. So while you're adding up all the beefs of everyone, please add just one more: the deejays—who sure help put over the tunes of the picture—although no one can claim credit for that angle—but we sure got lost in the shuffle.

Mort Nusbaum
(WBBF, Rochester)

High Costs, Dilatory Tactics Seen Slowing U.S. Yen for Prod. in Paris

Paris, Nov. 5.

There is a disaffection with Yank majors and indies for producing films in France, it's reported here. Burgeoning production abroad is being moved more to Italy, West Germany. Great Britain and various other outlying foreign territories, and away from France. Though 11 American films were made partly or in their entirety in France this year, with "Me and the Colonel" (Col) with Danny Kaye starting this week, Yank production prospects for next year look bleak with only one or two in the planning stages.

Three reasons are given for this trend away from Paris studios. The main problem is the skyrocketing costs, with labor and overtime pushing up budgets way ahead of similar setups in other European countries. Secondly, most Yank directors say French film workers are as good as any others, but constant breaks and a more general "laissez-faire" attitude tends to slow things down. The noon-to-seven 30-hour week is fine but this usually means starting without anything being ready. And this means an additional loss in time.

Added factor is that though France seems to have the easiest ethical censorship, the more stringent political censoring can cause trouble. Jose Ferrer's "The Dreyfus Case" (M-G) was not allowed to be done here due to army sensitivity, and ditto "Paths of Glory" (UA), which dealt with a cowardly French officer during the first World War. Sources say that films like "On the Waterfront" (Col) and "Attack" (UA) could not have been made here.

Favoring French shooting are the fine cooperation, a good pool of English speaking actors, and the atmosphere and color of Paris. French get tough policy with the Motion Picture Export Assn. on greater reciprocation in Yank markets, cutting Yank import threats and the brewing Common Market Film setup may be factors too in this shift to other European pastures.

METRO LOSES $46,500 TAX ACTION IN CHILE

Santiago, Oct. 29.

Chilean Supreme Court upheld the government's claim against Metro for 34,000,000 pesos (approximately $46,500), reversing the decision of the Court of Appeals with regard to interpretation of tax laws as they affect Metro's local operations.

Whether M-G imports pix for exhibition rights only or whether it is an importer paying for imported goods was the basis for hassle.

Kaiser Wins Point In Honolulu 'Days' Fight

Honolulu, Oct. 29.

City attorney's ruling has paved the way, pending any further legal complications, for Henry J. Kaiser to go ahead with his showing of "Around World in 80 Days" (UA) in his Aluminum Dome on Hawaiian Village hotel grounds. Ruling was that exhibition of pix in the Dome is within normal operations of an auditorium, if it doesn't become its principal use. Some, including Consolidated Amus. Co. had contended such showing would violate the zoning variance which permitted him to build the Dome. Although Consolidated protested Kaiser's plan to show the Mike Todd opus, the Dome has housed several concerts and other paid-gate stage shows without criticism.

Less than 24 hours before the city attorney's ruling was issued, Consolidated had launched an unprecedented attack on the Kaiser project with fullpage newspaper ads. Ad claimed that Kaiser's advertised admission scale ($3.50 top) is substantially ahead of nine other cities where pic is being shown in 35m version and said the chain is "still willing" to show the production at $2.50 top in one of its own houses. "80 Days" will open Nov. 1.

Mex Film Deal With Red China Marks Time

Mexico City, Oct. 29.

No sale has been made yet on the pending deal to sell Red China a block of Mexican pix, according to Alfonso Pulido Islas, manager of Cinex, the semi-official distributor.

Awhile back it was disclosed that Peipin interests would seek selected Mexican films, on a cash basis, to amuse the Red Chinese. But nothing at all has developed in the proposition, Islas said.

Big Aussie Film Making for '58

Sydney, Oct. 29.

Thanks to American and British film producers the Aussie pix industry, currently stymied, is tipped to reach a top peak early in the new year. 20th-Fox is behind the new Anthony Kimmins' pic, "Smiley With a Gun," following the solid success scored by the original "Smiley." Kimmins is here now selecting local talent and location.

WB will bow into the local field with "The Sundowners," starring Gary Cooper and Deborah Kerr. Fred Zinnemann will direct this one Down Under. Cooper was out here during the last World War on a jungle loop run-around.

Associated British-Pathe moves a production unit here to film location shots for "Sarah Deane," listed as the biggest film to be produced by a British unit far-removed from its home base.

The Frank Launder-Sydney Gilliat production team is setting "The Wrecker" for production here following completion of the adaptation of the Robert Louis Stevenson-Lloyd Osborne yarn, "The Wreck of the Flying Scud."

Local producers also are setting plans for a top production upbeat here next year, including Charles Chauvel, and the Chips Rafferty-Lee Robinson combination. Homebrew talent sees plenty of work on tap in the new year, likewise local technicians presently sitting on the sidelines waiting for cameras to start grinding after a lengthy layoff.

SPAIN PIX PROD. BACK TO NORMAL AFTER LAG

Madrid, Oct. 29.

Four new projects go into the film production mill next week to end a twomonth industry standstill.

Two of the four are patterned along the lines of "Ultimo Cuple" (Last Song), a yesteryear pop song revival that continues to show amazing b.o. strength after six months of showcasing here. "Cuple" star Sarita Montiel will repeat in "La Violetera" (Buy My Violets) opposite Raf Vallone. Argentine vet Louis Cesar Amadori will direct for Benito Perojo Productions. Screen star Lola Flores will revive still another group of nostalgic song favorites in "Maria de la O" for Suevia Films. Gustavo Rojo (Rocco in Metro's "Action of the Tiger") will co-star.

Prominent Spanish director Rafael Gil formed his own production company, Coral Film, for "Viva lo imposible" (Live the Impossible) and cast includes Paquita Rico, Italo Aldo Fabrizzi and popular comedian Gila. This starts soon at CEA Studio. Also jumping off next week is "Tigre de Chamberi" (Chamberi Tiger) which pairs another popular comedian Jose Luis Ozores with French actress Helene Remy. This is for C. B. Films release.

Texas Theatre Razed

Cooper, Tex., Nov. 5.

Sparks Theatre, operated by Henry Sparks, has been destroyed in a fire which started with an explosion in a grocery store.

Also damaged were a clothing firm, hardware store and cafe in the town square.

Fear 'King' Jumped Gun On 'Exceptional' Rating For Italian Playdates

Rome, Oct. 29.

Question of so-called "exceptional pictures" is rapidly becoming a controversial one in Italo film circles. "Exceptionals" are those, which for expense of production or other rare values as determined and approved by vote of a special Italian board set up for that purpose in the recent AGIS-ANICA agreement are released from rental restrictions. Thus, these are free to negotiate own ceilingless terms. Pact also restricts total of such items to one per year per distributor.

First controversy has developed on "A King in New York," which Cineriz is releasing in Italy. Pic has been submitted for consideration as an "exceptional" for some time, but the board so far has approved only "10 Commandments" (Par). Meanwhile, "King" is reported in release at special rental terms. Repeated official exhib bulletins have warned that "only pix definitely approved by board could negotiate higher rentals." Any violations of the agreement (via pre-approval negotiations) would tend to void and invalidate the AGIS-ANICA terms.

So far, in addition to the "Commandments" and "King," latter still unapproved by the board, the following pix are up for the top-drawer nomination: "Sea Wall" (Rank); "Pride and Passion" (Dear); "Sayonara" (WB), and "Girl and the Palio" (Cevenini and Martino).

Board, at least to date, appears to be reluctant to approve any more pix beyond "Commandments," which got its okay some time ago, and is now going into special advanced-price release in Rome and Milan. No mention has yet been made concerning the board's screening of the Chaplin pic, which has ended its key city first-runs.

11 Countries At UIEC Conclave

Rome, Oct. 29.

Eleven countries are repped at the current (Nov. 5-7) UIEC (International Federation of Exhibitors Associations) meeting in Madrid. They are Austria, Belgium, Western Germany, Britain, Luxemburg, Holland, Spain, U. S. and Switzerland.

A preliminary meeting of the commission studying the intervention of the various exhib groups in pic production is slated to be held under the direction of Dutch delegate (and Federation Prexy) Mediema on Nov. 4.

The Spanish Minister of Information will officially open the conclave Nov. 5.

The line of topics up for discussion follows changes in association bylaws; naming of an administrator for international youth film center; intervention of exhib associations in production; experts report; general debates, and author's rights and "droits voisins."

Jarratt Confirmed As KRS Permanent Prexy

London, Nov. 5.

Sir Arthur Jarratt has been confirmed as new permanent prexy of the Kinematograph Renters Society, succeeding Sir David E. Griffiths, who died suddenly last month. Sir Arthur, at his own request, will serve in an unpaid-capacity. In order to accept his new post, Jarratt will have to ankle his job as managing director of the government-owned British Lion Films and all its associate companies. However, he will be able to retain his other varied interests in the picture industry.

He is a director of Sapphire Films, the British telefilmery. He's also chairman of George Humphries Ltd., a processing company, and holds a similar position with Mole-Richardson, equipment manufacturers. For many years, Jarratt has played a major part in industry relations with the Admiralty and holds the rank of captain. He's deputy chairman of the Royal Naval Film Corp.

West End Bullish But 'Crowd' So-So $7,500; 'Kwai' Socko 14G, 4th, 'Pride' Tall 10G, 3d, 'Godfrey' Hep 7G, 2d

London, Oct. 29.

Apart from one or two disappointing results, Wes. End first-runs were in a bullish mood last week. "Bridge on the River Kwai" shapes smash $14,000 in its fourth Plaza session on a two-a-day run.

"Pride and Passion" looks a stout $10,000 in its third London Pavilion round. A staunch new opener was "Bolshoi Ballet" at the Gaumont, also on a two-a-day, where the first frame clicked to a surprise $11,900. "Around World in 80 Days," a little below capacity at matinees only, finished its 17th Astoria week at well over $18,000, terrific.

Among West End newcomers, "Face in the Crowd" looms only average at the Warner with around $7,500 in opening stanza. "My Man Godfrey" held trim at $7,000 in second Leicester Square week. "Three Faces of Eve," which gave 20th-Fox its worst opening round at the Carlton since they leased the theatre some years back, still is mild in second week.

Estimates for Last Week

Astoria (CMA) (1,474; $1,20-$2.15)—"Around World in 80 Days" (UA) (17th wk). Over 18,000, with capacity at evening performances but matinee trade slightly affected by flu epidemeic.

Cameo-Royal (Indie) (417; 50-1.20)—"Flesh is Weak" (Eros) (13th wk). Close at $14,000 this round, exceptional for length of run. Has been doing surprise business since its opening when it held at around $7,000 for some time. Holds indef.

Carlton (20th) (1,128; 70-$2.15)—"Three Faces of Eve" (20th) (2d wk). Mild $3,700. First week, $2,800. "Sun Also Rises" (20th) follows on Oct. 31.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (91st wk). Big $17,000.

Empire (M-G) (3,099; 55-$1.70)—"Little Hut" (M-G) (2d wk). Stout $14,000. Opening frame was $16,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Bolshoi Ballet" (Rank) (2d wk). Boff $11,000 or near. First was $11,900.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"My Man Godfrey" (Rank) (2d wk). Neat $7,000. First week, $7,800.

London Pavilion (UA) (1,217; 50-$1.70)—"Pride and Passion" (UA) (3d wk). Great $10,000. Second week, $10,600.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Robbery Under Arms" (Rank) (4th wk). Average $5,500. Third week, $5,600. "Joker is Wild" (Par) follows on Oct. 31.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"One That Got Away" (Rank) (3d wk). Steady $6,100. Second was $7,000.

Plaza (Par) (1,902; 95-$2.80)—"Bridge on River Kwai" (Col) (4th wk). Smash $14,000 or close. Third was 14,600.

Rialto (20th) (592; 50-$1.30)—"Forty Guns" (20th) (2d wk). Fair $3,500. Opener was $4,000. "The Birthday Present" (BL) follows Oct. 31.

Ritz (M-G) (432; 50-$1.30)—"Tea and Sympathy" (M-G) (2d wk). Solid $3,600. First was $4,000.

Warner (WB) (1,785; 50-$1.70)—"Face in Crowd" (WB) (2d wk). First frame hit an average $7,500.

Luce's 'Women' Grosses $79,500 in Mex City

Mexico City, Oct. 29.

Claire Booth Luce's "The Women," done into Spanish by Jose Ramirez and titled "Mujeres" ("Women"), grossed $79,500 during the seven solid months it ran at the Five de Diciembre, little theatre here. It's one of the current legit clicks.

Mrs. Luce and Ramirez have shared 50-50 on 10% of that gross, as "author's right." Ramirez is a dramatic translator-adaptater. Payment was made by the National Actors Union (ANDA).

'War' '57 Topper At Italy's B.O.

Rome, Oct. 29.

"War and Peace" (Par), released locally by Lux Films, looks to end up far and away the top grosser of the year in this country, on the basis of 16 key-city figures gathered to date or over $921,000. It is being followed, at a distance, by two Yank-made pix, only now going into regular-price initial runs after a past season of special releases: "Giant" (WB), now hitting some $384,000 for the key-city circuit, and "Friendly Persuasion" (AA) (Metro releases here), with some $163,000 for same run.

Behind these leaders, the situation is less rosy, at least to date. Two Italian items, "Il Conte Max" (Cineriz) and "La Nonna Sabella" (Titanus), are leading the boxoffice race. They have easily topped the $75,000 mark in key first-runs, which brands them successes in this country. Another, "The Nights of Cabiria" (Par), looks to make it soon.

Five Yank films also have made the magic circle. They are "Love in Afternoon" (AA), "Little Hut" (M-G), "Affair to Remember" (20th), "Desk Set" (20th) and "Island in Sun" (20th). Chaplin's "A King in New York" (Cineriz) also seems headed for this boxoffice class.

SUB-TITLED VERSION OF 'DAYS' FOR SPAIN

Madrid, Oct. 29.

The full pattern of U. S. picture roadshow exploitation made its initial entry in Spain with the preem Oct. 25 of "80 Days Around World" (UA) at the Madrid showcase Palacio de la Musica, and the film industry here carefully eyed results. United Artists and its Spanish distrib partner, C. B. Films, handling "80 Days" for Mike Todd, were pioneering all along the line.

Most serious obstacle encountered was government hesitation to okay double the usual admission prices. George Ornstein, C. B. topper Bori and exhib detailed and redetailed the cost involved in installing Todd's 2-1 seamless screen, multi-channeled sound, etc., plus reduction of house capacity from 1,900 seats to 1,300. Government finally consented.

Another exploration exploitation aspect which perhaps aroused the most interest was release of Todd film here in the original version with Spanish sub-titles. Not in a decade has a Yank subtitled version been shown but move apparently was forced on Todd and UA when Cantinflas, who has exclusive rights to dub himself in Spanish, reportedly asked an exorbitant price for his dubbing services.

Ornstein also announced that "80 Days" would be shown only in Madrid and Barcelona (preemed Oct. 27) during the 1957-'58 season and that a concentrated ad-publicity campaign will get under way to tap surrounding provinces. Perhaps the most daring deviation from local mores is the switch in performance time. For years, sessions have started at 7 p. m. and 11 p. m. to preserve time-honored late dinner tradition. "80 Days" starts at 10 p. m.

Malayans Won't Work Pic Until Unhex Location

Singapore, Oct. 29.

With location shooting at one of the city's celebrated haunted houses scheduled to roll for a film of the Cathay Organization's Keris Film Studios, the cast and technicians refused to work in the building until a Malay priest chanted prayers to "drive away the evil spirits."

Long in disuse, the 16-room mansion reportedly was used as a "torture house" during the Japanese occupation of Singapore. L. Krishnan, director of "Di-mana Gajah Bediri Tegak" (Where the Elephant Stood), said his stars and staff would not work until after the ceremony.

October's Business Down Flu; Wayne Helps 'Pilot,' Despite Critics; 'Joker,' 'Eve' and 'Sun' in Running

(VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitutes an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.)

Just when the nation's cinemas were getting a taste of relief from the Indian Summer weather and the dullness indicative of students returning to school, the Asian flu clouted the first-runs over the country last month. Resultantly, many distributors were not anxious to release their strongest product under such conditions. This probably accentuated the biz downbeat. Result was a very spotty biz picture for October.

"Around the World in 80 Days" (UA) again led the national boxoffice making five different months it has finished on top. Ballyhoo in advance of the Mike Todd anni party in Madison Square Garden, N.Y., is credited with boosting the advance seat sales in key cities covered by VARIETY.

"Jet Pilot" (U) though drubbed by critics in bigger situations captured second place by a healthy margin, possibly a tribute to John Wayne. "Joker Is Wild" (Par) was coming up strong in final weeks of the month. "Joker" took third position, cinching this spot by its burst of strength the final session in October.

"Seven Wonders of World" (Cinerama) wound up fourth, the same as in September, attesting to its sustained strength. This is remarkable in view of the fact that the new Cinerama, "Search For Paradise," already has been launched in three or four keys.

"Three Faces of Eve" (20th) finished fifth although not so big on some of its initial playdates. "Sun Also Rises," also from 20th-Fox, took sixth place. It was third in September.

"10 Commandments" (Par), which was fifth in September, rated seventh money. Cecil B. DeMille epic was playing in only three or four big key first-runs of those covered by VARIETY as the month ended, since it is starting multiple-theatre dates or initial nabe first-runs in many keys.

"Until They Sail" (M-G) was eighth-place winner. "Helen Morgan Story" (WB) captured ninth place. "No Down Payment" (20th) rounds out the Big 10 list. 'Black Scorpion" (WB) is the runner-up film for the month.

Several strong pictures were launched in representative key cities, mostly late in the month, and many of them promise better intake at the wickets. "Pal Joey" (Col) looms as a blockbuster, judging from its showing in Chicago, N.Y. and L.A., initial three cities where preemed. "Time Limit" (UA) also shapes as a big newie, being great in N.Y., fine in Denver and Washington and sharp in Buffalo the first week out.

"Les Girls" (M-G) also shapes as a potential grosser in view of its run at the N.Y. Music Hall where now in its fifth session despite all the handicaps. "Raintree County," also from Metro, is rated big for opening week in Chi, sturdy in Louisville on longrun, is hefty in Boston but not so big in third L.A. round. "Search For Paradise" (Cinerama) did well enough on first four launchings but doesn't seem as big as "Seven Wonders Of World" (Cinerama).

"Tin Star" (Par) opened big in N.Y. "My Man Godfrey" (U) is doing better in several key cities than in N.Y. It's been tested in only about four keys. "Slaughter on 10th Avenue" (U), also new, is rated swell on preem week in Detroit, fine in Toronto and Buffalo and okay in Balto.

"Story of Esther Costello" (Col), another newcomer, hotsy in Detroit and fast in Philly, shapes good in Washington and okay in Boston.

October's Germ-Beaters

1. "Around World" (UA).
2. "Jet Pilot" (U).
3. "Joker Is Wild" (Par).
4. "7 Wonders" (Cinerama).
5. "3 Faces of Eve" (20th).
6. "Sun Also Rises" (20th).
7. "Commandments" (Par).
8. "Until They Sail" (M-G).
9. "Morgan Story" (WB).
10. "No Down Payment" (20th).

"Operation Mad Ball" (Col), another new entrant launched the final week in the month, displayed enough power to cop third place in that session. It showed good to wow business in some seven keys. "Interlude" (U), now billed as "Forbidden Interlude" in many spots, did well enough two different weeks, finishing ninth in one and as runner-up pic in another.

"Pajama Game" (M-G), second in September, managed to cop a fifth place one week last month. "Invisible Boy" also from Metro, has not been startling thus far, being a runner-up pic the last week in October.

TAX DATA POINTS UP CHI'S SEPT. B.O. DROP

Chicago, Nov. 5.

Sharp drops in September film house attendance here this year are shown by city's 3% amusement tax collections made during October. Theatres paid $79,355 on September grosses as against $102,224 for same month last year. Drop more than offsets increased grosses for the month of August.

A small part of differential in tax receipts is accounted for by two legit shows playing in Chi, from the middle of September, 1956, as against no legit receipts this September.

NATIONAL TELEVISION'S PAIR GETS 'SATURATION'

Minneapolis, Nov. 5.

First oldies ever to land saturation bookings in the 12 local earliest 28-day clearance slot neighborhood houses is the National Television Associates' "Armored Attack"-"Battle Stripe" combo bill, being distributed in this territory by Donald Swartz.

NTA acquired the pictures from United Artists and 20th-Fox, respectively, re-named and re-edited them. Gross garnered downtown by this pair in a United Paramount first-run theatre, the Lyric, accounts for the current policy deviation by the nabes.

It's possible that other Twin Cities' neighborhood houses will follow the 28-day theatres' lead so that it'll have complete neighborhood saturation.

Allied and TOA Of Kans-Missouri Join Conventions

National Allied States Assn. and Theatre Owners of America may be having difficulties in merging two large organizations, but it isn't preventing units of the rival associations from getting together.

Kansas-Missouri units of Allied and TOA will have a joint convention in Kansas City March 3-5. Boards will huddle separately, but there will be combined open meetings. Observers here believe the joint session may well be the forerunner to an eventual merger of both outfits.

Universal has prepared a special guide for classroom discussion on "Escapade in Japan," the RKO picture being released by U. Tieup was arranged with the N.Y.C. Board of Education's Bureau of Audio-Visual Instruction. Guide stresses Japanese geography, civics, art, history, the school community and the Japanese way of life, all as reflected in the picture.

Amusement Stock Quotations

Week Ended Monday (4)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for wk.
17½	11¼	ABC Vending	8	13¼	13½	13½	+ ½
24⅞	13⅜	Am Br-Par Th	266	15⅝	13⅞	14	—1
36⅛	23½	CBS "A"	80	26¾	24¾	24¾	— ⅜
35½	22⅜	CBS "B"	50	26	24⅛	24⅛	— ⅜
20½	13⅞	Col Pix	10	15⅜	14⅞	15	— ⅛
19⅝	13⅜	Decca	52	15¼	14⅝	14⅝	— ⅛
115	81¾	Eastman Kdk.	100	93	93	94½	+1½
4¾	3⅛	EMI	400	3⅞	3½	3½	— ⅛
10⅜	7¼	List Ind.	49	8⅜	8	8¼	+ ¼
22	11¼	Loew's	720	12¼	11¼	11⅝	— ⅝
9½	7⅝	Nat. Thea.	25	8	7¾	7¾	— ¼
36⅞	28	Paramount	56	29¾	28⅛	28⅛	—1⅜
18⅜	11	Philco	74	13	12½	12¾	—
37¾	36	Polaroid	54	37¾	36	37	—
40	27	RCA	277	29⅞	27¾	28	— ⅞
8¼	5⅛	Republic	27	5½	5¼	5½	— ¼
13⅛	9	Rep., pfd.	8	10	10	10	+ ⅜
18½	13⅜	Stanley War.	35	14¼	14	14	— ⅜
29¼	20⅞	Storer	11	22¾	22	22	— ¼
30¾	21⅜	20th-Fox	53	23¾	22¼	22¼	—1¼
25⅜	16½	United Artists	22	18½	17⅝	17⅝	— ⅛
30⅞	20⅛	Univ. Pix	6	21½	21½	21½	—
28⅞	19½	Warner Bros.	15	20⅛	20	20	—
126½	91¼	Zenith	74	117½	112½	115½	—3

American Stock Exchange

4½	2¼	Allied Artists	21	2⅞	2¾	2⅞	+ ⅛
11¾	6⅛	Asso. Artists	97	7½	6⅛	6¼	— ¾
1¼	½	C & C Tele.	180	9/16	½	½	—
6⅛	3	DuMont Lab.	61	3⅞	3½	3½	— ¼
4⅝	2½	Guild Films	65	3	2¾	2⅞	+ ⅛
9¾	5⅝	Nat'l Telefilm	50	6⅝	6¾	6½	—
9	3⅛	Skiatron	75	6⅝	6¾	6	— ½
8¾	3½	Technicolor	78	4⅜	4	4	— ⅛
5⅞	3⅞	Trans-Lux	1	4⅛	4⅛	4⅛	— ¼

Over-the-Counter Securities

	Bid	Ask	
Ampex	39½	43	—
Chesapeake Industries	1½	1⅞	+ ⅛
Cinerama Inc.	⅞	1¼	—
Cinerama Prod.	1¾	2⅛	—
DuMont Broadcasting	7⅜	8⅛	+ ⅛
Magna Theatre	1½	1⅞	—
Official Films	1¼	1⅜	+ ⅛
U. A. Theatres	4	4⅜	+ ⅜
Walt Disney	15¼	16½	+1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Novelty: Trend Away from Trends

[RECOMMENDED BY SAM GOLDWYN JR.]

Hollywood, Nov. 1.

What the motion picture industry needs is a new trend—away from trends, Samuel Goldwyn Jr. feels. Films that don't fall into cycles have a better chance, he opines, of making the grade with the initial release and being around long enough to make money.

Right now, he notes, insecurity in the tv industry is driving tv producers into trends, but it's an understandable move. They are responsible to agencies and sponsors who seek some assurance that a product will fall within the realm of proven entertainment.

As proof, Goldwyn expects tv to see a cycle of horror entries, now that such entries are making money in theatres,—but "four years ago when I made a tv pilot of a horror series I was told there was no market."

Germans More 'Arty' on Lean Diet

Helmut Kautner Hopes to See Revival of 'Quality' Production Via Hamburg's New Frei Co.

It was the "age of security" that followed the currency reform in West Germany that cued the "quality" decline of the German film, director Helmut Kautner, Germany's top megger, said in Gotham last week.

"Right after the war, when there was a lot of confusion, and no one had anything, that's when we made some really interesting, experimental films," he maintained. "Came the reform, and security, and pictures turned into nothing more than flat entertainment designed to simply please the largest number of German patrons."

Kautner, whose "Captain von Koepenick" opened the German film week in Manhattan last week, said that, due largely to economic considerations, the German film was largely a reflection of the German public. "The trouble is," he added, "that with us the distributors and exhibitors dominate production, and they consistently underrate public taste. They go as low as possible to be on the 'safe' side."

But Hopeful

Kautner said he was greatly encouraged by freedom given him and his director colleagues—Harald Braun and Wolfgang Staudte—in the formation of the new Freie Film Production in Hamburg. Each director will make one a year for the company, which is 100% financed by the Walter Koppel-Gyula Trebitsch Real Film outfit. Pix will be released by Europa Films, which belongs to Real.

"These will not necessarily be commercial pictures," said Kautner. "For once, we shall not have to make films with the sole objective of covering negative costs in Germany. We shall be free to experiment, even at the risk of losing money once in a while. Call it a sort of 'practical idealism'."

His first for the new company will be a version of John Galsworthy's "The Buddenbrooks" next year. After that, he plans to do a modern Hamlet story, backgrounded by the Krupp munitions works in Essen, where he was born (and went to school with Alfred Krupp). He plans to do the Hamlet yarn as a psychological mystery.

Clear implication of the Freie Film outfit is that it will come up with international-type pictures that are exportable. This has been one of the great shortcomings of the West German production, which is designed mostly to cover its full costs locally.

Kautner, under contract to Universal for six pictures, has just finished "The Wonderful Years" on the Goast and returned over the weekend to start his next, "Ride a Tiger." He won't return to Germany until early in 1958. His last production there was "Mon Petit," with Romney Scheider and Horst Buchholz. He described it as "a comedy that ends in tragedy" and predicted it would run into censor trouble.

The director said it was his feeling that the ordinary European film requires editing before it's presented in the U.S. However, he stressed, "pace" alone isn't a virtue in itself. "Every film has a rhythm, a melody," he held. "Destroy it, and you can destroy the whole work." He said he didn't believe in dubbing and was most impressed with the Yugoslav law under which no pix can be presented in dubbed form.

As for the rise of the UFA in Germany, Kautner had never been a particularly good friend of the outfit and he voiced the belief that UFA would never again regain the monopolistic position it once held. He did one picture for UFA a long time ago "and they ruined it completely. I promised myself there and then not to work for the UFA again. And I didn't," he recalled.

As for the advantages of working in the U.S., Kautner said the real differences came in before and after shooting was completed. "A director can completely rely on the Hollywood technicians to do the job just right," he said. "Also, of course, your facilities are much better."

San Francisco's Fest Jells; No Federation Seal

International Film Festival in San Francisco is skedded from Dec. 4-17 at the Metro Theatre, a second-run suburban house there. Reporting on the fest, Irving M. Levin, coordinator, said in Gotham last week that the following countries already had agreed to submit films: Britain, France, Italy, Denmark, Japan, India, Ghana, Philippines, Spain, Sweden and Poland. He was confident that the Germans, too, would join.

Plan is to have the entries picked by a panel of five Frisco drama critics (who double in brass as film reviewers) and who would eventually also act as the jury that will award the Golden Gate awards.

Levin, recently returned from Europe, is divisional director of San Francisco Theatres, a sub-division of United California Theatres. His seven-house circuit runs the Vogue artie, but—according to Levin—the Metro was chosen so as not to antagonize other artie exhibs. Non-profit outfit has been formed for the purpose of running the fest.

Levin said it had been hoped to have American films at the competition, but that he wasn't getting the cooperation from the Motion Picture Assn. of America, and that it looked as if no U. S. films will be shown at the fest. Project calls for the exhibition of a total of 14 pictures. The Metro has 1,000 seats, of which 750 will be sold to civic or charitable orgs at $1.50 a throw. Proceeds will be used by Levin and the San Francisco International Film Festival group to cover expenses. Budget is set at $15,000.

Application to have the Frisco event recognized as a bona fide international fest will again be made to the International Federation of Film Producer Assns., Levin reported. Without the okay of the Federation, there can be no "official" participation by any industry or government. Once the greenlight is given, certain rules and regulations must be conformed with. Thus, if the Frisco event is recognized, it would then have to pick from films submitted by various countries and could no longer select any film it can get.

One of the rules of the 1957 Frisco fest is that the participating entries can't have been released in the Bay City area. City itself is cooperating, Levin said. Fest is connected with the San Francisco Art Commission.

AMERICAN BROADCASTING COMPANY
CHEVROLET
COLUMBIA UNIVERSITY
DOT RECORDS
GENERAL AMUSEMENT CORPORATION
AND
20TH CENTURY-FOX
JOIN WITH THOUSANDS OF MEMBERS OF THE
PAT BOONE FAN CLUBS
IN

TRIBUTE TO PAT BOONE

Tuesday night, November 12 at 8:30 P.M.
ROXY THEATRE,
New York

the occasion of the
WORLD PREMIERE
showing of

April Love

COLOR by DE LUXE
CINEMASCOPE
STARRING
PAT BOONE · SHIRLEY JONES
CO-STARRING
DOLORES MICHAELS · ARTHUR O'CONNELL
PRODUCED BY DIRECTED
DAVID WEISBART · HENRY LEVIN · A SCREEN PLAY BY
WINSTON MILLER

April Love is 20th's great Thanksgiving attraction for exhibitors everywhere!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....21
This Date, Last Year 19

"SEVEN GUNS TO SIN"
Prod.—William F. Broidy
Dir.—Edward Dein
Lola Albright, Charles Quinlavan, Joyn Merrick, James Griffith, Dan Sheridan, Don Sullivan
(Started Oct. 22)

"QUANTRILL'S RAIDERS"
Prod.—Ben Schwalb
Dir.—Edward Bernds
Gale Robbins, Leo Gordon, Diane Brewster
(Started Oct. 28)

COLUMBIA

Starts, This Year.....29
This Date, Last Year.....29

"NO TIME TO DIE"
(Shooting in Libya)
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Leo Genn, Bonar Colleano, Anthony Neweley, Sean Kelly, Kenneth Fortescue, Alfred Burke, Maxwell Shaw, Robert Rietty, Alan Tilvern, Martin Boddey, George Pravda, David Lodge
(Started Sept. 9)

"THE KEY"
(Shooting in England)
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard, Oscar Holmoka, Bryan Forbes, Kieron Moore, Sidney Vivian, Russell Walters
(Started Aug. 7)

"THE WHOLE TRUTH"
(Shooting in England)
Prod.—Jack Clayton
Dir.—John Guillermin
Stewart Granger, Donna Reed, George Sanders, Gianna Maria Canale
(Started Oct. 14)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

METRO

Starts, This Year 17
This Date, Last Year 19

"THE SHEEPMAN"
Prod.—Edmund Grainger
Dir.—George Marshall
Glenn Ford, Shirley MacLaine, Leslie Nielsen, Mickey Shaughnessy, Edgar Buchanan, Pedro Gonzales-Ganzales, Buzz Henry
(Started Sept. 30)

PARAMOUNT

Starts, This Year.....12
This Date, Last Year.....17

"FROM AMONGST THE DEAD"
Prod.-Dir.—Alfred Hitchcock
James Stewart, Kim Novak, Barbara Bel Geddes
(Started Sept. 25)

"THE BUCCANEER"
Prod.—Henry Wilcoxon
Dir.—Anthony Quinn
Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, George Matthews, Theodora Davitt, Douglass Dumbrille, Ashley Cowan, Manuel Rojas, Bruce Gordon, Robert F. Simon, John Dierkes, Aaron Saxon, Robin Hughes, Iris Adrian, Leonard Graves, Jerry Hartleben
(Started Sept. 30)

"ST. LOUIS BLUES"
Prod.—Robert Smith
Dir.—Allen Reisner
Nat "King" Cole, Eartha Kitt, Pearl Bailey, Cab Calloway, Mahalia Jackson, Ruby Dee, Juano Hernandez, Ella Fitzgerald
(Started Oct. 7)

20th CENTURY-FOX

Starts, This Year.....24
This Date, Last Year.....25

"THE YOUNG LIONS"
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, Dean Martin, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, France Nuyen, Russ Brown, Ken Clark, Floyd Simmons, Jack Mullaney
(Started Aug. 12)

"THE LONG HOT SUMMER"
Prod.—Jerry Wald
Dir.—Martin Ritt
Paul Newman, Anthony Franciosa, Joanne Woodward, Orson Welles, Lee Remick, Sarah Marshall, Val Avery, Bill Walker, Dick Anderson
(Started Sept. 23)

"HELL BENT KID"
Prod.—Robert Buckner
Dir.—Henry Hathaway
Don Murray, Dianne Varsi, Ken Scott, Dennis Hopper, Robert Armstrong, Chill Wills, Lee Van Cleef, Rudy Acosta, Harry Carey Jr., Jerry Oddo
(Started Sept. 30)

"THE TOWNSEND HARRIS STORY"
(Shooting in Japan)
Prod.—Eugene Frenke
Dir.—John Huston
John Wayne
(Started Oct. 14)

UNIVERSAL

Starts, This Year.....28
This Date, Last Year.....30

"A TIME TO LOVE AND A TIME TO DIE"
(Shooting in Germany)
Prod.—Robert Arthur
Dir.—Douglas Sirk
John Gavin, Lisa Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Don DeFore, Agnes Windeck, Dorothea Wieck, Charles Regnier, Thayer Davis
(Started Aug. 26)

"TWILIGHT FOR THE GODS"
Prod.—Gordon Kay
Dir.—Joseph Pevney
Rock Hudson, Cyd Charisse, Ernest Truex, Charles McGraw, Celis Lovsky, Wallace Ford, Judith Evelyn
(Started Sept. 30)

"DEATH RIDES THIS TRIAL"
Prod.—John Horton
Dir.—Charles Haas
Will Rogers Jr., Maureen O'Sullivan, Rod McKuen, Gigi Perreau, Judy Meredith, Jeannette Nolan, Gary Gray, Troy Donahue, Paul Birch
(Started Oct. 7)

"THIS HAPPY FEELING"
Prod.—Ross Hunter
Dir.—Blake Edwards
Debbie Reynolds, Curt Jurgens, John Saxon, Alexis Smith, Estelle Winwood, Mary Astor, Troy Donahue, Hayden Rorke, Gloris Holden
(Started Sept. 26)

"NEVER STEAL ANYTHING SMALL"
Prod.—Aaron Rosenberg
Dir.—Charles Lederer
James Cagney, Shirley Jones, Roger Smith, Cara Williams, Royal Dano, Virginia Vincent
(Started Oct. 31)

WARNER BROS.

Starts, This Year.....16
This Date, Last Year.....10

"MARJORIE MORNINGSTAR"
Prod.—Milton Sperling
Dir.—Irving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty Milner, Edward Byrnes, Everett Sloan, Jesse White
(Started Aug. 20)

"ONION HEAD"
Prod.—Jules Schermer
Dir.—Norman Taurog
Andy Griffith, Ray Dalton, Felicia Farr, Walter Matthau, Joe Mantell, James Gregory, Joey Bishop, Claude Akins, Ainslie Pryor
(Started Sept. 23)

"WESTBOUND"
Prod.—Henry Blanke
Dir.—Budd Boetticher
Randolph Scott, Virginia Mayo, Karen Steele, Andrew Duggan, Michale Pate
(Started Oct. 8)

"TOO MUCH, TOO SOON"
Prod.—Henry Blanke
Dir.—Art Napoleon
Dorothy Malone, Errol Flynn
(Started Oct. 16)

"GIRL ON THE RUN"
Prod.—Roy Huggins
Dir.—Richard L. Hare
Edward Byrnes
(Started Oct. 17)

"ISLAND OF LOST WOMEN"
Prod.—Arthur J. Cohen
Dir.—Frank Tuttle
Jeff Richards, John Smith, Venetia Stevenson, Diane Jergens, June Blair, Alan Napier
(Started Oct. 30)

INDEPENDENT

Starts, This Year.....121
This Date, Last Year..... 73

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"THE PROUD REBEL"
(For UA Release)
Prod.—Samuel Goldwyn Jr.
Dir.—Michael Curtiz
Alan Ladd, Olivia de Havilland, Dean Jagger, David Ladd, Dean Stanton, Tom Pittman, James Westerfield, Eli Mintz, John Carradine
(Started Sept. 10)

"RUN SILENT, RUN DEEP"
(Hecht-Hill-Lancaster)
(For UA Release)
Prod.—Harold Hecht
Dir.—Robert Wise
Clark Gable, Burt Lancaster, Jack Warden, Mary LaRoche, Joe Maross, Nick Cravat, Don Rickles
(Started Sept. 16)

"GUN TRAP AT ABILENE"
(Vogue Prods., Inc.)
(WB Release)
Prod.—Robert E. Kent
Dir.—Fred Sears
George Montgomery, Neville Brand, Buster Crabbe
(Started Oct. 15)

"THE FANTASTIC PUPPETPEOPLE"
(American International Picts.)
Prod.-Dir.—Bert I. Gordon
John Agar, John Hoyt, June Kenney, Laurie Mitchell
(Started Oct. 21)

"THUNDERJET"
(Regal Films Prod.)
(20th Fox Release)
Prod.—Jack Leewood
Dir.—Helmut Dantine
Rex Reason, Willard Parker, Sid Melton, Barry Coe, Buck Class, Bob Dix, John Douglas, Lee Farr, Kevin Enright, Maudie Prickett, Bob Conrad
(Started Oct. 21)

"JOY RIDE"
Prod.—Sidney Picker
Dir.—William Witney
Gene Evans, Scott Marlowe, Carolyn Kearney, Bob Arthur
(Started Oct. 23)

"TOM THUMB"
(Galaxy Picts.)
(MGM Release)
(Shooting in England)
Prod.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Buster Crabbe
(Started Oct. 14)

"FORBIDDEN ISLAND"
(Charles B. Griffith Prods.)
(For Col. Release)
(Shooting in Hawaii)
Jon Hall, Nan Adams, John Farrow, Jonathan Haze
Prod.-Dir.—Charles B. Griffith
(Started Nov. 4)

"LAKE OF FIRE"
(Jack Wrather Prods.)
(For U.A. Release)
The Lone Ranger, Tonto, Noreen Nash, Douglas Kennedy
Prod.—Sherman Harris
Dir.—Leslie Selander
(Started Nov. 4)

IN BRITAIN

ASS. BRIT. ELSTREE

Starts, This Year..... 2
This Date, Last Year..... 0

"ICE COLD IN ALEX"
(Shooting in Libya)
Prod.—W. A. Whittaker
Dir.—J. L. Thompson
John Mills, Sylvia Syms, Anthony Quayle
(Started Sept. 16)

ANGLO A'LG'MATED

Starts, This Year..... 8
This Date, Last Year..... 4

"THE DUKE WORE JEANS"
(Insignia Films)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Tommy Steele, June Laverick
(Started Oct. 28)

BUTCHER'S

Starts, This Year..... 1
This Date, Last Year..... 0

"THE GOLDEN DISC"
Prod.—W. G. Chalmers
Dir.—Don Sharp
Lee Paterson, Mary Steele, Linda Grey, Terry Dene
(Started Sept. 23)

COLUMBIA

Starts, This Year..... 6
This Date, Last Year..... 6

"GIDEONS DAY"
(Columbia British Pictures)
Prod.—Michael Killanin
Dir.—John Ford
Jack Hawkins, Dianne Foster, Anna Lee
(Started Aug. 21)

"THE KEY"
(Highroad Productions)
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard
(Started Aug. 7)

"NO TIME TO DIE"
(Warwick Film Productions)
Prod.—Irving Allen and Albert R. Broccoli
Dir.—Terence Young
Victor Mature, Leo Genn, Bonar Colleano
(Started Aug. 26)

"THE WHOLE TRUTH"
Prod.—Jack Clayton
Dir.—John Guillermin
Stewart Granger, Donna Reed, George Sanders

RANK

Starts, This Year..... 8
This Date, Last Year..... 6

"TALE OF TWO CITIES"
(Shooting in France and Pinewood)
Prod.—Betty Box
Dir.—Ralph Thomas
Dick Begarde, Dorothy Tutin, Cecil Parker, Athene Seyler
(Started July 8)

"CARVE HER NAME WITH PRIDE"
(Shooting in France and Pinewood)
Prod.—Major Daniel M. Angel
Dir.—Lewis Gilbert
Virginia McKenna, Paul Scofield, Jack Warner
(Started July 8)

"THE SINNERS"
Prod.—Hugh Stewart
Dir.—Phillip Leacock
Susan Beaumont, Flora Robson, David Kossoff, Barbara Mullen
(Started Aug. 26)

"ROONEY"
(Shooting in Dublin and Pinewood)
Prod.—George Brown
Dir.—George Pollock
John Gregson, Muriel Pavlow, Barry Fitzgerald
(Started Sept. 18)

"A KNIGHT TO REMEMBER"
Prod.—William McQuitty
Dir.—Roy Baker
Kenneth More, David McCallum, Jill Dixon
(Started Oct. 14)

"HEART OF A CHILD"
(Shooting in Austria and Beaconsfield)
Prod.—Sydney Box
Dir.—Clive Donner
Donald Pleasance, Maureen Pryor, Jean Anderson

BRITISH LION

Starts, This Year..... 2
This Date, Last Year..... 3

"THE PACK"
Prod.—Sefgei Nolbandov
Dir.—Brian Desmond Hurst
Michael Redgrave, Tony Britton
(Started Oct. 21)

"OUR VIRGIN ISLAND"
(Shooting in the West Indies)
Prod.—Grahame Tharpe and Leon Clore
Dir.—Pat Jackson
John Cassavetes, Sidney Poitier, Virginia Maskell
(Started Oct. 7)

EROS FILMS

"V.I."
(Criterion Film Productions)
Prod.—George Maynard
Dir.—Vernon Sewell
Michael Rennio, Patricia Medina, David Knight, Milly Vitale

"BLOOD OF THE VAMPIRE"
(Tempean Films)
Prod.—Robert S. Baker, Monty Berman
Dir.—Henry Cass
Donald Wolfit, Vincent Ball, Barbara Shelley

"WOMAN EATER"
(Fortress Films)
Prod.—Guido Coen
Dir.—Charles Saunders
George Coulouris, Vera Day

PARAMOUNT

Starts, This Year..... 2
This Date, Last Year..... 0

"ANOTHER TIME—ANOTHER PLACE"
(Kaydor Productions)
Prod.—Joseph Kaufman
Dir.—Lewis Allan
Lana Turner, Barry Sullivan, Glynis Johns

"HIGH HELL"
(Rich and Rich)
(Shooting in Switzerland and Elstree)
Prod.—Billy Boyle
Dir.—Burt Balaban
John Derek, Elaine Stewart

IND. DISTRIBS

Starts, This Year..... 7
This Date, Last Year..... 5

"THE SILENT ENEMY"
(Remus Productions)
Prod.—Bertram Ostrer
Dir.—William Fairchild
Laurence Harvey, Dawn Addams, John Clements, Michael Craig

METRO

Starts, This Year..... 3
This Date, Last Year..... 0

"DUNKIRK"
(Ealing Films)
Prod.—Sir Michael Balcon
Dir.—Leslie Norman
John Mills, Richard Attenborough, Bernard Lee
(Started April 29)

"TOM THUMB"
(Galaxy Productions)
Prod.-Dir.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Seelars

EXCLUSIVE

Starts, This Year..... 6
This Date, Last Year..... 4

"DRACULA"
(Hammer Film Productions)
Prod.—Anthony Hinds
Dir.—Terence Fisher
Christopher Lee
(Started Nov. 5)

20TH-FOX

Starts, This Year..... 2
This Date, Last Year..... 2

"THE NAKED EARTH"
(Foray Films)
Prod.—Adrian Worker
Dir.—Vincent Sherman
Richard Todd, Juliette Greco

"FAMILY DOCTOR"
(Templar Productions)
Prod.—John Gossage
Dir.—Derek Twist
Rick Jason, Marius Goring, Lisa Gastoni

WARNER BROS.

"KIND SIR"
Prod.-Dir.—Stanley Donen
Ingrid Bergman, Cary Grant
(Starts Nov. 18)

RKO & Spain

Continued from page 7

companies, these MPEA decisions are legally binding on member companies. There is still a strong sentiment favoring review of the members' status vis-a-vis joint MPEA resolutions. Some wondered, however, whether a move to expel RKO—or any other company in the future—would really serve the purposes of MPEA.

Following the board meet last week, MPEA issued a statement to the effect that the Spanish embargo was "still in effect" and that "Efforts are now under way to work out the RKO matter on a basis which it is hoped will be satisfactory."

There is an almost unanimous feeling among the companies that embargoes, such as the one in Spain and the one that persisted in Denmark until last July, will never be repeated again. One of the reasons is that they already have cost the companies millions in potential revenues. Another is that the void automatically created by the absence of U. S. films is partly filled by European product, which thus gets a chance to establish itself.

Danish embargo was imposed in the wake of the refusal on the part of Danish exhibitors to grant rental terms demanded by MPEA. In Spain, MPEA acted in the wake of a decree forcing distributors to release one Spanish film for each four foreign pictures put out. Spaniards also have been offering fewer permits than heretofore.

Forced Draught Holdovers Noted In Bid-'Em-Up

Minneapolis, Nov. 5.

Among other things, it's pointed out by industry leaders here, local downtown competitive bidding, which started several months ago upon RKO Theatres' demand after many years of product splitting, is getting holdover engagements for some pictures whose boxoffice performances don't warrant it.

This is because the circuits or theatres obligate themselves in the bids to run the picture a stipulated number of weeks. And, of course, the bidder promising the longer engagement has the best chance of winning the award, it's pointed out.

There have been recent instances of pictures being held as long as two to four weeks when if the winning bids hadn't necessitate such holdovers the pictures on the basis of the first week's grosses would have gone out after their initial seven days, it's claimed.

Out-in-the-territory and Twin Cities' subsequent-run exhibitors are getting "wise' 'to the situation and discounting the length of the downtown first-runs as to the desirability of buying the pictures, according to exhibitor leaders.

The competitive bidding is resulting in the Minneapolis and St. Paul RKO Orpheums landing their first Paramount picture, "Tin Star," which opens in them day and date Nov. 13. They also have been getting a number of United Artists' pictures for the first time. 20th-Fox, which abandoned competitive bidding and returned to selling by negotiation after a brief whirl at the former, also spotted one of its pictures, "No Down Payment," in the Orpheum here.

During the many years that product splitting was in effect the RKO Orpheums were restricted almost entirely to Warner Bros., Universal, Columbia and RKO releases.

Although United Paramount has three Minneapolis and two St. Paul loop first-run houses, occasional Paramount Pictures' releases have been going to competiting independent pictures. Aside from Fox, the other film companies are continuing with competitive bidding.

Lombroso

Continued from page 7

join the '57-'58 program lists soon include "A Stranger At My Door," "Timberjack" (Naturama), "Santa Fe Passage," "Lisbon" (Ray Milland star and director), "Maverick Queen" starring Barbara Stanwyck (Naturama), the Richard Wagner biopic "Magic Fire" and German-made "Congress Dances."

Republic's European topper would not comment on the effect 30-50 incoming U. S. pix would have on MPEA's embargo of the local market but took pains to explain that Republic is not involved in the Rogers-Globe film sales, nor is it violating MPEA commitments with regard to the local situation.

Founding of Globe Iberica is as much a Spain film industry milestone in production as it is a landmine in the present distrib hassle between Spain and the U. S. The hyphenated Filmayer in Dipenfa-Filmayer represents the initials of four producers incorporated in the powerful two-year old organization. These four companies, Ariel, Yago, Estella and Rodas, which functioned independently of each other in the past, now merge into a single Globe Films unit to form a potent production nucleus in Spain, to which Republic will have access, Lombroso said.

Republic thinking behind its world-wide reorganization and renewed lust for film life, Lombroso concluded, is the idea conveyed by Yates and v.p. Reginald Armour to all Republic execs at home and abroad that "the world is shrinking and the U. S. film industry cannot continue to go it alone or pocket the profits alone, and that only close artistic and commercial association with foreign film majors can guarantee U. S. corporations a stable cooperative and profitable foreign film market."

ELVIS GOING LIKE HELVIS!

"JAILHOUSE" SETS ALL-TIME RECORDS!

New M-G-M Box-office Highs Nationwide!

LATE FLASH!

60 SPOTS BEAT FAMED "BLACK-BOARD JUNGLE!"

In Charlotte—
In Detroit *(non-holiday)*
In Memphis *(non-holiday)*
In Atlanta—
In Nashville—
In New Orleans—
In Jackson, Miss.—
In Little Rock—
In Mobile—
In Pensacola—
In Durham—
In Jackson, Tenn.—
In Birmingham—
In Columbia, S. C.—
In Tulsa—
In Owensboro, Ky.—
In Fort Worth—

and this is just the beginning!

"Jailhouse Rock" is No. 2 song in America . . . and headed for the top!

At press-time 1,000 saturation bookings have begun or are about to begin—and it's the same sensational story everywhere:

A NEW HIT IS BORN!

M-G-M presents ELVIS PRESLEY in "JAIL-HOUSE ROCK" • co-starring Judy Tyler • with Mickey Shaughnessy • Dean Jones Jennifer Holden • Screen Play by Guy Trosper • In Cinema-Scope • An Avon Production Directed by Richard Thorpe Produced by Pandro S. Berman.

Ex-Vaude Headliner Collects $1,500

Marion Sunshine Attends Sheridan, N. Y.— Recognizes Her Tune in 'Beau James'

Chance visit to a nabe theatre where Paramount's "Beau James" was appearing several weeks ago led to a $1,500 windfall for one-time vaude headliner Marion Sunshine. For as the "His Honor, the Mayor of New York" number unreeled on the screen she recognized it as an adaptation of her musical composition, "Little Jimmy, the Mayor of New York," on which Par had held an option for over a year.

Miss Sunshine's next step after leaving Loew's Sheridan, N. Y., with her music publisher husband, Mario Antobal, was to communicate with lawyer Lou Dreyer. Latter apprised Par of the situation and the $1,500 out-of-court settlement materialized. Terms of the release signed by Miss Sunshine included the stipulation that the settlement isn't to be construed as a confession of liability but it's made "solely in the interest of expediency and economy of time."

It was her entire idea, Miss Sunshine claimed, that provided the basis for "His Honor, the Mayor of New York," written by Sammy Cahn and Joseph Lilley; and featured by Jimmy Durante in the Bob Hope starrer. Signed Thursday (31), the settlement releases not only the writers and Par from legal action but Paramount Music, Famous Music, Hope Enterprises and Scribe Productions.

DeMille Huddles With London Crix

London, Nov. 5.

In between discussions concerning the London preem of "10 Commandments" at the Plaza Nov. 28, Cecil B. DeMille took time off to be feted at two successive Dorchester Hotel luncheons. With Daily Sketch film critic Harold Conway in the chair, the film section of Britain's Critics Circle flung one of its rare luncheons for the veteran film maker. He was also honored at a Foyles Literary Luncheon, with Sir Beverley Baxter M. P. presiding and with Lord Pakenham as the speaker.

At the Critics Circle get-together, DeMille took the opportunity of giving London's film reviewers his views on the functions of a cric. He maintained that an artist, in whatever medium, has a right to expect serious considerations of his work.

He went on to stress that every producer and every director likes good reviews but he knows that the reviews, good or bad, have very little relationship to the ultimate public acceptance or rejection of a motion picture. "Motion pictures are a mass medium," said the Hollywood veteran. "The critic who accepts that fact, not grudgingly, not sadly, but simply as a fact, is the critic who will do the most to bring about better pictures and, incidentally, to increase the influence of his own profession."

At the Foyles luncheon, which was attended by the Bishop of Chelmsford and many other cleries, De Mille again stressed the fact that motion pictures must appeal to the masses. "I make pictures for the great mass of the people, not just a handful of critics," he insisted. In this speech, De Mille discussed "Commandments" at length. Proceeds of "Commandments" preem will be turned over to the Red Cross.

Rome to Cleft Neagle Pic

London, Oct. 29.

Harold Rome, American songwriter, has been signed by Anna Neagle to write the music for her second film, "Wonderful Things," which again will star pop vocalist Frankie Vaughn. Top ditty will be the title song. Vaughan will launch this on American tv when he makes his postponed visit to the U. S. after Christmas.

"Things," which will be directed by Herbert Wilcox, is a romantic drama set in Gibraltar, the Kent hop fields and London streets. Vaughan and Jeremy Spenser will play Gibraltar fishermen brothers in the story.

Layman's Medical Society

Abe Weiler, motion picture editor of the New York Times, is profiled in the daily's house organ, Times Talk, by critic Bosley Crowther who focuses much attention on his subject's quasi role as counsellor at medicine. States Crowther re Weiller:

"He practices medicine illegally. At least, he gives out with medical consultations as sagely as he writes about films. Ever since I have known him, he has been passionately interested in the whole bloody field of practical and research medicine."

600 Expected At '58 Variety Meet

London, Oct. 29.

Over 600 overseas delegates are expected at next year's Variety Clubs International Convention due to be held in Britain April 22-25. Past Chief Barker James Carreras revealed prelim plans for Tent 36's hosting of these delegates.

These plans include an inauguration luncheon to which the American Ambassador will be invited followed at night by a ball at the London Guildhall with the Lord Mayor and Earl Mountbatten of Burma as guests of honor.

There will be a visit to Associated British Pictures' studio at Elstree, a fashion show and a Humanitarian Award Dinner which it is hoped will be attended by Prince Philip. Coca-Cola and Pepsi-Cola will sponsor special gala nights.

An overall ticket, with which Barkers can attend all functions, will set them back $40. A guest ticket will cost $33.60.

'Gimmicks'

Continued from page 3

often lack the offbeat excitement that sells tickets.

Universal has entered this offbeat sweepstakes with a couple of specials whose titles more than adequately convey the content. One is "Love Slaves of the Amazons," the other "The Monolith Monsters."

Metro has a satellite "spectacular" in "The Invisible Boy." "Enemy from Space" is on the United Artists lineup.

"Hunchback of Notre Dame," although not taken too kindly to by some critics in its few openings, currently is doing hefty business for Allied Artists.

The so-called exploitation special is the basic commodity at American International, a small production outfit which has drawn impressive returns with its offbeat approach. Titles on the AI schedule include: "The White Huntress," "Reform School Girls," "Amazing Colossal Man," "The Viking Women Vs. the Sea Serpent," "Naked Invader," "I Was a Teenage Frankenstein," "I Was a Daughter of Dracula," "Girl from 2,000,000 A. D." and so on.

Julius Gordon

Continued from page 7

don, theatres could remain solvent. Oil, railroads, beef, citrus, and other industries get depreciation allowances but not the theatres. It's up to Congress to save the exhibition end of the picture business and, says Gordon, there is hope that the solons will have a sympathetic viewpoint.

On the subject of the theatre-in-the-home, Gordon says he has been talking with Milton Shapp, prez of Jerrold Electronics. Their idea is that the "ideal" system for any cable system is metering the usages outside of the home, i.e. eliminate the necessity of coin-in-the-slot and/or billing via an IBM card and the like. The tollvision usage, if recorded outside the home via some central switchboard, is to be preferred.

JASON RABINOVITZ TO LOEW'S WITH O'BRIEN

Jason Rabinovitz has been appointed assistant treasurer of Loew's Inc. and will begin his new duties forthwith. He's 36, and has been associated with American Broadcasting-Paramount Theatres since 1950 and with ABC since 1953.

Appointment was made by Robert H. O'Brien, financial v.p., who recently moved to Loew's from AB-PT where he was financial v.p. and treasurer.

Rabinovitz is a Harvard Business School grad.

Main Street

Continued from page 5

position, said that the exhibitor organization feels that the fairest method of dealing with the problem of waiting time would be an arbitration panel made up of one person named by the exhibitor, one by the distributor and a neutral arbitrator named by the other two.

"You will see," Myers declared, "that this arrangement at once disposes of the complaint that arbitration means entrusting these complicated matters to the determination of strangers to the business. Two of these arbitrators would be men with a background of motion picture experience. In tight cases these two could be depended on to give the neutral member an understanding of the techniques of the motion picture business."

Under the Allied proposal to solve the problem of delayed availabilities, which has been proposed to the arbitration negotiating committee, the revised definition of clearance would read, added wording in bold face:

"Clearance means the period of time stipulated in license contracts between runs of the same feature within a competitive area, **or which customarily occurs between prior-run and subsequent-run theatres in such an area in the absence of any contract provision describing it, and shall be computed according to the number of days elapsing between the close of the prior-run engagement and the opening of the subsequent-run engagement.**"

In the past few years, Myers declared, more complaints by exhibitors have arisen over delayed availabilities than any other cause. Whether relief can be secured "in the matter of fast-disappearing availabilities," Myers added, depended on the ability of exhibitors to get together and support a proposal such as he had outlined. According to Myers, the subject of availability has been a stumbling block in the current arbitration negotiations.

In another effort to ease the availability of films, Allied asked the film companies to attempt, at least on a test basis, a new system of distribution aimed at relieving the print shortage due to saturation bookings. Plan, to be presented to distribs, proposes the splitting up of the country into several zones and staggering the release of a number of new pix among the newly-established zones.

Noting that it is well aware that such a system may upset the national advertising of pictures, Allied suggested that the ad budgets for pix in release be apportioned among the new zones so that the bally result would be effective in each zone while the pictures are actually being exhibited there.

The exhibitor organization contended this system would be consistent with a sound advertising policy and would serve as a valuable test of the merits of national advertising versus local advertising of pictures.

Kids Own Exhibs

Ashland, N. H., Nov. 5.

This community is having its first film performances since its only theatre was wiped out by fire last August.

Who's running them?

The "Teen-Agers" of St. Mark Church!

Proceeds from the shows, held in the church hall each Friday night and Saturday afternoon, will be used for worthwhile community projects.

Echoes From Allied's Convention

Much Curiosity on 'Cable'

Keen interest in the cable tv theatre system of bringing films into homes was displayed by members of Allied States Assn. at their convention in upper N.Y. State. Delegates sharply questioned Milton Shapp, prexy of Jerrold Electronics, which made the Bartlesville, Okla. installation, and Herbert Barnett, of National Theatre Supply, which installed the booth and projection equipment.

Shapp revealed that four other communities where exhibs have closed situations will shortly have cable-tv theatre installations similar to that currently operating in Bartlesville. Although he did not disclose the identity of the towns, Shapp said that new tests represented the next phase in expanding and popularizing the cable tv system.

The conventioning exhibs appeared particularly interested in the manner of paying the distributors for use of film for the cable cinema. Shapp disclosed that no payment method had been devised so far the Bartlesville test and that all the film companies participating (all the majors except 20th-Fox and Metro) had entered the experiment on a "let's see what happens basis," since they are as anxious as theatre-owners to discover the potential of the new system.

Shapp told the theatremen not to worry about the possibility of the introduction of a pay-tv aerial system, using a scrambled code. Although tests have been authorized by the Federal Communications system, he stated flatly that it hasn't "a ghost of a chance" of succeeding.

* * *

Giving Away Homes

Ten homes and a large number of automobiles will be given away by the film industry next March in a giant promotion tied to the Academy Awards, Oscar Doob, coordinator of the industry's business building campaign, told the Allied convention.

The giveaways will be part of the Academy Awards sweepstakes which will be launched a month before the actual Academy Awards selections and linked with the industry-sponsored Oscar telecast. With the backing of the entire industry, Doob envisioned an audience of 65,000,000 for the Oscar telecast as compared with 58,000,000 for the Oldsmobile-sponsored show last year.

Doob warned exhibs not to expect the business building campaign to be a panacea for the industry's ills. The first year of the campaign, he noted, is just the beginning and "we should be thinking in terms of a five-year campaign. It takes time to re-establish a habit. I hope we will soon start doing things as we should have done 10 to 15 years ago."

The convention approved the industry sponsorship of the Oscar telecast and urged its members to publicize the event.

* * *

Condemned Esquire Purchase

In a resolution passed by the convention, Allied condemned Paramount's acquisition of the Esquire Theatre in Chicago, and voted to request the U.S. Attorney General to annual the transaction and to sustain divorcement rulings, thus preventing other divorced production companies from following Par's lead.

* * *

Depreciation, We Love You

Prexy Julius Gordon's proposal for the obtaining of retroactive accelerated depreciation from the Government was heartily endorsed by the convention and delegates voted to petition the Government to grant theatres this privilege. In addition, exhibs were asked to contact their Congressmen for support of the proposal.

Deplore Joe Mankiewicz

The convention officially went on record as condemning producer Joseph Mankiewicz for his statements that motion pictures could just as easily be shown on tv in living rooms as on theatre screens. It was the opinion of the delegates that Mankiewicz should apologize to exhibitors since he has profited from pictures shown in theatres.

A Captive Audience Wanted

Lee Jones and Merlin Lewis, president and executive secretary respectively of the Theatre Equipment & Supply Manufacturers Assn., eyed the Concord Hotel as a possible site for a TESMA trade show in 1961. If sufficient space were available and proper transportation for the displays could be arranged, a resort hotel, such as the Concord, would be ideal for a trade show, the TESMA officials feel. The Concord, being distant from a large city and other distractions, would in a sense provide a captive audience since conventioneers would stick close to the hotel and not wander away in search of other divertisement. Thusly, they would spend more time eying the displays for the TESMA exhibitors. Similarly, a resort hotel far from big city attractions also permits convention delegates of exhibitor associations to spend more time at meetings.

TESMA trade shows are booked until 1961. This year it will be held in Miami in connection with the Theatre Owners of America convention. Next year it shifts to Chicago at the Hotel Morrison in a tieup with the Allied convention. Chicago has also been selected as the 1960 site.

Italy, France, Germany Huddle on Film Pool

Rome, Oct. 29.

A three-country commission of experts is currently meeting in Munich to study juridicial and fiscal problems concerning the currently-formed European Film Pool. Get-together is the result of the speedup in Continental plans for a pic community decided upon at the recent Ischia meetings.

French, German, and Italian members are in the German city for the sessions, which are designed to smooth out technical problems before the next general assembly of the permanent EFC committee meets in Hamburg at the end of November.

Yank Cops Cello Prize

Paris, Oct. 29.

A young Yank cellist, 26-year-old Leslie Parnas, copped the Pablo Casals Award after a three-day cello contest held here before a jury of musical specialists. The prize came to $883 but was worth more in prestige, and future Continental bookings for Parnas.

Contest was held to honor the 80th birthday of the leading world cellist, Casals. Second prize was won by Angelika Maes, a 24-year-old West German.

Linguist Joins N.Y. Censorship

Albany, Nov. 5.

A Hunter College language teacher and a lady lawyer have been appointed reviewers in the State Education Dept.'s Motion Picture Division. They are Mrs. Hannah Bergman, of Yonkers, and Mrs. Adelaide B. Cann, of New York.

Among the 18 who passed a recent civil service examination for the censoring assignment, the duo will fill posts vacated through retirement and promotion. Mrs. Cann, mother of several children and a practicing attorney in New York with a knowledge of French, joins the MPD Thursday (7).

Mrs. Bergman, teacher of Spanish at Hunter but also fluent in German and Italian, will not report until Jan. 2. The delay is due to the fact her contract with the college runs through Dec. 31.

Melrose Theatre at Waco, Texas, which has been shuttered since July 1956, has been reopened and will be operated by Wilford Smith for W. S. McLemore Sr.

Packed houses everywhere! Held over in 59 keys—more holdovers than exhibitors have seen in months! Split weeks extended to full weeks! Full weeks held over! Sinatra's the biggest today and so is the picture in which he sings and acts as never before! That's why the crowds are out to see him as never before—in the kind of attraction you can depend on—from dependable Paramount!

FRANK SINATRA
MITZI GAYNOR · JEANNE CRAIN · EDDIE ALBERT in The Joker is Wild

A Charles Vidor Production · with BEVERLY GARLAND · JACKIE COOGAN · Directed by CHARLES VIDOR · Produced by SAMUEL J. BRISKIN
Screenplay by OSCAR SAUL · From a book by ART COHN · Based on the Life of Joe E. Lewis · A Paramount Release VISTAVISION

Spread the slogan!
Get more out of life... Go out to a movie!

Picture Grosses

'Time' Sockeroo $14,000, Philly; 'Ball' Wow 15G, 'Search' Stout 14G, 5th

Philadelphia, Nov. 5.

With downtown jammed over the past weekend, neither the flu nor heavy downpour dampened the strong pix. "Time Limit" looms smash at the Viking, being helped by a big campaign. "Operation Mad Ball" also is sockeroo at the Goldman. "Amazing Colossal Man" shapes disappointing at Stanton. "Mlle. Striptease" looks solid at the Studio. "Joker Is Wild" is rated big in second Trans-Lux round. "Three Faces of Eve" still is good in second session at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"No Down Payment" (20th) (4th wk). Defaulting $4,500. Last week, $6,000.

Boyd (SW - Cinerama) (1,430; $1.20-$2.80)—"Search for Paradise" (Cinerama) (5th wk). Sturdy $14,000. Last week, $15,000.

Fox (20th) (2,250; 55-$1.80)—"Three Faces of Eve" (20th) (2d wk). Good $10,000 or near. Last week, $14,000.

Goldman (Goldman) (1,250; 65-$1.25) — "Operation Mad Ball" (Col). Lofty $15,000. Last week, "Devil's Hairpin" (Par) and "Short Cut to Hell" (Par), $7,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Town on Trial" (Indie). Trim $4,200. Last week, "Brothers in Law" (Cont) (4th wk), $3,900.

Mastbaum (SW) (4,370; 90-$1.49)—"Hunchback of Notre Dame" (AA). Sad $10,000. Last week, "Until They Sail" (M-G) (3d wk), $6,800.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (45th wk). Good $9,500. Last week, same.

Randolph (Goldman) (1,250; 65-$1.25)—"Story of Esther Costello" (Col) (3d wk). Glum $7,000. Last week, $11,000.

Stanley (SW) (2,900; 99-$1.49)—"Story of Mankind" (WB) (2d wk). New low of $5,000. Last week, $8,000.

Stanton (SW) (1,483; 99-$1.49)—"Cat Girl" (AI) and "Amazing Colossal Man" (AI). So-so $8,500. Last week, "Miracle of Marcelino" (Indie), $8,000.

Studio (Goldberg) (450; 94-$1.49)—"Mlle. Striptease" (Indie). Nice $4,500. Last week, "Devil's General" (DCA) (2d wk), $3,800.

Trans-Lux (T-L) (500; 99-$1.80)—"Joker is Wild" (Par) 4th wk). Big $15,000. Last week, $12,000.

Viking (Sley) (1,000; 75-$1.80)—"Time Limit" (UA). Great $14,000. Last week, "Pride and Passion" (UA) (14th wk), $4,000.

World (Pathe) (599; 99-$1.49)—"Passionate Summer" (Indie) (2d wk). Held at fine $2,200. Last week, $2,500.

SAN FRANCISCO

(Continued from page 8)

(M-G) and "Raiders Old California" (Rep) (2d wk), $7,500.

Paramount (Par) (2,646; 90-$1.25)—"Story of Mankind" (WB) and "Taming Sutton's Gal" (Rep). Mild $11,000. Last week, "Operation Mad Ball" (Col) and "Town on Trial" (Col), $17,000.

St. Francis (Par) (1,400; 90-$1.25)—"Black Scorpion" (WB) and "Satellite In Sky" (WB). Slim $8,000. Last week, "Escapade in Japan" (U) (2d wk), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (50th wk). Okay $13,000. Last week, $14,200.

United Artists (No. Coast) (1,207; 90-$1.25)—"Hunchback of Notre Dame" (AA) and "Naked in Sun" (AA). Fine $14,000. Last week, "My Gun Is Quick" (UA) and "Valerie" (UA), $6,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Perri" (BV). Great $8,000 or near. Last week, "Saint Joan" (UA) (2d wk) and "12 Angry Men" (UA), $1,900.

Larkin (Rosener) (400; $1.25)—"The Roots" (Indie). Oke $3,600. Last week, "Torero" (Col) (5th wk), $2,100.

Clay (Rosener) (400; $1.25)—"Lovers' Net" (Times) (2d wk). Good $2,800. Last week, $4,000.

Vogue (S.F. Theatres) (364; $1.25)—"Time of Desire" (Indie) (5th wk). Neat $1,900. Last week, $2,200.

Bridge (Schwarz) (396; $1.25)—"Value for Money" (Rank). Mild $1,200. Last week, British Film Festival.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (45th wk). Great $20,000. Last week, $21,000.

LOS ANGELES

(Continued from page 8)

Hawaii, "Enemy from Space" (UA) and "UFO" (UA) (reissue), $7,700.

New Fox (FWC) (965; 90-$1.50)—"Battle Stripe" (NTA) and "Armored Attack" (NTA) (reissues) (M-G). Poor $2,700.

Downtown, Hollywood Paramount, Wiltern (SW-F&M-SW) (1,757; 1,468; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (2d wk). Fancy $38,000. Last week, $35,900.

Los Angeles, Loyola, Vogue, Fox Beverly (FWC) (2,097; 1,248; 825; 1,334; 90-$1.50)—"Sun Also Rises" (20th) and "Unknown Terror" (20th) (2d wk). Tepid $15,500. Last week, $18,500.

Egyptian (UATC) (1,503; $1.50-$2)—"Pal Joey" (Col) (2d wk). Hotsy $26,000 or close. Last week, $29,500.

Orpheum, Iris (Metropolitan-FWC) (2,213; 756; 80-$1.80)—"Man of 1,000 Faces" (U) and "Forbidden Interlude" (U) (2d wk). Dull $5,700.

Chinese (FWC) (1,908; $1.25-$2.40)—"My Man Godfrey" (U) (3d wk). Down to $5,500. Last week, $8,700.

Warner Beverly (SW) (1,612; $1.50-$3.50) — "Raintree County" (M-G) (4th wk). Disappointing $13,800. Last week, $13,300.

Fox Wilshire (FWC) (2,296; 80-$1.80)—"Three Faces of Eve" (20th) (4th wk). Weak $2,800. Last week, $3,400.

Four Star (UATC) (868; 80-$1.80)—"Story of Esther Costello" (Col) (5th wk). Shaky $2,200. Last week, $3,000.

Fine Arts (FWC) (631; 90-$1.50)—"Perri" (BV) (10th wk). Good $3,100. Last week, $2,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 22d week Sunday (3) after smash $26,700 last week.

Carthay (FWC) (1,138; $1.75-3.50)—"Around World in 80 Days" (UA) (46th wk). Tall $26,300. Last week, $25,800.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Stella" (Burst). Fine $7,000. Last week, "Mlle. Striptease" (Indie) (3d wk), $3,300.

Vagabond (Rosener) (390; $1.50)—"Devil's General" (Indie) (2d wk). Nice $2,700. Last week, $3,300.

Canon (Rosener) (533; $1.50)—"Green Man" (DCA) (8th wk). Okay $2,400. Last week, $2,700.

CHICAGO

(Continued from page 9)

week. "From Hell It Came" (AA) and "Disembodied" (AA), $5,200.

Loop (Telem't) (606; 90-$1.50)—"Perri" (BV) (4th wk). Steady $7,000. Last week, same.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (2d wk). Lively $20,000. Last week, $25,000.

Monroe (Indie) (1,000; 57-87)—"Wayward Girl" (Rep) and "Seventeen and Torrid" (Rep). Oke $4,000. Last week, "Woman of River" (Col) and "Parson and Outlaw" (Col) (2d wk), $2,500 in 4 days.

Oriental (Indie) (3,400; 90-$1.50)—"Three Faces of Eve" (20th) (3d wk). Low $5,800 for 6 days. Last week, $8,000.

Palace (SW - Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (46th wk). Hotsy $23,000. Last week, $29,000.

Roosevelt (B&K) (1,400; 65-90)—"Black Scorpion" (WB) and "Black Patch" (WB). Good $12,000. Last week, "Cyclops" (U) and "Unknown Land" (U) (2d wk), $9,800.

State-Lake (B&K) (2,400; 90-$1.50)—"Pal Joey" (Col) (2d wk). Smash $32,000. Last week, $48,000.

Surf (H&E Balaban) (685; $1.25)—"Devil's General" (DCA) (2d wk). Tame $3,000. Last week, $4,400.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (31st wk). Beaming $25,500. Last week, $25,500.

United Artists (B&K) (1,700; 90-$1.50)—"Time Limit" (UA). Socko $24,000. Last week, "Joker Is Wild" (Par) (5th wk), $11,000.

Woods (Essaness) (1,200; 90-$1.50)—"Les Girls" (M-G). Great $31,000. Last week, "Story of Esther Costello" (Col) (4th wk), $8,000.

World (Indie) (606; 90)—"Stella" (Burst) (5th wk). Neat $4,200. Last week, $3,800.

Ziegfeld (Davis) (435; $1.25-$1.50)—"Mistress" (Indie). Warm $3,000. Last week, "Lover's Net" (Indie), $2,900.

'JAILHOUSE' FAT 15G, CINCY; 'BALL' 7½G, 2D

Cincinnati, Nov. 5.

"Jailhouse Rock," shaping big at the flagship Albee, is lifting downtown pix biz to near seasonal average this round. The Presley starrer is best first-run grosser in Cincy for several weeks. Other new bills, "Escapade in Japan" at the Palace and "Abominable Snowman" at the Grand loom mild. Keith's is heading for swell returns on second week of "Operation Mad Ball." Long runs "Around World" and "Seven Wonders" continue their winning ways.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Jailhouse Rock" (M-G). Big $15,000. Last week, "Three Faces of Eve" (20th), $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (74th wk). Okay $12,500, same as for 73d frame. Lush run is in final four weeks.

Grand (RKO) (1,400; 75-$1.10)—"Abominable Snowman" (20th). Mild $5,500. Last week, "Mister Rock and Roll" (Par), "Joe Dakota" (U), $5,000.

Keith's (Shor) (1,500; 75-$1.25)—"Operation Mad Ball" (Col) (2d wk). Swell $7,500 after first round's $10,800.

Palace (RKO) (2,600; 75-$1.10)—"Escapade in Japan" (RKO). Terrific notices no help, dull $6,000. Last week, "Invisible Boy" (M-G) and "Hired Gun" (M-G), $6,500.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (21st wk). Sturdy $10,500 after last week's $11,000.

KANSAS CITY

(Continued from page 9)

Pleasant $10,000. Last week, $11,000.

Paramount (UP) (1,900; 75-90)—"Devil's Hairpin" (Par) and "Mr. Rock and Roll" (Par). Thin $5,000. Last week, "Joker Is Wild" (Par) (2d wk), $5,500.

Rockhill (Little Art Theatres) (750; 75-90) — "Devil's General" (DCA). Fair $1,500. Last week, "John and Julie" (Indie), $1,000.

Roxy (Durwood) (879; 75-90) — Dark until Nov. 7, when reopens with "Pal Joey" (Col). Last week, "Tammy and Bachelor" (U) and "Written on Wind" (U) (2d wk), remarkable $3,000 for two films brought back so soon after first-run dates.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (23d wk). Trimming down to $6,500, still good. Last week, same.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Man of Thousand Faces" (U) and "The Weapon" (U). Fair $8,000. Last week, "Three Faces of Eve" (20th) and "High Terrace" (Indie), $10,000.

BOSTON

(Continued from page 8)

"Joker Is Wild" (Par) and "Stowaway Girl" (Par) (3d wk), $14,000.

Pilgrim (NET) (1,100; 65-95)—"My Gun Is Quick" (UA) and "Bop Girl Goes Calypso" (UA). Neat $7,500. Last week, "Escape From San Quentin" (Col) and "Tijuana Story" (Col), $6,500.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (30th wk). Torrid $24,000. Last week, same.

Trans-Lux (T-L) (724; 75-$1.10)—"Devil's General" (DCA) and "Three Feet in Bed" (Janus). Oke $4,200. Last week, "Witch" (Indie) and "Fire Under Skin" (Indie) (reissue) (2d wk), $5,600.

Orpheum (Loew) (2,900; 75-$1.25)—"Time Limit" (UA) and "Hidden Fear" (UA). Lofty $15,000. Last week, "Operation Mad Ball" (Col) and "Parson and Outlaw" (Col) (2d wk), $9,000.

State (Loew) (3,500; 75-$1.25)—"Time Limit" (UA) and "Hidden Fear" (UA). Oke $8,000. Last week, "Operation Mad Ball" (Col) and "Parson and Outlaw" (Col) (2d wk), $6,000.

BUFFALO

(Continued from page 9)

$9,500. Last week, "Sea Wife" (20th) and "Restless Breed" (Rep), $8,000.

Lafayette (Basil) (3,000; 70-90)—"Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Brisk $10,000. Last week, "Slaughter on 10th Avenue" (U) and "Man Afraid" (U), $7,500.

Century (Buhawk) (2,900; 70-90)—"Story of Esther Costello" (Col) and "Woman of River" (Col). Okay $9,000 or close. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $7,700.

Teck (SW - Cinerama) (1,200; $1.20-$2.40)—"Search for Paradise" (Cinerama) (4th wk). Lively $11,000. Last week, $12,000.

Video Not the Trouble—Selznick

Hollywood, Nov. 5.

Television is not the arch enemy of the film theatre in its fight for patronage, philosophizes David O. Selznick. "The battle is for the public's leisure's time," opines the vet producer.

"Money for entertainment is plentiful now, never was it more plentiful. Nor have there ever been more forms of entertainment —including the do-it-yourself craze. That's why it is important for theatres to be as modern, as physically attractive as the product on the screen. No one has an 'empty evening' any more. The fact that tv is free isn't important; if a picture can pull 'em out of the house into a theatre, they have the money."

Habit Broken, Gotta Be Event

Continued from page 4

should be played off in each area sans clearance interruptions—particularly those 28-day hiatuses—represents a switch in Selznick thinking. Back the years he was insistent his product be played off slowly. Now he feels word-of-mouth worked up by and for a pic upon its initial release in a given area is greatly dissipated should that film not be available constantly, right down to its final run.

Selznick, who this week is still engaged in cutting "Farewell," frame by frame, also believes admission prices are too standardized; that all types of theatres should attune their scales "to the attraction as do legit houses. The public never balked, nor even blinked an eye at that. Never in history has the public been so inured to paying something extra for something particularly good. The idea of a nabe charging, say, 85c top for any and all its films is preposterous. The nabe theatre-owner who spruces up his house and makes his patrons comfortable will find he can get $2 if the showcase downtown gets it—and I believe he can get the same picture, day-and-date, once we overcome this ridiculous clearance roadblock.

Filthy Houses

"The thing is, when an exhibitor repairs and cleans his filthy, run-down house and rids it of that honky-tonk atmosphere which literally encourages juvenile vandalism, he can properly present these $3,000,000 and $4,000,000 films which are becoming the rule rather than the exception. The good taste invested in a production must be evident in part in the theatre in which it is presented to draw the maximum patronage response. A Rembrandt isn't put on display in a penny arcade."

Selznick plans in the coming months much direct buttonholing of exhibs, and he has a fright wig to wear when he confronts them.

"Let the average exhibitor realize that if this hard ticketing of two-a-day pix continues he'll get none of the gravy; that eventually realty landlords will operate more and more of these two-a-day theatres and that once the two-a-day momentum is gained, there will be more and more such films and they will play on and on till their box-office exhaustion. The realty landlords will get the cream product because, although they do not call themselves 'showmen,' they know modern merchandising, and know the difference between the Hope Diamond and a rhinestone; the difference between offering the public a fine, class picture and a crinkly, greasy bag of popcorn.

"The realty landlords will renovate old theatres till they gleam like new; will utilize all technological advances to make the very atmosphere of their auditoriums equal the charm, pleasantness and provocativeness served up in the entertainment on the screen. Eventually, oldline exhibitors who merely have been basking in the sun of their self-styled 'showmanship' will be out of business, and realty landlords will have inherited the mantle of exhibition. The average exhibitor stands at this crossroads now. It is his decision which way he turns."

Foe of Popcorn

Hollywood, Nov. 5.

Constitutionally opposed to sale of popcorn in film theatres, David O. Selznick asserts when he sneak-previews "A Farewell To Arms" (20th) in a house as yet unselected in an eastern city he'll send a rep around early in the evening of the day of a sneak peek. Purpose: to buy up theatre's entire lobby supply of popcorn.

"I can't edit a film to the reaction of a distracted audience," thunders Selznick.

Selznick on 'Detail'

Hollywood, Nov. 5.

The nut on David O. Selznick's "Farewell To Arms" is $4,100,000. When 20th-Fox financed, budget was set at $3,800,000. It is understood that Selznick was told he could have, as a bonus, all he saved if he brought the remake in for less coin.

The producer, legendary perfectionist of "details," ran over budget and put up the 300,000 himself.

Indie Foreign Distrib Sees Sex Films Fading

Paris, Oct. 29.

Vinod Pathak, who has two indie foreign film distribution companies in the U. S., Indo-American Film Corp. and Standard Releasing Inc., feels that exotic foreign pix are not finding favor in the U. S. market. He says it is too much of a battle and too costly to try to impose these pix on Yank art marts, and he is now concentrating on Westerns.

Pathak had his wings clipped with an Indian pic, "Ic," which garnered good reviews on its release in Los Angeles but no coin. If producers and foreign distribs did not demand such exorbitant prices, Pathak claimed, more Yank indies might take chances on more offbeat pix. There is a specialized audience for them but not big enough to cover big priced pix.

Pathak feels that an indie distrib's chances in the U. S. depended mainly on sex and sensational pix for expenses. He took seven Gallic pix for both U. S. exploitation and art house promotion.

Madrid Distribs

Continued from page 7

mining vote was ever held, RKO sold its interests and an 18-film backlog to Ramos Brothers who announced they had been granted eight import licenses. Hispamex, another distrib, picked up three more and within a week a total of 15 had been granted, with an estimated 10,000,000 pesetas in import fees credited to the production fund. Distrib meeting was cancelled.

Producers were further quieted when a report that the government would lend 50,000,000 pesetas to the aid fund received widespread acceptance. Government never confirmed but feeling of crisis urgency went out the window and producers since have no longer tried to mobilize pressure for a rapid renewal of ties with MPEA.

With the recent announcement from Dipenfa-Filmayer, powerful independent distrib, that its new affiliate, Globe Films Int'l Iberica, would import a plentiful supply of Republic Pictures (30-50 pix) just as soon as the government grants import licenses, the producer MPEA campaign has become sotto voce.

Most producers would still welcome normal business with MPEA for the sake of stability in the industry but they are now among the first to admit that, following RKO and Republic defections, a peace parchment is more remote than ever.

Now that the production aid fund has again been primed, local filmmakers are happily in business again with no desire to risk independent distrib reprisals.

Japan Likes All-Out Gore

The degree of goriness presented in a horror film depends on the section of the world in which the picture is shown, according to James Carreras, head of Britain's Hamer Film Productions, leading producers of the eerie entries.

The degree of blood is graded for each area as is the appearance of the creature, Carreras noted. He pointed out that several different versions of the horror aspects are prepared.

Japan which is one of the prime markets for horror films prefers the most gory version, according to the producer. He cited, for example, that the monster in "Curse of Frankenstein," had four eyeballs in the version shipped to Japan. In the English print, he had one eyeball while in the American he had the customary two.

Some London Critics Not Cordial to 'Royal' Choice; Audience Likes 'Les Girls'

London, Nov. 5.

"Les Girls" (Metro), first musical ever selected for a Royal Command Film Show, was enthusiastically received by gala audience Monday night (4) but critics divided today. Daily Herald described escapist fare as "Le Flop" and News Chronicle as "tasteless film to set before Queen."

Compact and neatly devised 15-minute stage show introducing Jayne Mansfield, William Holden, Sophia Loren plus British artists paid tribute to studio technicians. Lana Turner was unable to attend owing to illness.

Show raised nearly $80,000 for technicians' fund.

Golden TV Goose

Continued from page 1

closed circuit is far greater than can be furnished by stations operating over the air. For with wire, the number of services is limited only to the number of unused channels on the receiver (and where all-channel sets are used there would be over 70).

It is the television receiver, therefore, and its unused channels which gives wire tv its great advantatge over on-the-air video. Wherever there are enough sets to provide an audience, the wire operator may gain access to them and he does not need—nor is there any indication as yet that he will need—an FCC license to tap on to them.

With the potential revenues which can be obtained through the utilization of these unused channels—from advertisers as well as from the subscription audience—it appears likely that the cost of wire installations, formidable though it may be, will be no serious problem. For it can be anticipated that these costs can be divided among operators providing different services on each channel and perhaps through mergers of franchise holders.

The distinct possibility thus arises that the exhibitors who are now in the forefront of closed circuit feevee developments may get behind the various bills which have been and will be introduced in Congress on subscription in order to protect their interests in wire. If this happens and legislation is enacted, along the lines of the Celler bill, to prevent the FCC order from taking effect, it may well be that the broadcasters will be barring themselves from the field by leaving it wide open to the exhibitors and other operators who will have grabbed up the essential first-run film programs.

And if anti-subscription legislation is enacted, it will take some doing to persuade Congress to kill it.

German Kid Films

Continued from page 2

said. "Then, they also had a lot of good films for their audiences, but nothing to export."

Margolin said he had seen, and was very much impressed by, the FCC Film-Polish coproduction "8th Day of the Week" and added that he would try and arrange coproduction between a German studio and American interests.

Margolin, who used to rep the Italian Minerva (which went into bankruptcy), has obtained "London Calling North Pole" for U. S. representation. He also reps the French Roitfeld Productions and Michel Saffra's Sperva Film.

Horror Pix

Continued from page 1

yere done seriously and not in a tongue-in-cheek manner. In addition, he noted, that it was essential to present the creatures as being as near human as possible. Another aspect of the Hammer entries is introducing an element of sex in combination with the horror appeal.

On their current visit to N. Y., the Carrerases (James is president of Hammer Films and Michael is executive producer) finalized deals for five additional horror pictures —three for Columbia and one each for Universal and Paramount. Previously they delivered two each to UA and Warner Bros. and one to 20th-Fox. In addition, Hammer is producing a 39-week tv series, "House of Frankenstein," for Col's subsidiary, Screen Gems, which has already sold it to ABC-TV.

For Universal, Hammer will make "House of Dracula," on which filming has just started at the British firm's London studio. Hammer, which is partnered with Elliot Hyman, head of Associated Artists Productions, in the "Dracula" project, is providing the complete financing. U, however, will receive a percentage of the profits since it owns the property rights to "Dracula." Although Hammer has its own distribution organization in England, Exclusive Films, world-wide distribution rights to the picture will go to Universal. "It pays for us to give up the British distribution for world-wide penetration," declared James Carreras.

According to the senior Carreras, "Curse of Frankenstein" and "X the Unknown," which went to Warners as a package combo, were produced at the combined cost of $270,000. Both pictures, he maintained, will gross $2,500,000 in the United States and $5,000,000 world wide. Elliot Hyman was also associated with the "Curse of Frankenstein" production, having brought the idea to Hammer via producer Max Rosenberg.

Hammer, which produces six to eight pictures annually, will make "Camp on Blood Island," "The Snorkel" and "Revenge of Frankenstein" for Col. Its deal with Par calls for the remake of "Man on Half Moon Street." It has just delivered to 20th "The Abominable Snowman."

Hammer's entry into the horror field started with a British tv series known as "Professor Quatermass." From the tv originated idea stemmed "The Creeping Unknown" and "Enemies From Space," which UA distributed. "We don't know how long the cycle will last," said James Carreras, "but we're ready to move into other things as soon as interest in the horror films lags."

DE MILLE CITES ROLE OF FILMS IN SHOW BIZ

Paris, Oct. 29.

Cecil B. DeMille, guest speaker at a luncheon of the American Club and just in from the first Continental opening of his "10 Commandments" (Par) in Rome, pointed out the importance of the film as a means of expression, disseminator of knowledge and as a country's goodwill ambassador. He also stressed the fact that films give many people all over the world an early idea of the fraternity of men.

He then launched into a discussion of the various men as of transposing the bible for the masses. DeMille explained how a 1912 French pic, "Queen Elizabeth," with Sarah Bernhardt, had a profound effect on Yank filmmaking which up to that time had been content with cowboys chasing Indians and vice-versa.

Loew's Board

Continued from page 3

late in November will perhaps provide the clue.

Decision to by-pass the two quarterly payments was made unanimously by 13 out of the 19 directors present. Withholding of the dividends which usually go out in September and December will save Loew's—on the basis of the annual divvy of $1—approximately $2,500,000.

Division of the board at Wednesday's session showed nine Vogel supporters present and four for the Tomlinson-Stanley Meyer faction. In addition to Vogel, the directors present were George L. Killion, Robert O'Brien, Benjamin Melniker, Charles Braunstein, Charles A. Silver, William A. Parker, Francis W. Hatch, Howard McGrath, Tomlinson, Meyer, Louis Johnson and Samuel Briskin. Absentees among the so-called Vogel supporters were John L. Sullivan, Bennett Cerf, Ellsworth C. Alvord and Gen. Omar Bradley. The Tomlinson supporters absent were K. T. Keller and Ray Lawson.

Continued solidarity of the Tomlinson-Meyer group was emphasized by the arrival of the Tomlinson supporters at the Loew's board meeting. Tomlinson, Meyer, Johnson and Briskin walked out of the elevator on the 15th floor of the Loew's building promptly at 2 p.m., starting time for the meeting.

Duck Questions

Directors as they left the board room after a 110-minute session referred all newspaper inquiries to Vogel. Briskin, however, stated that there was no question relating to his taking a seat on the board. At the special stockholders' meeting, Vogel had questioned Briskin's eligibility and stated that there was a possibility that Briskin would not be on the board after Loew's attorneys have challenged his election. Fact that Briskin sat in on the meeting did not mean that his election was fully recognized. Loew's attorneys are still studying this issue.

A spokesman for Vogel reported that Sullivan and Parker had been added to the company's executive committee which had heretofore consisted only of Vogel and Killion following the resignations from the board of Ogden R. Reid and Frank Pace Jr. Killion continues as chairman of the executive committee.

In addition to revealing the executive board lineup, Loew's issued the letter which was sent to stockholders to explain the bypassing of the divvy payments. Signed by Vogel, the letter pointed out that Loew's is embarking on a major program of rebuilding and reorganizing the company and restoring its profit potential. "In order to do this, it is essential that the company improve its cash position," Vogel told the stockholders. "There is cash in the treasury, but it is needed for investment in new and profitable films." Accordingly, Vogel added, the board decided that the money retained from by-passing the quarterly melons "should be retained in the business and utilized in the production of profit-making films. Your interest is best served by this decision."

Vogel added that the fact that Loew's cash position precludes the payment of dividends "is a real disappointment to me" and indicated that the board "has taken this action regretfully." He declared that the board had asked him to "tell you that all of us will bend every effort to restore conditions which permit as quickly as possible the resumption of dividends." He pointed out that every division of the firm, except the picture company, was making more money this year than last year.

Further Economies

Vogel assured the stockholders that the company would take every step to achieve further economies and that every effort would be made to strengthen the cash position by cutting costs and expanding revenues. The Loew's topper asserted that every asset and department would be scrutinized carefully "so that cash will not be paid out except as it benefits our operation."

Prezy added that Loew's has for release between October and March "more boxoffice pictures than it has had in the past three years."

"As most of you know from your years as a Loew's stockholder," Vogel concluded, "good pictures do not show up in profits until the year following their release. As I advised you at the special stockholders' meeting, unsuccessful films conceived and produced in the previous year resulted in the substantial decline in our revenue."

Insiders' Stock Activities

Washington, Nov. 5.

Alan May, of National Theatres, has purchased another 400 shares of the circuit's common stock, giving him a total of 800, according to the Security and Exchange Commission's latest monthly report of "insider transactions."

The report discloses considerable buying in Allied Artists common during August and September. G. Ralph Branton added 1,900 shares to give himself a total of 41,625. His wife has 2,000 shares in her name. Samuel Broidy acquired another 8,000 for a total of 69,718 shares of the common. George D. Burrows also added 8,000, now owns 33,386. Sam Wolf picked up 8,500 in two transactions to lift his holding to 14,450 shares.

Herbert Y. Yates sold 1,000 Republic Pictures common, but retained 53,060. Harry Brandt added 800 shares of Trans Lux common, now controls 180,140. William J. German built up his bundle of Associated Motion Picture Industries to 1,308 shares of capital stock.

Matty Fox got rid of 1,000 shares of his G & C Television Corp. common. He still owns 575,000 shares which, reports SEC, are held as collateral against loans. Lombardy Industrial and Commerce Co. transferred 173,000 shares of Guild Films common stock to Robin International, Inc., which now has 177,700. Lombardy and Robin are both controlled by Nicholas Reisini.

Making With Foresight, Schiners Seek 'Cable' Sanction in Albany

Albany, Nov. 5.

First in the State to take a corporate plunge into the cable theatre subscription television for "movies or other forms of entertainment," Schine Home-Vue Theatres Systems, Inc., has filed a certificate with the Secretary of State, under the Transportation Corporations Law.

Capital stock of the company is 200 shares, no par value. Principal office is at 40 North Main Street in Gloversville, home of Schine Chain Theatres, Inc., and other Schine corporations operating some 110 theatres in five states.

The directors, each of whom owns one share of stock, are: William J. Graham, Bernard Diamond and Florence D. Torrey.

Graham, one-time Altec representative and an engineer by profession, is an aide to J. Myer Schine. Diamond is director of theatre operations; Mrs. Torrey, office manager, and a key figure in Schine activities. Howard Antevil, Schine home office lawyer, filed the certificate.

The corporation, which is to have all the rights privileges and powers of a telegraph and telephone corporation organized under the Transportation Corporations Law of the State, is, among other things, empowered to: Acquire, own, lease, use maintain and operates a line or lines incidental to its business, "within or without the State of New York, or partly within and partly without said state"; acquire, construct, erect, equip, own, lease, use maintain and operate such broadcast studios, plants, equipment, etc., as are necessary.

"So far as is feasible, existing poles or wire facilities may be used."

Area of operations are all cities, towns and villages in 48 of the State's 62 counties, including Albany and Schenectady. Schine owns WPTR in this city.

Lombroso Rep Int'l Chief

London, Oct. 29.

Henry Lombroso was named Continental supervisor for Republic Pictures International. Appointment was announced here by Reginald Armour on his arrival from Hollywood via Tokyo. Under his new appointment Lombroso will be in charge of the whole of Europe and the Near East, but his territory will not include the United Kingdom and the German speaking countries.

In a statement announcing the appointment, Armour, who recently had discussions with Republic prexy Herbert J. Yates in Hollywood, said the latter, despite all reports to the contrary, had no immediate plans for retiring or selling his multi-million dollar interests in Republic.

If France Has A Govt., U.S. Films Pact Goes Thru

French Socialists' decision to join a cabinet under Felix Gaillard, and the current expectation that a new French Government will be operating as of today (Wed.), makes it almost certain that, within a short time, a new Franco-American film agreement will be signed.

Details of a new pact have been worked out. If the new Government approves them—as is expected that it will—the Motion Picture Export Assn. will go along, although the proposed agreement has some provisions thoroughly displeasing to several of the distributors.

Specifically, they don't like the idea of the French acquiring the right of allocating a group of licenses out of the 110 the MPEA members again are to receive. In the past, the divvying up of permits was done by the companies themselves. Now, the French want to allocate a portion of the licenses on a "bonus" basis to reward companies that produce in France or take on French pix for distribution. Many execs in N. Y. feel that this sets a very bad precedent.

Anther phase of the new deal involves the availability of an additional $200,000 a year to the French via upped membership fees in the Centre National du Cinematografie. The French would be free to use these funds as they see fit, presumably in connection with the promotion (or sale) of French product in the U. S.

There is a possibility that the austerity-minded Gaillard regime may seek to reduce the number of American licenses agreed on. In this case, renegotiation would be necessary. The MPEA has argued that 110 is an absolute minimum, if the companies are to maintain operations in France.

Exiled Cinema Owners Appeal UFA Verdict

Berlin, Oct. 29.

The lawyers of the exiled cinema owners have decided to lodge an appeal against the Duesseldorf court in the UFA case decision of last month. The verdict read that the arguments brought forward by the complainants were not justified.

The two lawyers of the seven exiled cinema owners (latter also speak on behalf of about 200 more exiled exhibs) said that they see in the UFA case's verdict sufficient grounds to fully justify their decision to appeal against it. When the UFA case appeal will come up is still unknown.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"LES GIRLS" starring
GENE KELLY • MITZI GAYNOR
KAY KENDALL • TAINA ELG
An M-G-M Picture in CINEMASCOPE and METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Publicists Guild Brands Per-Picture Jobbing as 'Waterfront Shape-Up'

Warner Bros. has been charged with attempting to bring the "infamous longshore 'shape-up' system" to the motion picture advertising-publicity field through its dismissal of some 40 pub-ad staffers who are members of the Screen Publicists Guild.

Marty Blau, president of the Guild and speaking for the union's executive board, made the charge in connection with the statement of Robert Taplinger, WB's pub-ad v.p., that the company's policy from now on would be to hire pub-ad staffers on a per-picture basis. Blau declared that Taplinger's statement makes it evident that the "Warner management has discharged its staff members in order to establish a dog-eat-dog system in which publicists will be forced to compete with each other for each little scrap of a job the company throws out."

According to Blau, the proposed Warner system is reminiscent of the days before the formation of the Guild "when publicists, artists and copywriters gathered each day in the company offices hoping for a day's work."

Meanwhile, the Guild has submitted the Warner firings to arbitration. The WB management agreed to arbitration proceedings and, as a result, rescinded the firing of seven publicists pending the outcome of the arbitration proceedings. At a later date, the Guild plans to arbitrate the elimination of WB's 32-man art department.

Arbitration papers have been filed with the American Arbitration Assn. which will send the Guild and WB a list of six arbitrators from which each side must make its choice. Rather than wait for arbitration, two publicists whose firings have been temporarily rescinded have decided to exit the company on their own. It's understood that the pair have received double severance pay in accordance with the union's contract with WB. The two who decided to leave voluntarily are Irving Windisch, who has become the N. Y. representative for the Coast publicity firm of Loeff & McElwaine and Jack Tirman, who is opening his own publicity office.

At the same time, members of the SPG continued to employ the tools of their trade—publicity, advertising and exploitation — to bring to the attention of the industry and the public the Warner action.

Goldwyn Suit Resumes

San Francisco, Nov. 5

Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres, Fox West Coast and Fox West Coast Agency Corp. is scheduled to resume before Federal Judge Edward P. Murphy tomorrow (6).

Case, being tried by the Judge without a jury, has been in recess more than a month. Suit first filed in May, 1950, finally came to trial in mid-July of this year.

Plaintiff's case is almost finished, according to lawyer Joseph Alioto, and last major witness will probably be Goldwyn himself, who's expected to come to Frisco next weekend in preparation for testimony. Alioto may also call Michael Naify, chief owner of 100-theatre United California circuit, back to witness stand for further testimony.

Goldwyn Jr. Film's Father-and-Son Not Just Fiction

Hollywood, Nov. 5.

Sam Goldwyn Jr. is currently producing his third film—"The Proud Rebel," starring Alan Ladd, Olivia deHavilland, David Ladd, and Dean Jagger. It's a father-son story with the offbeat angle of having a real father-son team playing the roles. "If the picture is a success, you con bet i' will be followed by more father-son stories by other filmmakers," prophesies Goldwyn.

As somewhat of a western, "Rebel" comes close in trend to Goldwyn's first pic, "Man With a Gun." His second pic was a change of pace, "Sharkfighters," and his next will be a complete switch, "The Young Lovers." He started working on "Lovers" last January before the youthful romance trend got underway.

Goldwyn indicated that even if one of his films found phenomenal success, he wouldn't follow it with another on the same line. "People remember the best of the pictures made during a trend," he said. "My father made 'Best Years of Our Lives,' and it was followed by other films of returning servicemen. Zanuck made 'Gentleman's Agreement' and there was a raft of pictures on racial prejudice. Everytime DeMille makes a picture, others try to duplicate it, but never do."

Scholars' Discovery: No Scholarship Data On Films' Foreign Impact

Washington, Nov. 5.

Despite "a large amount of off-the-cuff commentary" on the impact of Hollywood films abroad, we actually know "astonishingly little about it."

This conclusion is drawn in a "work paper" prepared for the 6th Annual Conference of the U. S. National Committee for UNESCO. The conference, to be attended by 1,000 to 1,500 delegates, will open tomorrow (6) in San Francisco. The work paper is the discussion guide for talks on mass communications and their effect upon U. S.-Asian relations. It was prepared at Massachusetts Institute of Technology.

It covers the field of films, radio, television, newspapers, the performing arts, personal contacts, etc. It also makes recommendations for better use of the media to improve American-Asian relations.

"We do not really know," it says of American films, "whom they offend and who learns what useful knowledge from them. Few objective studies have been made. In view of the one certain fact, that American films do have a profound effect abroad, we may well ask ourselves what can constructively be done to increase our knowledge of what they are really doing, and to produce or edit films so as better to meet the demands of our foreign audiences and better to convey to them a fair image of America.

"It is certainly true that the impression created by American films in Asia is by no means uniformly favorable, but probably too much has been said in criticism and not enough made of the positive powerful role that they play. . . .

"We frequently hear complaints of Asian intellectuals about the jejune character of American films. . . . We hear much less often the reactions of the less sophisticated millions just entering the process of modernization, who seem to find some gratifications or uses in these films."

The study urges that we overcome the "dearth" of Asian films shown in American theatres, essentially by working agreements between American distributors and those of India. Such cooperation, it is pointed out, would be to the advantage of the Asians.

To improve relations via use of radio (tv is still experimental in most of Asia), the working paper suggests:

"Greater efforts might be made through United States private broadcasting organizations to place guest feature programs on the expanding Asian radio networks. Literary, philosophical, social and scientific programs could be beamed to English-speaking audiences and musical programs to non-English speaking audiences.

'Careless' on Author Credits—Sued

Los Angeles, Nov. 5.

Billing of writers on two different pictures cued a pair of lawsuits against Warner Brothers in Superior Court, here.

Henry Peter David, who works under the pen name of David Lord, filed a $35,000 action, charging he was embarrassed and humiliated and his reputation damaged by the studio's negligence in spelling his name on all copy regarding "Johnny Trouble," indie produced under the Clarion Pictures banner, which gave screenplay credit to "David Loren."

Second action, seeking $10,000 and charging breach of contract was filed by Kathleen Klorer for the estate of the late John Klorer. Suit contended Klorer was not given co-author credit with Jules Furthman on "Girl on the Subway." Complaint averred that the lack of credit has lessened the estate's ability to sell properties by the late screenwriter and asked an injunction to halt release of the film until the credit is inserted.

Are Anti-Red Staffers 'Liable?'

Civil Liberties Union Raises New Issue On Hollywood 'Blacklisting'

The American Civil Liberties Union, acting as a friend of the Court, has asked the U. S. Supreme Court to reverse a California State Court decision dismissing a $51,750,000 damage suit filed by 23 Hollywood writers, technicians and actors. The 23 had charged that they had been blacklisted by the studios for their refusal to cooperate with the House Un-American Activities Committee.

Case is of major importance inasmuch as, for the first time, the U.S. Supreme Court is being asked to consider the possible personal liability of the House Committee members and staff for their actions in relation to witnesses.

The ACLU brief is based on the allegation that the studios and distributors "conspired" with the House Committee members to bar employment to persons who used the Fifth Amendment in refusing to answer questions before the Committee. Each of the 23 writers, actors and technicians asked for $2,250,000 in damages.

However, the California Supreme Court dismissed the complaint on the grounds that no specific contractual relationship had been injured. Case before the Supreme Court now doesn't involve the facts underlying the allegation, but simply the motion to dismiss the original complaint.

Assuming the truth of the allegations, the ACLU brief said: "The threat that anyone who invokes the privilege before the Committee will be excluded from his calling in the motion picture industry, is a grave coercion against exercise of the privilege, particularly considering that invocation of the privilege is made an absolute barrier to employment regardless of any circumstances or justifying factors."

Furthermore, held the ACLU brief, the Committee "has no authority to regulate employment in the motion picture industry or take redress against witnesses. The Congressionally authorized method of controlling or punishing witnesses before a Congressional committee is prescribed by the contempt statute. By imposing an additional sanction on a witness who refuses to answer on grounds of self-incrimination . . . Committee respondents are imposing an unauthorized and thus illegal condition on exercise of Constitutional privilege."

And the brief added: "Under Federal law, which determines the propriety of a remedy not only against Committee respondents as well, there is a right to a remedy against all respondents . . . because of the pervasive effect on the violation of Constitutional right by Committee respondents."

The entire case is known as Michael Wilson et al vs. Loew's Inc. et al. ACLU brief was written by Edward J. Ennis, one of the ACLU general counsel, and Nanette Dembitz, ACLU cooperating attorney. Reminding the Supreme Court of importance it has attached in the past to "the opportunity to pursue the calling of one's choice—deeming it part of the fundamental liberty guaranteed by due process," the ACLU urged the Court to reverse the California dismissal decision.

'King' Crowther

Continued from page 5

to the whole of the recently shown flock of foreign lingualers.

Since "Cabiria," at Richard Davis' Fine Arts Theatre, is building but not doing the kind of business that could have been expected after so many rave writeups, the conclusion inevitably is that the Times' influence outweighs the rest of the critics in New York. "You've got to accept the fact that Crowther is 'king' in our realm," commented one distributor, his voice tinged with bitterness. "With our product, the success or failure is largely up to him."

There have been past instances to support the belief that the Times review can "make or break" a foreign release at its Gotham run. Story is told of one picture that opened, due to a special situation, without a Times review, though it got good reviews in the rest of the press. Business was fair. The day after, the Times reviewed the picture with a glowing appraisal. By the afternoon of that day, the theatre had a line.

Crowther himself has a simple explanation: "It's not that people are that influenced by a review because it is written by me," he said. "It's just that the readers of the Times believe the Times and use it as a reliable yardstick." Crowther is the first to admit that he can make mistakes, though the distributors sometimes make the error of confusing his appraisal with a film's moneymaking capabilities.

What the distributors criticize Crowther for is that he lacks consistency in his evaluation. For instance, the question was asked last week, why did he recommend "Deadlier Than the Male" when he apparently disliked "Cabiria," which, going by those who've seen both entries is by far the more artistically valuable film? Also, he liked "Rififi," disliked "Grand Maneuvre," and at the end of the year put the latter into the year's Ten Best list, but left out the former.

A great many of the indies, while living in awe of Crowther's power to "create or destroy," nevertheless are agreed that he is a thoroughly capable reviewer and unquestionably the most analytical and profound of the N. Y. scribes, film criticism in the N. Y. papers not being of an outstandingly high level. Crowther himself tends to shrug off the frequent criticism of his work. "They love me when they get a good review, and they hate me when it's bad," he said.

It's noted that, in the realm of the Hollywood film, the Times' influence is not nearly as great. In fact, quite a number of pix praised by Crowther have gone on to do mediocre business, while some of those the Times has panned have done very well. Explanation, it seems, is that the people who go to the arties read the Times, and that—their leisure time being restricted—they're more willing than other groups to be guided by the paper's judgment which, inevitably, is pitched to a certain intelligence level.

Some of the distribs are concerned with the Crowther criticisms in that the Times (particularly on Sunday) gets wide distribution throughout the country and certainly is read by most local critics. At the same time, those familiar with the local scene, say that the influence of the scribes in the smaller burghs is negligible.

Flu's B.O. Cost

Continued from page 5

000 average daily viewers of old motion pictures on television. This marks the first time that daily audience for vintage productions on tv exceeded a full week's attendance at theatres.

The analyst's findings concerning the adverse effects of the influenza "epidemic" are consistent with reports of many theatremen, particularly in downtown first-run areas. The moppet trade has become barely visible. And it's reflected, too, in numerous cancellations and failures-to-show at the hard-ticket programs, including "Ten Commandments," "80 Days Around the World" and the Cinerama pictures.

Oct. 5 Flu Peak

In its first report on illnesses and accidents, as authorized by Congress last year, the Public Health Service estimated that 8,500,000 persons were confined to bed at least one day of the week ended Oct. 5 with colds, sore throats, influenza and pneumonia.

About 30,000,000 cases of upper respiratory infections were reported for the period from July 15 to Oct. 5.

Carlos Montalban has been signed for "Machete" to be filmed in Puerto Rico for UA distribution.

Capitalist or Communist 'Beggar'?

Same Film Made in Both Zones of Divided Germany —Export Barriers Against East's Version

Acquisition of the East German "Mazurka der Liebe" (The Beggar Student) by Hoffberg Productions for the U.S. sets the stage for a unique competition since the West Germans also have made a "Beggar Student" film, which is due for release in the States via Casino Film Exchange.

Both pictures are in color and both use "scopes," the West German entry being in Super Scope and the East German in Prokima-Scope (presumably the Soviet equivalent of CinemaScope). The West German film was produced by Carlton Film. The East German one by DEFA.

Unique angle is that Hoffberg acquired the East German film despite the fact that the East Germans at the moment are unable to release their pix in the U.S. Reason is that the Alien Property Custodian lays claim to East German pix. Furthermore, the Treasury Department has something to say in the matter.

A number of East German productions, brought in by Artkino, the Soviet film agents, have been blocked from release. Some East German productions ("Marriage in the Shadows" etc.) were released in the States after the war. Then the Government put a stop to it.

Negotiating for the purchase of U.S. films with the Motion Picture Export Assn., the East Germans some time ago asked the Assn. to intervene on their behalf in Washington. Argument was that no deal could be made until and unless East German films could be released in the U.S. MPEA says no progress has been made in the matter.

Confirming last week that he had obtained the DEFA film via his partner, Jack Hoffberg, said he planned to release it soon. West German version is officially credited as making use of the Carl Millioecker music. East Germans don't mention him.

'I STILL HAVE YOU, SONNY BOY'

Ratings Make Heroes of Critics

First round in this season's battle of the networks vs. the critics appears to have been won by the fourth estaters. In the showdown argument of whether the critic reflects audience tastes in his elavuations, the first Nielsen's of the new season appear to support the critics.

In virtually every case where a show was unanimously panned, its showing on the Nielsen list is a poor one. Sole exception is "The Big Record," whose ratings, at least as of the end of the first week of October, were holding fairly steadily. Some of the westerns, too, despite n.s.h. ratings, were doing comparatively well considering their competitive position.

But by and large, the critical evaluations appear to have coincided with the audience reaction to the "dog" shows of the season. Some examples:

"Eve Arden Show," a mere 15.3 Nielsen average audience rating; "Dick & the Duchess," an 18.4; "Saber of London," a 9.2; "Club Oasis" and the Polly Bergen show, 15.9 and 19.0; "M Squad," 17.3, and "The Thin Man," 19.2; "The Californians," 20.2; George Gobel and Eddie Fisher, 15.6 and 18.9; "Harbor Master" (before the ABC "Zorro" preem) 20.0; "Alcoa-Goodyear Theatre" 22.5. In all cases, even where the ratings register above 20, the shows trail their competition by substantial margins.

On some counts, the new Nielsens don't cover the competitive situation because many shows preemed after the period covered; as for some others, they premiered in the second week covered by Nielsen, so that on the basis of one show the critical evaluation vs. audience tune-in comparison isn't valid. But by and large, for the shows already on the air against their regular competition, the critics and public seemed to agree.

NBC-TV's $1,500,000 'Tape Central' For April-DST Bow in B&W, Tint

Hollywood, Nov. 5.

NBC-TV will "launch the era of the magnetic tape" next April, dropping all its kinescope and lenticular film processing and substituting both color and black & white video tape recording for repeat broadcasts. NBC prexy Bob Sarnoff kicked off the web's massive press junket here with the announcement that a new $1,500,000 "Tape Central" will be built in the NBC Color City in Burbank and an equivalent unit in Radio City, N.Y., in time for the start of daylight saving time.

Immediate effect of the installations, Sarnoff said, will be "to meet the perennial daylight saving problem by transmitting tape broadcasts to standard time stations throughout the country." He added that the "west coast problem" will be met "by a tape repeat of the whole schedule throughout the year."

New Coast installation will house a total of 11 video tape recorders, including the new RCA color recorder as well as the Ampex black & white machines. Sarnoff said that RCA will deliver six color recorder prototypes in time for the April DST start, but didn't specify how many of the six will be used on the Coast.

Sarnoff indicated that above and beyond the costs of the equipment, NBC will have to lease an additional 2,000 miles of line from the telephone company for a six-month period starting in April,

(Continued on page 56)

'Dick & Duchess' In Iffy Status

With about three weeks to go before "notice" time, CBS-TV has been holding meetings with Mogen David Wine and Helene Curtis and their respective agencies on the fate of "Dick & the Duchess." There's been no notice of cancellation filed yet with the network, but prospects aren't very bullish.

The Sheldon Reynolds filmed entry hasn't been doing very well in its Saturday at 8:30 spot, against the Perry Como competition. This despite a good-sized lead-in from the 7:30-8:30 "Perry Mason" stanza. There are 18 "Dick" films in the can, which would take the show through January, but it doesn't figure to run much beyond that point. Agencies in on the consultations are Edward H. Weiss and Gordon Best, and the talks at this point are concentrated on how to get some last-minute audience interest in the show before the boom is lowered.

Radio Free Europe's Role In Anti-Commie Warfare Cited by WBC's McGannon

Chicago, Nov. 5.

Donald H. McGannon, prez of Westinghouse Broadcasting Co. who recently returned from a tour of Radio Free Europe installations in Germany, cited radio's increasing significance as an implement in political warfare.

"Radio," he told a Kiwanis Club meeting here last week, "will be a major tool of the free nations of the world in offsetting the iron and intellectual curtains which the Communist nations are attempting to put around the masses of people that they have doomed to slavery."

McGannon reported that RFE has been beating the Communists regularly on their own stories behind the Iron Curtain, where "honest news is a scarce commodity." He praised Radio Free Europe for "doing much to keep freedom alive in countries where officially it does not exist."

WERBLIN-NBC 'NIELSEN TWINS'

By GEORGE ROSEN

Weighing one thing with another, with a particular genuflecting to the first of the new season's Nielsen returns, this is the year in tv when "Sonny" Werblin took over the medium lock, stock & barrel and translated it into a whopping success story—ratings, dollars, prestige or any which way.

If, in well-placed segments of the business this week, they're calling the Music Corp. of America's television factotum "the hottest piece of tv property in sight, on or off the screen," it's because Werblin, on the basis of the just-released Nielsens has single-handedly upset the pre-season "dope" and has made the scoffers and the "askance" boys eat rating dirt—and like it.

Long before the season's start, they were calling the Werblin-Bob Kintner alliance (in which the MCA chieftain maneuvered approximately $20,000,000 in MCA program sales to NBC's program-sales boss) one of the "unhealthy" precedents of tv, not only because of the all-eggs-in-one-basket overtones, but particularly since so many of the properties were in the Western category. But just as the initial Trendex ratings of the season created the Werblin-Kintner euphemism of the "Trendex Twins," so, too, have the new Nielsens clinched beyond any doubt the Werblin-Kintner strategy as one of the more fascinating footnotes for '57-'58.

Werblin's Key Role

The Werblin story goes beyond ratings or an MCA-to-NBC trafficking, for not generally known is the key role played by the MCA exec in delivering many of the shows to the network with built-in sponsors, or yet again, when the client romancing was getting rough, it was the "Sonny disposish" and the Werblin flash plays on the agency front that converted a threatened sustainer into sponsorship. It's no secret that around the Madison Ave. agency marts it is being said that Werblin's presence and activity is more pronounced than any of the network mahouts. Kintner's own reputation in the sales arena isn't exactly "from left field" and this, coupled with the fact that it was Kintner

(Continued on page 46)

TV Cards Seen Stacked In Favor Of Bigtime Swing Back to East Within Next 3 Years, Mebbe Less

Pay-Ball or 'No TV'

Hollywood, Nov. 5.

Next season's games of the new L. A. Dodgers will definitely be missing from commercial tv airwaves, although "the jury is still out on pay-tv," according to Dodger prexy Walter O'Malley. As O'Malley put it: "If we don't have pay-tv, there will be no tv of our games at all."

Jerome Doff, v.p. of Skiatron, which is known to be dickering for the '58 Dodgers season, commented, "We defer to Mr. O'Malley's eloquent statement, at present."

Ample evidence appears to be available that the hysteria in New York over the removal of the great majority of network television production to the Coast may be short-lived. There is no question that Hollywood is the present centre of activity, but there are neutral industry sources who see a major swing back to New York by 1959 or sooner. At the very latest, they figure New York will be the production seat by 1960.

A number of interrelated situations, it has been held by certain network and talent union officials, will drive production back east: There is the advent of tape, due in late 1958; the current position on making pilot films for tv; the pressures to make New York an acceptable point of production in the future; the entrenchment of advertising agencies in the east, and the production of telefilm in Europe.

Agencies offer as a primary reason for moving their regular shows to Hollywood the difficulty in finding sufficient rehearsal and studio space for New York-based programming. When use of tape becomes widescale, as most networks believe it shall, there will not be any great demand for rehearsal or studio space. And, in relation to the fund of writing and acting talent in New York, not to say the geographical location of agencies, this factor should aid greatly in returning biz to its former haunts.

Video tape will obviate the need to rehearse and perform tv programs at a given time. Shows can

(Continued on page 52)

E. K. Meade Jr. Set As CBS Inc. PR'er; Post's Gov't Slant

CBS finally filled in its corporate public relations spot this week with the appointment of Everard Kidder Meade Jr. as v.p., information services, for CBS Inc. Meade is moving over from the Earl Newsom & Co. p.r. outfit which has handled public relations occasionally for CBS in the past on a retainer basis. He's a distant relation to the w.k.-in-broadcasting Ev Meade, the ex-Young & Rubicam veep.

Meade was with Newsom for two years, prior to which he was a v.p. of Colonial Williamsburg, the operating company which runs the restored town for the Rockefeller Foundation, and prior to that had heavy Government experience via a stint on the first Hoover Commission and three years as special assistant to the Undersecretary of State. He's had no broadcasting experience.

CBS is known to have had a longstanding yen to set up a cor-

(Continued on page 56)

P&G Fluffo's Up 2-Net Day Pitch

Procter & Gamble is increasing its daytime stake on NBC-TV and CBS-TV blanketing both with a drive for its Fluffo and adding some longterm biz on NBC for its new Big Top Peanut Butter.

Fluffo business, out of Tatham-Laird, involves a total of seven alternate - week quarter - hours through November and December on NBC's "Price Is Right," and one and a half quarter-hours per week on CBS' "Love of Life." Big Top deal, through Compton, is for NBC's "Comedy Time" and calls for sponsorship of four alternate quarter-hours per week for at least 13 and possibly 26 weeks.

VAN HEUSEN CO. LOSING ITS SHIRT IN 'XMAS TV'

A special seven-week tv campaign for the Christmas holiday season is being conducted by the Phillips-Van Heusen Corp., manufacturers of Van Heusen Shirts and other men's wear items.

Added for the special holiday promotions in the firm's tv schedule are participations in three Shirley Temple features telecast by the NTA Film Network; a participation in "Premiere Performance," the major NTA Film Network p'x program; and participations in NBC-TV's "Suspicion" show on Dec. 9 and 16.

Van Heusen regularly sponsors "West Point Story" on ABC-TV.

'Tonight' Nails $300,000

NBC-TV's "Tonight" pulled in another $300,000 in gross new business this week and converted a spot-only advertiser into a first-time network client in the process. Show signed Harrison Labs to 42 participations starting this week and running through Christmas for its 10 Day PressOn Nail Polish and its Tuck Tape products.

Deal was set through Product Services agency.

Mass Media's 'Blasphemy of Democracy' Strikes At Individuality of People

By JAMES F. CONNORS

Schenectady, Nov. 5.

Asserting the American radio and television industry's conviction that "profits are greatest when audiences are largest" and its assumption that "the best programs are those with the most viewers" oppose" the concept that democracy depends on individuality," Dr. Charles A. Siepmann, chairman of the Dept. of Communications in Education at New York U., told a Freedom Forum at Mt. Pleasant High School last week, "Americans are being manipulated by the application of subtle psychological devices to what is broadcast and telecast."

Dr. Siepmann, at one time associated with British Broadcasting Corp., declared, "Such manipulation of people by mass media is a blasphemy of democracy."

"We must get back to the fact that our society is dedicated to the nurture of individuals," Dr. Siepmann continued. He urged the public to exert pressure for "an improved mass media conscience," and to support better education that can train "more discriminating future generations."

Can't 'See' Gov't Entry

Government operation of mass media of communications, rather than the present commercial system of operation, probably would not be successful in the United States, Dr. Siepmann commented.

Introduced by Merle Galusha, manager of the General Electric Co.'s pioneering WRGB-TV, Dr. Siepmann said that mass media have "tremendous power with which to manipulate society."

He believes that the legitimate interests of minorities are being "smothered" by the television-radio industry's subscribing to the theory that the biggest profits and the best programs are predicted on the largest audiences.

Everything that is said on television assumes "a prestige that adds significance to what is being communicated," Dr. Siepmann pointed out. Broadcasts are giving the public what the industry calls "cultural democracy," which is simply what the industry leaders "think the majority of the public wants." Such a policy, the educator contended, "denies the possibility of cultural growth, keeps us where we are, and prevents us from rising to what we should be."

"And yet, in this golden age of communications, we have not arrived at the golden stage of culture," Dr. Siepmann added.

Reviewing the dangers of the new subliminal (subsconscious) advertising, he observed, "We are nearer to the Pavlovian dogs than we are ready to admit. Dr. Siepmann challenged the "moral responsibility" of the broadcasters who, he claimed, "exploit the frustrations of housewives by presenting soap operas."

Advertisers were urged to "curtail" the use of psychological devices to "influence the subconscious." The public was invited to act, as groups and as individuals, to exert pressure for a "better" radio-television industry.

Reaction to 'Boredom'

By JACK BERNSTEIN

Madison Avenue was smarting last week over the remarks of John Cunningham, prexy of Cunningham & Walsh, who blew the whistle on the agency boys in a blast at television before the Assn. of National Advertisers, which met last week in Atlantic City.

Agency brass had their torpedoes set for Cunningham's slam which in general dealt with "low level" television programming, Cunningham feels that tv is getting strangled by the boredom factor and imitation. Quiz shows and the "smother of sheriffs and the larynx" (singers) have downgraded television and have taken commercials along with the shows, according to Cunningham.

William Dasheff, executive v.p.

(Continued on page 56)

NARTB to Plead Case For Radio-TV Court Coverage Before Bar Ass'n By Throwing Canon 35 Back for Study

Washington, Nov. 5.

National Assn. of Radio & TV Broadcasters intends to request opportunity to present its case when the American Bar Assn. House of Delegates meets in Atlanta, Feb. 24-25 to consider a committee recommendation to continue its ban on radio-tv coverage of court trials.

Commenting on the ABA action in Chicago last Friday (1), NARTB prexy Harold E. Fellows expressed the belief that the House of Delegates" will want to give the broadcasting industry a fair opportunity to state its case so that decision can be made more in keeping with the facts, modern techniques and the public interest."

Fellows said he regretted that the ABA committee "has seen fit to perpetuate the ABA's position against broadcast and photographic coverage of court trials which prevents public trials from being truly public.

"The committee's thinking perhaps is best characterized by its statement that 'exclusion from the courtroom of cameras and the mechanical equipment of broadcasters has not made trials one whit less public that they were a century ago.' To us this reflects an unwillingness to recognize Twentieth Century methods of communications."

Fellows pointed out that the committee deleted three of the four reasons previously given in Canon 35 (applying to judicial ethics) for excluding broadcasting from the courtroom. He said the proposed revision, which would give judges discretion to allow radio-tv coverage of strictly ceremonial proceedings, "relies entirely on the presumption that 'radio and tv introduce extraneous influences which tend to have a detrimental psychological effect on the participants

(Continued on page 54)

Embryo TV Scripter
has written a humorous piece
on
THE EDUCATION OF
*J*E*R*R*Y*
*L*I*E*B*E*R*M*A*N*
* * *
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

'Harbourmaster's' New Berth; CBS To ABC in Jan.

"Harbourmaster" will become an ABC-TV offering the first Sunday in January. Network got sponsor R. J. Reynolds to switch the half-hour telefilm from CBS-TV, where it had taken a drubbing on Thursday nights from ABC's "Zorro."

The Ziv-produced "Harbor" will ultimately be sandwiched between ABC's 7:30 hourlong "Maverick" series and the Sid Caesar-Imogene Coca 9-9:30 show which starts in late January. Reynolds agreed to the switch because the stanza took a sharp Trendex dip after "Zorro" preemed last month on ABC-TV. The ratings of Groucho Marx's program on NBC-TV, also Thursday at 8, mantained the same general level it held before the Walt Disney show began.

ABC has anxiously been looking for a stronger show than "Bowling Stars" at 8:30 Sundays. "Stars" has been half-sponsored by American Machine Foundries on a contract that allowed ABC to oust the show at any time.

Reynolds did not have to break a contract with CBS to move the program to ABC. Bankroller, it was learned, had a clause in its CBS pact that permitted it to cancel after one cycle, which ends just before the switch takes place. CBS, meanwhile, has not yet decided on a replacement for "Harbor Master."

Ann Miller's TV Dickers

Hollywood, Nov. 5.

Ann Miller, who was under contract to Metro for 11 years, and forbidden by her pact to do television, may return to the lot to star in a situation comedy teleseries.

Miss Miller is considering offers from Metro TV and Screen Gems.

NBC's Exec Veepee Stripes for Bilby

Ken Bilby was given his exec v.p. stars at NBC at the web's monthly board meeting last Friday (1) Bilby, a staff v.p. for the past three years, retains his old jurisdiction over press, advertising, exploitation, promotion and continuity acceptance, but becomes one of the network's five exec v.p.'s. Promotion was made possible via the exit last week of Tom McAvity for McCann-Erickson, leaving an exec v.p. post vacant.

Bilby, an ex-N. Y. Herald Tribune reporter, joined NBC three years ago as v. p. for public relations, following a three-year stint at the Carl Byoir public relations operation, where for two of those years he supervised the RCA account. At NBC, he's been a key p.r.-speechwriting adviser to prexy Bob Sarnoff.

Tap Cyril Ritchard For Lead in 'Aladdin'

Cyril Ritchard has been chosen for a lead in CBS-TV's "Aladdin," slated for telecast on Feb. 21 as the "Du Pont Show of the Month" entry. Televersion of the children's classic has book by S. J. Perelman and score by Cole Porter.

Ritchard is set to play the role of the genie. He's the first actor cast for the special, and incidentally, it's his first major stint for CBS, having been starred in a long string of NBC specials, most notable of which was "Peter Pan."

N.Y. Cutback Cues CBS-TV Heave Of IA'ers; Talks Due

CBS-TV is understood to have pinkslipped technicians in New York because of the shift of video production to Hollywood. They are members of the International Alliance of Theatrical & Stage Employees who worked in Gotham filming for the web.

The reported cutbacks highlight a situation that exists in the forthcoming negotiations between the video webs and the various technical unions in N. Y. After the first of the year, IATSE and the National Assn. of Broadcast Engineers & Technicians begin contract renewals, and it is believed that both unions, and perhaps others from among the many which begin dickers in 1958, are going to make a major point of maintaining their present strengths at ABC, CBS and NBC.

In turn, with current conditions said to favor Coast tv production over New York, the networks are preparing to ask for new contracts with NABET and IA that permit large cutbacks in stage and camera personnel.

CBS was able to fire the first few IA'ers and still keep within the bounds of the present union contract, it is understood. However, most further retrenchments will have to be negotiated.

Perpetual Revolving Door On TV Reiners; Al Lewis To 'Arden,' Naud to Boone

There's still lots of fence-mending in prospect for television, even before the cancellation periods come around at the end of the month. Newest switch is in CBS-TV's "Eve Arden Show," where Al Lewis is replacing Edmund Hartmann. Lewis goes way back with Miss Arden, to 1948, when he directed and co-authored "Our Miss Brooks" on radio and subsequently tv.

Over at ABC-TV, Tom Naud, the ex-NBC producer-director, has taken over the production reins on the Pat Boone show from Joe Santley who resigned because of illness. But the Boone show has been having its problems; only a week before, Dick Feldman replaced Frank Satenstein as director on the musical.

Lewis is moving into CBS-TV on a multiple-show deal, under which he'll not only take over as producer on the faltering Eve Arden segment but will create a new pilot and work on show development with the Coast program department. Hartmann is being assigned to another new project for the web.

'ROLLER DERBY' RE-OILS BEARINGS FOR ABC-TV

One of television's earliest shows, "The Roller Derby," will be coming back to New York video on Dec. 29. After a layoff of three years, WABC-TV, the ABC flagship station, has decided to carry the mayhem-on-wheels telecasts on Sundays from 3 to 4:30 p.m. Similar programming, which began under Blatz brewery sponsorship in late 1949, went off ABC network in 1954.

Show, coming from the 9th Regiment Armory, is open for quarter-hour sponsorships. Mitchell Hamlburg agency is producing the 90-minute weekly stanza and Ken Nydell will announce it.

HALLOWEEN IS OVER

Perhaps New York live television is not, literally, fighting for its existence. But the inroads of film are clear. So is the drift to the west coast. Hence the short-sightedness of the unionists at NBC. On a point of jurisdictional importance to them, but difficult to explain to the public, NABET (National Assn. of Broadcast Employes & Technicians) indulged in child's-play in the framework of a supposedly adult medium. They demonstrated their nuisance value, admittedly. They also demonstrated considerable irresponsibility.

Dog-in-manger tactics are always held in disdain by observers. NABET's dislike of having NBC directors give orders directly to camera on unrehearsed shows may have a valid union basis. But the spiteful tactics used last weekend on the Jack Paar "Tonight" telecast shouldn't be inflicted on Broadway Rose.

It may be that there are hidden stakes in future power. NABET's objectives are not in question. Its immediate methods are.

If unionists must fight unionists, or anybody else, why must hooligan tricks be demonstrated for the American public, and for Congress?

For nearly 10 years New York technicians have enjoyed a boom and a boon, thanks to live television. Why make a sucker of the medium which is responsible for their steady work at fine wages? Why soil their own nest, besmirch their own dignity? Why penalize the performers because the technicians have got a mad-on against the Radio & Television Directors Guild?

After this week's truce, whatever the future strategy, it is sincerely to be hoped that the Halloween pranks will not be repeated. Television is awfully close to the hearts of the American public. It would be sheer folly to test home tolerance too far.

Fancy Dann Day-TV Coup for Jaffe Sends 'Kitty Foyle' on NBC in 'B&G' Exit

Host of the
'Original Amateur Hour'
Ted Mack
reviews how
The Wheel of Fortune Now Spins Around The Globe
* * *
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

No less than a week after Mike Dann moved into the expanding Henry Jaffe Enterprises setup as prexy, the firm sold its first daytime package. NBC-TV bought "Kitty Foyle" as a half-hour, five-a-week strip to replace "Bride & Groom" in the 2:30 to 3 p.m. period. "Kitty" starts the first of the year.

Casting hasn't begun yet on the series, based on the Christopher Morley novel and motion pic, but Charles Irving, veteran soapopera producer- writer, has been set as exec producer on the show. Carlton E. Morse (of "One Man's Family," "I Love a Mystery," etc., note) will be involved on the scripting and production end as well. Show will be packaged for NBC by the Jaffe organization.

"Bride & Groom" has been one of the weaker links in the NBC daytime chain, with only three quarter-hours sold out of the weekly capacity of 20, and only so-so ratings which have not only counted against NBC in the 2:30 time period but have also hurt the 3 to 4 p.m. "Matinee Theatre" via the low lead-in audience. "B&G" went on the web this summer, after a layoff of several years.

Deal gives the Jaffe unit a total of five series sold, others being the Dinah Shore "Chevy Show," the upcoming Shirley Temple fairy tales, the "Texaco Command Appearance" specials and the Maiden-form Bra-sponsored Las Vegas specials, first of which is set for Nov. 16.

WGN Goes Heavy On Hues, But Not To Sell Tint Sets

Chicago, Nov. 5.

Color television was dealt a fresh vote of confidence here last week when WGN-TV v.p. Ward Quaal revealed the indie station will kick off a limited tint schedule Friday (8) with "World Is Yours," travelog which has been sponsored by Chi Motor Club since 1953. "Ding Dong School" goes color cross-the-board Monday (11) morning, and Quaal has indicated that at least one evening strip, not yet selected, will be included in colorcasting sked along with special features. "Jackie Van Show" is tentatively set for tinting Nov. 18.

Programs were selected because of their adaptability to color, a WGN-TV spokesman said. "We're not in it to sell color tv sets but to provide viewers with a fuller selection of color shows." Chicago Tribune's venture into color leaves Chi with only one commercial station, ABC-TV's WBKB, not colorcasting either off the network or locally. Station's toppers once remarked it would follow suit as soon as WGN-TV went to tint.

WGN-TV purchased latest RCA color tv equipment (one studio live camera chain and a three-t Vidicon color film chain for and slide projection) in the spring of 1956 and has since been experimenting with color in a special studio. All the equipment was recently moved into a regular color studio in the WGN building.

Onward, Upward & Local With Alcoa

Something new in the way of program publicity is being employed by Alcoa for its NBC-TV "Alcoa Theatre" in the form of intensive locally-slanted publicity. Campaign is being handled through the Ruder & Finn Field Publicity Network Inc., which maintains a stable of local publicity men in every key market. Show's national publicity is handled out of another agency.

Under the setup, locally-slanted items are gathered on the Coast, where the show is filming, and fed to the R&F Field Network home-office in N. Y., where they are in turn fed to the various local agents. Additionally, the local reps set up press previews, develop tieins, etc. Field Network is headed by Joe Field, former publicity chief of the Compton agency.

300
Television Zoomar
Lenses Used by
Television Stations
Around the World

OLD WRAPS FOR PACKAGES

CBS on 'Brink' of Editorializing?

CBS News is planning a major tv evaluation of the guided missile-satellite race via a special television report scheduled for the week of Jan. 5. The telecast, which will be either an hour or 90 minutes and which is being planned for prime evening time, may lay the groundwork for the long-discussed on-the-air editorializing by the network.

Project, thus far top secret at the web, has been known only by the name "Operation Brink." But it's already in work, with one of the network's special projects unit developing the story and at least a couple of key correspondents standing by for assignments on the program. One is Alexander Kendrick, London correspondent who remained in the U.S. following Queen Elizabeth's visit and is sitting tight awaiting assignment on the show. Another is Ned Calmer, currently vacationing in Europe but being held there until a "Brink" assignment comes through.

Controversial aspect of the show, it's understood, stems from the fact that CBS will cover both the American efforts and those of the Russians, and will attempt to evaluate the situation at the close of the show. Any evaluation would depart from the normal non-editorializing policy maintained by the network, even if the show doesn't come right out with an outright official editorial statement. And that too, it's understood, is a possibility.

Planning was already in the works prior to the launching of Russia's dog-manned Sputnik II over the weekend, but the Soviets' successful launching of the second satellite will no doubt serve to assure a more intensive effort to get "Operation Brink" off the ground.

News Seeing More & More 'Day'-Light As CBS-TV Goes Way Into Depth

With special in-depth treatments of the news getting more and more favored treatment at the hands of networks and sponsors, John Day's CBS News operation has carved out a chunk of one-shots slated for production by the end of the year. Day has definitely scheduled four television specials and three radio one-shots for production during December and early January.

The tv quartet comprises a half-hour special on the Mideast situation, to be telecast some time in December under Prudential Insurance sponsorship within the Sunday 6:30 to 7 p.m. slotting of "The 20th Century"; "Top News Stories of 1957," an hourlong film recap on Dec. 29 at 3 to 4 p.m.; the annual roundtable "Years of Crisis" correspondents' session, also Dec. 29 at 4 to 5; and a closely guarded project which Day will identify only as "Operation Brink" but which VARIETY details in a separate story (see box).

On radio, "Top News Stories of '57" will go two weeks earlier, as a 90-minute special on Dec. 15 at 9:30 to 11 p.m. Day will employ an unusual format for the show; it will consist almost entirely of tape, much of it culled from CBS Radio's "The World Tonight," and in covering some 12 major stories, and will use the correspondents who did the

(Continued on page 52)

NBC Continuity Acceptance Director
Stockton Hellfrich
is of the opinion
Too Many Censors, Not Enough Sense
* * *
another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

Plymouth Eyeing Bob Hope String Stopped By Watch

NBC-TV is hot on the trail of a replacement sponsor on the Bob Hope show, with Plymouth evincing more than a casual interest in footing the $1,000,000-plus bill for full sponsorship of two of the hour-long comedies and half-sponsorship of the remaining three.

Negotiations are still in progress, but there's no deal yet and a couple of stumbling-blocks in the way as well. One factor, of course,

(Continued on page 56)

U.S. Steel 0.O.'s 90-Min 1-Shot

"U. S. Steel Hour" has a yen to do a 90-minute spectacular, and has already reserved an extra half-hour of time for mid-April. It won't do the special, however, unless it can come up with the right property and stars. Steel has gotten a commitment from CBS-TV for a Wednesday 9:30-10 p. m. preemption in April, and must indicate to the web by mid-December whether it still wants that extra time.

Prospect at this point, however, is dim, since the Theatre Guild, which produces the Steel hour, hasn't been able to come up with any top vehicle for the spot. Steel is insisting it won't blow up an hour property into 90-minute form just for the sake of doing a spectacular, but is looking for an outstanding vehicle with which to make its 90-minute bow. If the Guild can't come up with one by mid-December, Steel will drop its option on the extra half-hour.

Meanwhile, for its Jan. 1 show, Steel has signed Gypsy Rose Lee to star in "The Charmer," a comedy by Douglas Taylor. It's her second "Steel" stint; she appeared on the show about eight months ago. Rip Torn will costar.

ABC-TV NEEDS A 'VOICE' ON SHOWS

By ART WOODSTONE

Because it packages so little of its own programming, ABC-TV has lately been faced with some irksome problems. Web's reported lack of control in changing programs to its own liking or befitting its real or imagined needs has its reflections at NBC-TV and, to a slighter degree, at CBS-TV where the trend toward outside packaging has grown.

The art of persuasion is the only means ABC has for bringing about revamps, and the procedure appears to have been at least as much of a failure as it has been a success. Network has made a number of efforts to strengthen weak spots in the prime time program lineup. In some cases, ABC execs, totally unable to do anything about program content, have merely griped and done nothing, not even negotiate.

Chief issue, as the network sees it, is one of inflexibility—no less great than the inflexibility posed by film shows that are already in the can. Resistance to negotiations by indie producers and the ad agencies, which supervise many of their own shows can delay for too long a time, what the ABC and the other webs consider important changes, going on the theory that every show is critical where audience acceptance is concerned.

'Watch the Duds Go By'

Though the Oct. 1 Nielsens show ABC-TV still has audience control of Wednesdays from 7:30 to 8:30 p.m. via "Disneyland," the network for a while there—when NBC's directly competitive "Wagon Train" preemed and got nip-and-tuck Trendexes—was sweating. One ABC exec suggested that the Andy Burnett dramatic inclusions in the juve stanza might not have enough pull to offset the power of "Wagon Train," adding that the network was powerless to do anything about it, because producer Walt Disney's contract gave him excusive right to dictate content.

On other occasions, web officials privately conceded that they were not entirely happy about the inclusion of so much theatrical material in the show. Disney also retains complete say-so over his other ABC shows, the afternoon "Mickey Mouse Club" and "Zorro." In one respect, the network was successful in its negotiations with Disney—when ABC got him to cut "MMC" to a half-hour and, in substance, replace the lost portion with the once-weekly "Zorro."

Buick brought in the Patrice Munsel show. ABC had nothing to do with it. But it's no secret that the web is afraid the rating-poor live half-hour will not help segueing Frank Sinatra show. For one thing, an ABC exec last week ex-

(Continued on page 52)

Kid Newscasts, Democracy-Commie Specials in Salomon's NBC-TV File

NBC Vice-President
Manie Sacks
has his own views on
Where Top Talent's Concerned It's Always A Seller's Market
* * *
another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

NBC's new special projects unit under Henry (Pete) Salomon, already responsible for the web's "Project 20," "Wisdom" and "Look Here" series, is spreading its wings further and is preparing two new series, one for a midwinter start and a second encompassing next season. First is a children's news series, planned as a half-hour live show; second is a series of four special programs on the issue of "Democracy vs. Communism."

Salomon will shoot the kinnie of the children's news show, tentatively titled "Do You Know What?" on Nov. 22, with himself as exec producer and Ann Gillis as producer. Series will star w.k. children's writer Munro Leaf as host-narrator, with NBC White House correspondent Ray Scherer as the newscaster, and will feature special guests, with Lowell Thomas Jr. filling that bill on the kinnie. Salomon hopes to get the show on the air in a Sunday afternoon spot in January.

He visualizes the half-hour entry as the kiddies' counterpart of a Sunday newspaper, with several "sections" devoted to news, features, et al. Emphasis in the news aspect will be on background, which Leaf will handle, while Scherer does the hard-news undating. Leaf will also write the show.

On the "Democracy vs. Communism" series of four special shows, slated for the '58-'59 season, Salomon has taken producer Bob Graff off the Martin Agronsky "Look Here" series to concentrate on this assignment. Graff's job will be to whip up a frame of reference for the four shows, begin to block them out, etc. Salomon isn't sure how they will be done, but only knows that his unit will do them. Meanwhile, he's signed John Bloch, who produced the Metropolitan Educational Television Assn. presentation of the Budapest String Quartet on WCBS-TV, N.Y., a couple of weeks ago, as director of the Agronsky series.

The two new series are above and beyond the "Project 20" future

(Continued on page 54)

Polly Bergen As A Weekly Factor Depends on L&M

Max Factor has an every-week yen for Polly Bergen, and is looking hopefully toward next season and the possibility of putting the singer into an every-week slot on NBC-TV. Cosmetic house and its agency, Doyle Dane Bernbach, have already firmed up her alternate-week status for the rest of the season, through June.

As of this season, Factor is limited to the alternate-week situation, since Liggett & Myers has the skip-week with "Club Oasis." But next fall, should L&M open up the time, Factor would extend Miss Bergen to every-week status if it could fit the scheme in with its marketing operations. If not, Doyle Dane Bernbach would provide the skip-week client, according to prexy Ned Doyle.

Factor is pleased both with the

(Continued on page 56)

'STORY' OF EXECUTED SLAYER UP FOR GRABS

Hollywood, Nov. 5.

Five major studios plus "Playhouse 90" and "Climax" are dickering for the rights to biopic of Don Bashor, executed in San Quentin Oct. 11 for slaying two Los Angeles women.

Metro, 20th, Universal, Paramount and Columbia became interested in obtaining rights from agent Danny Winkler, who's packaging the deal, following a radio interview of Bashor Oct. 11. Day he was executed. Interview actually was taped a year ago, but held for release on day of his death.

Lotsaffil Changes Cookin' in Cleve.

Cleveland, Nov. 5.

A broadcasting facelift may be realized here after the first of the year when and if WJW relinquishes its ABC affiliation.

Reg Merridew, manager, admitted station-network talks are underway in view of contract expiration Jan. 1. Speculation is that should the station go indie, WDOK, the Fred Wolff outlet may pick up the metropolitan broadcasts, although WJW may keep just those.

Also on the speculation front are reports that WHK and NBC radio were reevaluating positions and that DuMont might buy out the present indie WERE for well over $2,500,000.

Finally, WEWS picked up the "Tonight" show, although the outlet carries ABC, when KYW-TV, which dropped the net show last summer, purchased the MGM film package.

NBC Junket: Wotta 'Space' Ship

By GEORGE ROSEN

Hollywood, Nov. 5.

It's been some years now since NBC inaugurated the policy of exposing itself, whenever and wherever possible, to the nation's press and particularly the tv editors. In times of network adversity, the "let's shout about NBC" continuing pattern has paid off in handsome dividends, time and again reversing the decision in favor of NBC. Where other networks chose to play it close to the vest (with affiliate meetings and conventions practically kept a secret from all but the key web execs), NBC has made it fashionable to at least convey to the tv editors that they're being made privy to the network's innermost secrets. If, as a tv edtor, you haven't attended an NBC convention—whether in Atlantic City, White Sulphur Springs, Miami Beach or Boca Raton—or know the full implications of a Walter Damm speech at affiliate-network powwows, you're just not in the broadcasting swim.

NBC prexy Bob Sarnoff's monthly "let's talk inside stuff" letters to the tv eds and critcs is, of course, all a part of the same thing. The editors like it and NBC reaps the rewards. If it means getting extravagant, as it did last December when the NBC-press marriage reached perhaps its peak in gladhanding at the still-talked-about 30th anniversary "open house" at the Miami Beach Americana Hotel, that, too, is okay, for the NBC tab is infinitesimal compared to "the bigger thing." Of all the policies incepted by NBC in the past decade, this "playing to the press" unquestionably rates as one of its soundest policies.

Of Ghouls & Golf

This week NBC is at it again. Only bigger 'n better, with greater built-in space & column values than anything the network has yet attempted. With no more of a premise than "now is a good time to expose our stars enmasse to the boys and girls who write the columns," NBC chartered a plane and is presently playing host to 80 tv editors & critics from all parts of the country in a jam-packed seven-day Hollywood schedule ranging from last Saturday night's Alfred Hitchcock-hosted "ghoul party" (even by Hollywood standards this was a real-gone bewitcher) to Bob Hope's hole-in-one golf tourney and dinner for the visiting press next Friday.

In between there's a breath-taking, multiple column-inviting round of parties the likes of which Hollywood hasn't seen since the days when films, not tv, was doing the hosting. For example: Loretta Young's brunch-tossing Sunday morning to shake the cobwebs out of the previous night's Hitchcock "girls in black" fandango; Dinah Shore's Sunday night party at her home following an in-person attendance at her show; Monday

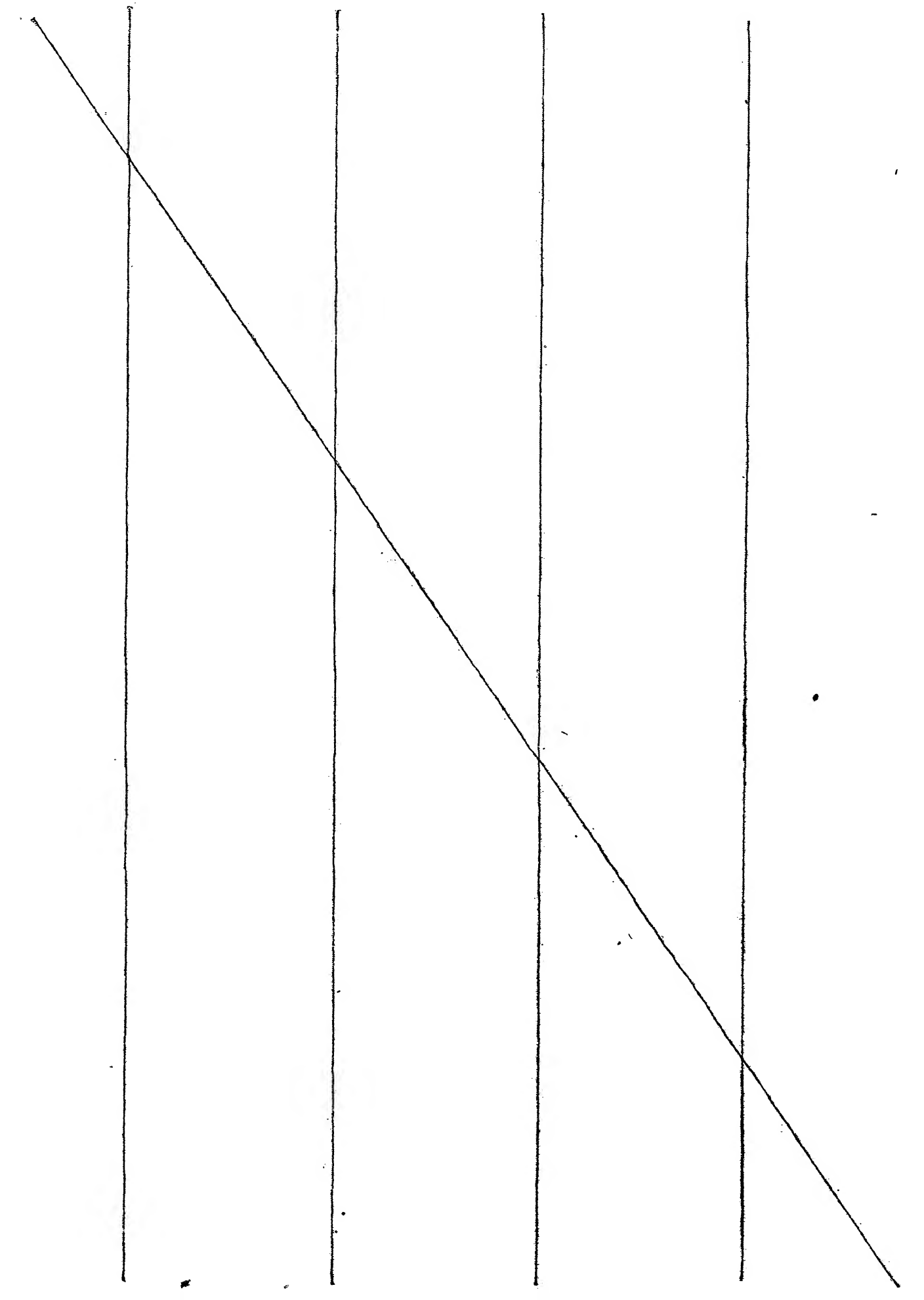
(Continued on page 56)

BRUCE ELLS TOP V.P., UNITED ARTISTS-TV

Bruce G. Ellis is bowing out as v.p. of Television Programs of America to become exec v.p. of United Artists Television, latter being UA's recently-formed subsidiary engaging in tv film production.

New operation will see UA working in tv just as it has been functioning in theatrical production, that is, financing as well as distributing product for indie practitioners.

Ells has a wide background in the broadcasting and agency fields.



FIRST RETURNS . . .
As television's most competitive season opened, CBS Television won 7 of the 10 most popular programs . . . delivered a 9% larger nighttime audience than the next ranking network, 50% larger than the third . . . and reached a new high average of over 21 million nighttime viewers—1,400,000 more than a year ago.

NTI-AA, First October Report

Hal Roach Betting $1,200,000 On Show Development, Pilots 'n' All

Hollywood, Nov. 5.

Over the weekend Hal Roach Jr. unveiled a projected show development program which could involve up to $1,200,000. Work is already underway on two properties, with 12 in all planned for '58-'59 season.

Major feature of prog am is that besides pilot, each series will be accompanied by 12 other completed scripts, for agency-sponsor scrutiny. With scripts budgeted at approximately $4,000 each, and 156 scripts involved (including pilots) for 12-series program, Roach has budgeted $624,000 for writing alone. While difficult to estimate per-pilot cost in advance, remainder of program budget is being allocated among 12 pilots on cost basis ranging between $35,000 to $42,000, Roach discloses.

Projects already in the works are "Cindy," starring Evelyn Rudie, with Alex Gottlieb producing; and "Steve Canyon," based on the Milt Caniff comic strip, with David Haft producing. Five more properties are currently in the negotiation stage, Roach disclosed. Pilots on "Cindy" and "Steve Canyon" will roll next month.

Roach also disclosed that plan might encompass "two or three" pilots already made, but unsold last season. If so, additional scripts will be prepped to bring total of finished teleplays up to level of other projects. Among such repeat projects are the "Joe DiMaggio Show," "Ben Blue's Brothers" and "Jack and Jill" last costarring Anne Jeffreys and Robert Sterling).

Roach studio tieup with Vitapix lineup of stations, long dormant, might be revived by some of the new lineup, and "I'm certain a number of these will go into syndication," Roach stated.

Most coin for new series program comes from some 10 Roach series already in syndication, he said. Stock issue of $1,000,000, currently in stages of Securities Exchange Commission clearance, will be used largely for longrange capital investment, he disclosed.

Roach decried present tendency along Madison Ave. to eliminate the pilot and to sell a series on the basis of a "presentation." "It's part of the job of the producer, if he believes in his property, to make a pilot. When you talk about a series in tv today, you're talking about a multi-million dollar deal involving both sponsors' and producers' money. You've got to know where you're going before you can commit so much money. That's why I believe in this idea of having the scripts for 13 weeks all ready."

5 Companies Shooting

Hollywood, Nov. 5.

Production on Hal Roach lot, which virtually shut down during summer months, is up to five companies currently shooting various telepix series and indie features.

Both series, "Telephone Time" and "Oh, Susanna!" are Roach properties. Indie features include Jack Wrather's new "Lone Ranger" for UA release; "The Curse of Dracula," being made by Jules Levey and Arthur Gardner, also for UA; and "Whipporwill," DRM production starring Robert Mitchum.

To Catch a Thief, Get Him 'Mugged' on Video

Boston, Nov. 5.

Crime detection via tv assist, resulting in the capture of a robbery suspect, paid off in a special feature inaugurated on WBZ-TV.

Each day during one of the news shows, a special slide introed viewers to persons who were wanted by the state's gendarmes. Viewers were urged to offer any information they might have that would lead to the arrest of the thug appearing on the screen.

Following a Medford holdup, in which one of the would-be bandits was shot to death by a police officer, the Medford Police Dept. requested WBZ-TV to run a "wanted" slide of one of the suspects. The station complied on "11th Hour News."

Next morning, police reported the slide had produced results. A Rochester, N.H. viewer tipped police on whereabouts of the suspect. The latter, five months out of prison, was picked up and admitted his part in the robbery.

Kajar's Costello Bit

Kajar's hands are getting more tv exposure than his face.

The video-busy magician has just completed a few more "look, Ma, hands" telefilm blurbs for Scripto Pens.

'The Gray Ghost's' B&O 'Civil War in New York' And an ARB Darb in Hub

In a promotion stunt, WPIX, N.Y., and CBS Film Sales have teamed up to bring an authen'ic Baltimore & Ohio Civil War train into New York Friday (8). It's in connection with "The Gray Ghost" CBS Film skein now unreeling on the N.Y. Daily News indie.

The train, officially called the "William Mason" but retitled "Gray Ghost" for the occasion, will begin its journey from the B&O Historical Museum at Baltimore. It's unable to exceed a speed of 15 miles per hour, and when it reaches N.Y., it will be moved to a siding on the West 26th pier. In addition to the train itself, consisting of an engine, tender, baggage car and passenger car—there will be an exhibt of Civil War objects of interest.

'Ghost' 21.3; Steel 14.3

Boston, Nov. 5.

A special tabulation by ARB on "The Gray Ghost," new syndicated film series which world preemed in Hub Oct. 9 in the 10:30-11 p.m. slot on WBZ-TV, showed it outrated the opposition U.S. Steel Hour's "Who's Earnest," 21.3 to 14.3.

The new series increased the station's ratings in the slot 102% more than doubling its share of aud. September rating for this time was 10.5 Prior to show's in'ro, WBZ-TV, CBS Film Sales, and Charles F. Hutchinson agency, representing the clien', Habitant Soups, hosted a luncheon for Hub tv editors, agency personnel and dealers.

San Antonio in Jr. League Gets in on 'TV for Kids'

San Antonio, Nov. 5.

The Junior League of San Antonio, in cooperation with KENS-TV, will sponsor a series of television adventures entitled "King's Crossroads." Series of 30-minute films will be seen each Saturday at 10:30 a.m.

The series is narrated by Carl King and will run for 26 weeks.

TV Film Chatter

Charles (Bud) Barry, Metro TV v.p., to the Coast . . . **Matty Fox**, C & C Super topper, has returned from a Coast trip . . . Sponsor Film Services of Toronto is handling the editing and scheduling of National Telefilm Associates' "Premiere Performance" feature programming in Canada . . . Production on ABC Film Syndication's "26 Men" has resumed at Phoenix, Ariz., following the press junket of newsmen from New York and Hollywood last week (31).

J. J. Cohn, Metro studio exec, will supervise the 60-minute filmed series to be done for the American Petroleum Institute. **Jack Denove**, who will produce, has arrived at the Metro studios to begin work . . . Actress **Ellen Carr** left for the Coast for a tv film commercial assignment . . . Metro TV studio execs played host yesterday (Tues.) to press reps brought to Hollywood by NBC for a weeklong junket.

Direct-to-Sponsor Sales Up at Ziv; 'Sea Hunt' Scores

Ziv TV, which of recent months has been introing a new syndicated property every two months, reports a definite upswing in the number of such shows being bought directly by agencies and advertisers.

Walter Kingsley, general sales topper, says that last season, about 61% of the outfit's sales were made to advertisers and the balance to stations and agencies, as contrasted to 68% this year. Also hypoing Ziv sales is its "marriage bureau" department, locating alternate sponsors and matching the program buys of stations to regional client needs. Activity in that area also was described as growing.

The latest sales report on Ziv's fresh entry "Sea Hunt," is indicative of the growth in sponsor buys. G. Heileman Brewing of Wisconsin bought the show for nine midwestern markets, including Chicago, La Crosse, Milwaukee, Green Bay and Rockford, Ill. It will have alternate sponsorship of "Sea Hunt" in Madison, Wassau and Eau Claire, Wis., and in Cedar Rapids-Waterloo, Ia. The Kroger grocery chain inked for Grand Rapids and two other markets, while Safeway expanded its two-city purchase to Oklahoma City.

Additional purchases by stations include WHDH-TV, Boston, and KVII, Amarillo, Tex. Skein is now sold in most of the key markets in the country.

Inside Stuff—TV Films

First annual "Industrial Audio-Visual Exhibition" is skedded for Nov. 13-15 at the New York Trade Show Bldg. Entire show is geared to industrial filming, with a member of the commerical video set, George Huntington, sales development chief at Television Bureau of Advertising, delivering the keynote.

Huntington, who has been one of the men responsible for the Cell-o-Matic tv sales presentations that expanded from TvB to ABC and then NBC, will speak on "The Whys and Hows of Major Presentation." Willis Pratt Jr., film manager of AT&T, will spiel on "The Industrial Film Sponsor and His Problems." There will be several other speakers during the three-day sesh, held under the auspices of the National Visual Presentation Assn.

In an effort to resist the increasingly successful inroads of large teleblurb producers, a problem that has washed out many small producers, lately, Guild Films' commercial division is offering agencies and advertisers a "unitized service plan." What it means is the teleblurbery is promising a full crew-editor, director, producer and scenic designer—on an exclusive basis to each account.

Guild will not permit any member of the four-man team to work on a second account until all the filming is completed for the first. General procedure is to work crews on an overlapping basis, so that often before they've finished one job they're into the next. Guild maintains that this creates delays in completing a job, quite often making it impossible for several hours for any agency to get in touch with the producer or editor or director who began their project.

New plan fits into Guild's low overhead teleblurb operation. Crews will be hired by the production house for each new job, obviating the need for a continuing large overhead. Last week, Coty cosmetics became the first to sign under the arrangement.

The INS-Telenews half-hour year-end "News Review of 1957" and the 30-minute "Sports Review of 1957" have been pacted in 10 markets outside the U. S. Both the news and sports programs will be aired by the Midnight Sun Broadcasting Co. stations in Alaska, KENI-TV (Anchorage), KFAR-TV (Fairbanks), KATV (Ketchikan); and by CMAB-TV, Cuba. Six CBC (Canada) stations will carry the sports year-ender, CBFT (Montreal), CBOFT (Ottawa), CHLT-TV (Sherbrooke) and CFCM-TV (Quebec City). Domestic sales now are being closed for the special film features set for telecasting after Christmas Day.

Join 'Martin Kane' & See the World; Ziv Pkge.'s 350G Potential for Gargan

SCRIBES' TESTIMONIAL TO 'BIG STORY' PRODS.

A testimonial scroll, to be signed by many of the 600 "Big Story" winners, will be presented to Everett Rosenthal and Leonard Loewinthan, Pyramid Production toppers who are now filming the series for syndication.

The presentation will be made shortly after the first of the year, according to Andrew Viglietta, Washington correspondent for the Newhouse newspaper chain, who is serving as national chairman of the "Big Story" winners committee. The committee includes Willard C. Haselbush, Denver Post; Henry Reno, Miami Herald; Harry McCormick, Dallas News; Girardin, Detroit Times; and Ruth Mugglebee, Boston Record-American.

Committee also is gathering mementos, exhibits and files relating to stories highlighted in the series, which had a long network live ride before going film. These donations may form a larger exhibit planned at either Pyramid headquarters in New York or at university schools of journalism. Scroll singles out Rosenthal and Loewinthan for bringing "greater understanding" about the press and added public acclaim for members of the fourth estate during the past 10 years.

Landau's Dollar Details Of NTA Acquisitions In N.Y., Mpls. AM-TV Markets

Details of the agreements under which National Telefilm Associates acquired KMGM-TV, Minneapolis, and WATV, WAAT, and WAAT-FM, in the New York-N. J. market, were contained in a letter to stockholders sent out by NTA board chairman Ely A. Landau.

Under terms of the WATV deal, which also encompassed radio stations WAAT and WAAT-FM, all the capital stock of both Atlantic Television and the Bremer Broadcasting Corp. was acquired. Purchase price was $2,550,000, of which $50,000 was paid on the signing of the agreement. Another $150,000 is payable on the closing date, which will take place after receipt of FCC approval. The balance, including accrued interest, will be payable over approximately eight years after the closing of the transaction. NTA also guarantees the payment of Atlantic Television and Bremer Broadcasting obligations and liabilities in the aggregate amount of $950,000.

Among the obligations of the two corporations to be acquired are agreements with certain selling stockholders, who are to receive compensation equal to 20% of the profits of the two corporations before income taxes until their share of such profits total $1,000,000.

NTA intends to seek authorization to change the call letters of WATV to WNTA-TV and of the radio stations to WNTA (AM) and WNTA-FM.

In the case of KMGM-TV, NTA will acquire 75% of the capital stock of United Television Inc., which owns and operates the station. The other 25% of United Television is owned by Loew's Inc. Purchase price for the 75% stock interest is $630,000, of which $300,000 is payable on the closing date, when the FCC approves the acquisition. The remainder is payable in three installments over the subsequent three years. In addition to the stock interest, NTA will acquire United Television debentures of $318,750 and United Television demand notes aggregating $152,000. The selling stockholders also shall assign to NTA their interest in an agreement with Loew's Inc. under which Loew's will then owe conditionally a balance of $662,500. Loew's, when the Minneapolis station bought the Metro library, acquired a 25% interest in the station for $750,000.

Landau stated in his letter that NTA will continue its program of buying tv and radio stations in leading markets. He also advised stockholders that proceeds from the recent sale of notes and common stock have been utilized to retire $4,931,228 in loans.

Telefilm series, now being shot on location throughout the world, offers a vicarious tour for the viewer who may never leave his own town. So states vet actor William Gargan who recently completed his assignment in Ziv's "New Adventures of Martin Kane."

The location backdrops in the "Kane" episodes encompass Paris, Munich, the Bavarian Alps, Austria, Holland, Finland, Sweden, Denmark and Spain. Gargan contrasted the multiple European settings with the relatively confined studio operation betwen 1949 and 1953, when "Martin Kane" was telecast live.

The location hunger is reflected in other series, ranging from "O.S.S." to "Dick and the Duchess." The "Kane" project was headquartered in London, like so many of the other series being produced in Europe, with "Kane" producer Harry Alan Towers operating a virtual airlift operation for location shooting on the Continent.

Gargen, new to syndication—the "Kane" role is his first in that field—was amazed at the foreign play that telefilm series are getting. Ziv recently concluded a deal in Japan for the package "It's a cinch," he opined," that an Irishman like me won't do the dubbing."

Gargan has a percentage deal with Ziv based on the gross of the 39-episode skein. He described his potential earnings in the series at between $350,000 and $400,000, provided it gets maximum exposure and a rerun ride of four times around.

He said technicians and creative talent abroad are learning fast, picking up steadily the savvy associated with Hollywood production.

CBS Film Sales Works Up Discount Plan For Vidpix in Small Mkts.

Stations in other than the top 65 markets in the country, or where the set count is about 200,000 or under, are being offered a volume discount plan by CBS Film Sales.

The smaller market plan, inaugurated for the usual sales lull in the November-December period, encompasses ten rerun properties, representing 528 half-hours. Deadline for deals under the plan, said to offer discounts as high as 50% to 60%, is Dec. 31. Shows bought under the plan, though, could begin unreeling in the fall of 1958, the requirement being that the starting date be before Nov. 1, 1958.

Shows included in the plan are "Amos 'n' Andy," "The Whistler," "Mama," "Honeymooners," "Our Miss Brooks," "Life With Father," "Brave Eagle," "Jeffrey Jones and Eddie Drake," "San Francisco Beat," as well as Terrytoon cartoons and the newsfilm service.

To earn discounts from the regular rates, the station must buy a minimum of 104 half-hours, computed either by the number of episodes or a combination of episode and rerun numbers. That is, the minimum could be reached by the purchase of 52 episodes and rerunning them.

NABET Film Unit Votes On Budget-Pix Crews

Hollywood, Nov. 5.

Present policy of supplying film crews to low-budget features, teleblurbs and industrial pix was confirmed in vote of filmcraft unit, National Assn. of Broadcast Employees & Technicians, at membership meeting last week. However, unit won't seek to service major feature productions, in competition with IATSE, unit chairman Bill Hines emphasized.

Resolution doesn't constitute a violation of AFL-CIO "no raid" agreement, nor an infringement on IA territory, since NABET will only supply crews to outfits who haven't signed up with IA, Hines insists. NABET isn't "cutrating," but supplying film units "tailor-made" to requirements of low-budget production, with no "excess" personnel, he comments.

'WAIT TO SEE IT ON PAY TV'

The Coming Battle for Post-'48 Pix

There is no sign that the film freeze move by Associated Aritsts Productions (see separate story) is being followed by other principal feature distribs to tv. That was confirmed by a spot check with Metro TV, Screen Gems and National Telefilms Associates. It goes without saying, though, that most film distribs are keeping abreast of toll tv developments and are weighing the system's potential for old pix.

Also entering as a projected issue in what may shape up as a battle between free and toll tv for cinematics is the pool of post-'48 pix. Most of these are being withheld pending an agreement between the Hollywood guilds and the studios on tv residual rights.

As to the question of desirability of old pix for toll tv when comparable fare is offered on free tv, AAP thinking is projected along these lines: Pay-tv will have its blockbusters, its first-run features, etc., but the demands from programming will be just as heavy as in free tv. Old pix, already run in theatres, also may find a place in a toll tv operation for bulk programming, as shown in the Bartlesville, Okla., toll tv experiment. There, old pix labeled as "repeats" on the tv screen, are being played along with the opening run of such top films as "Pajama Game."

Food Industry Tops Syndication Customers; Ziv's Client Breakdown

The food industry is still syndication's No. 1 customer, and within that field, it's the soft drink bottlers, meat packagers and supermarkets which are increasing their use of telefilms at the greatest rate, according to a Ziv study.

The study, which compares the October, 1955, period to that of October, 1957, and is based on an anaylsis of Ziv sales, found that advertisers in other business categories are steadily entering the ranks of syndication sponsorship. But food companies maintain the lead.

Currently, sales v.p. M. J. Rifkin pointed out that 37% of all Ziv sponsors are processors, distributors or retailers of foods and beverages.

Ziv found that the number of food companies using its various programs has increased 49% in the past two years. Since many of these firms sponsor a Ziv show in more than one market, the increase in number of cities where Ziv shows have food sponsors is even greater—71%.

The trend story shows that there are now 200% more soft drink bottlers on the Ziv list than there were two years ago. This category scored the biggest gain of all food advertisers. Next came the meat packers, with an increase of 53%. The ranks of the supermarket sponsors grew by 37%, and dairies by 35%. Each of the country's major chains is repped on the list, including A & P, Kroger, Safeway and Grand Union.

W(PIX) Rides Hi; Near SRO on 65

WPIX, N. Y., one of the heaviest telefilm stations in the country, with 65 different series unreeling weekly, has sold 95% of its vidpix programming.

Of the 65 programs, 14 have been sold on a full or alternating sponsorship basis. The remainder, including many first-run properties, have garnered participations. The participation buy on first-runs for the station this current season represents a departure from last season's procedure when most first-run properties garnered full alternate week sponsorship.

In that framework of altered buying habits, an additional 48 of the telefilm shows have one or more participating sponsors. Of these, the majority have at least two participations, and slightly better than 40% are sold out.

Sponsored programs include "Highway Patrol," "Code 3," "Silent Service," "Mama," "Victory at Sea," "San Francisco Beat," "Studio 57" and "Whirlybirds." Among the programs sold out on a participating basis are "The Man Called X," "Dr. Hudson's Secret Journal," "Soldiers of Fortune" and "I Search for Adventure."

In the kiddie area, WPIX's "Popeye" continues to hang the SRO sign Mondays through Fridays, with strong participations scheduled for Saturday and Sundays.

Screen Gems' Shocko B.O.'

With sales in five more markets this week, Screen Gems' "Shock" package of Universal thrillers has reached the 70-city level. New sales were made in Chicago, with WBKB picking up the 52-feature package; Nashville (WSIX-TV); Portland, Ore. (KPTV); Elkhart (WSJV) and El Paso.

Earlier, Screen Gems had sold the chillers in Washington, to WTOP-TV; Baltimore, to WBAL-TV, and Rochester, WROC-TV.

KMGM-TV Sets Up A Mil-$ Flare In L'Affaire Vidpix

Minneapolis, Nov. 5.

With KMGM-TV under its new National Television Associates control and aggressive management, the local non-network station in which Metro pictures has a substantial interest is expanding its programming in a manner that undoubtedly makes the Twin Cities a better market than ever for syndicated shows.

Throwing down the gauntlet to its KSTP-TV (NBC), WCCO-TV (CBS) and WTCN-TV (ABC) competitors, not to mention the educational KTCA-TV, KMGM-TV, in this veering away from a former policy that limited it mostly to Metro, and other feature pictures, has tossed a "million dollar" challenge to the opposition.

Station has been taking newspaper fullpage ads to publicize what it calls a "million dollar programming make-over" and that's calculated to raise prices locally for the syndicated stuff and, accordingly, gladden the hearts of the latter's distributors. In a way,

(Continued on page 56)

'HONKY TONK' HOOPLA

M-G's Gable-Turner Pic Premier On Crosley Stations

Cincinnati, Nov. 5.

That Clark Gable-Lana Turner starrer "Honky Tonk" continues as the punchy starter for unreeling the Metro library.

Crosley o&o's, WLW-T, Cincinnati; WLW-D, Dayton, and WLW-C, Columbus, keyed a simultaneous premiere of the Metro library with "Honky-Tonk" Saturday, Oct. 26, at 11:15 p.m. There was the usual advance hoopla, including sizable on-the-air promotion, newspaper ads, stunts, etc.

Ratings as compiled by Burke Marketing Research Service of Cincinnati, on the basis of a phone survey, gave WLW-T a 31.7 rating and a 67.6 share of audience; the Dayton station, 30.6 rating and Dayton station, 30.6 rating and 74.4.

AAP FREEZES PIX IN 35 MARKETS

By MURRAY HOROWITZ

The pay-as-you-see-tv potential in old features has taken its first solid toll on the cinematic pool available to free broadcasters, with Associated Artists Productions putting its unsold Warner pix in about 35 large markets in a "deep freeze" for at least a year.

One of the principal reasons for AAP's wait and see move is to attempt to assay possible earnings for the old pix in a toll tv setup, whether a wired or on-the-air channel operation.

This development comes to the fore in a period when, with the exception of the Paramount library, all the pre-'48 cinematics of the majors have been put on the tv block. Possibility of toll tv revenues also figures in the thinking of Paramount execs. Telemeter, one of the proposed subscription tv systems, is a Paramount subsidiary.

AAP declined to name all the larger markets or the number of pix involved in the policy decision. The initial disclosure came out of Milwaukee, where WTMJ, which has been buying Warner packages in the past, sought fresh packages. Station was informed by AAP that it's withdrawing all unsold packages from the Milwaukee market. According to an AAP spokesman, New York and Los Angeles also are affected. AAP has sold about half of the 725 pix in those two markets.

Some Keys Excluded

Larger areas not affected include Chicago, Philadelphia, Boston, Chicago, Miami and Dallas, where all the packages of WB pix have already been sold. All markets had the pix available to them over a year. The mayor of Milwaukee, incidentally, recently vetoed a franchise granting wired toll tv rights on the grounds of insufficient study —a veto upheld by the city council.

Other reasons cited for AAP's decision are that the number of stations going on the air is increasing, offering better potential revenues because of the changed competitive situation; that in foregoing the larger markets, the sales staff can concentrate on smaller situations for a mop-up operation; that the pattern of sponsorship on free broadcasting may change in the future from participations to more cinematic program buys. The company, which has grossed about $30,000,000 on the Warner library since its acquisition in July, 1956, feels it can afford to wait for at least a 12-month period in the affected markets.

AAP explained its denial of refusing to list the markets by saying that in some of the cities involved negotiations started prior to the policy decision are still pending. Until those talks are terminated one way or another on WB packages, the company is playing the market list close to its vest. In addition to the WB features, WB cartoons and Paramount "Popeye" cartoons also are affected. Company has its "Goldmine Library" of several hundred features, Western and horror packages, which pre-date the Warner acquisition for sale in the affected markets.

Interesting sidelight is that the standard pix contract with stations reserves foll tv rights to the distributors. Initial telecasting of old pix on free tv, though, would depreciate greatly the value of the same pix for toll tv.

COAST COUP GIVES 'BIG STORY' 28 MKTS.

Official Films' "Big Story" has been bought for eight Coast markets by Pacific Gas & Electric, putting the skein at this stage in about 28 markets.

Cities inked by the utility outfit include San Francisco, Sacramento, Fresno and Bakersfield. Sponsorship pattern on the Burgess Meredith starrer ranges in type from beers, foods, newspapers.

380,000 Shares Come Home to Roost In Guild's Cash Buy of Fox Stock

Guild Films has finalized the buyout of all the stock Matthew Fox held in the company, and at the same time the company ended a two-year arrangement with Fox to distribute the several hundred old feature films in the MPTV library. Simultaneous deals ended the last of the ties he had with the film production and distribution outfit.

While Guild would not state the amount of its stock that it purchased from Fox, it has been reported elsewhere that some 380,000 Guild shares were returned to the company by Fox and his associates. These were the shares left out of the 500,000 that Fox and financial associate Nicholas Reisini and a group of others received from Guild for turning over the negatives to seven series of rerun half-hours.

There was fear among some of Guild's executives that Fox would sell off large blocks of the 380,000 Guild shares and thereby depreciate the stock's overall market value.

It was explained by a Guild spokesman that when Fox and his cohorts gave the distrib negative rights to the seven skeins in late 1955 they took the stock in lieu of cash. He said that Guild has always been aware Fox wanted a cash payment and that recently, because of an improved earnings position it was able to comply.

The desire for a cash return on the telepix shows motivated Fox in the first place to start selling his Guild shares on the open market. Fox was given the 500,000 original shares at a value of $3 each. It is not known whether he received $3 for each of his remaining shares, although the market value of Guild shares is hovering around that point, having been at 2 and ⅞ths late last week.

Return of the MPTV oldie catalog is believed to have figured in the negiations for the stock buyout of Fox by Guild. Evidently Fox wanted back the pix, on which Guild had a contract to sell on a straight distribution basis for between 25% and 35% of the gross profit from sales in previously unsold markets.

Mex 'FBI' Vidpix

Hollywood, Nov. 5.

Tele-Vista Films has obtained rights for a telefilm series based on files of the federal police of Mexico.

Tele-Vista chief Frank S. Layva has returned from Mexico City and plans to confer with tv networks on the project. J. Donald Wilson, v.p. of the company, has been working on the project here. Second series on the firm's sked is "The Chihuahua Kid."

NARTB Code Bd.'s 'Meet at Seat' In Study of Vidpix

Washington, Nov. 5.

Reflecting growing importance of syndicated film packages to station programming, the Television Code Review Board of the National Assn. of Radio & TV Broadcasters will hold its quarterly meetings next week, Nov. 11-13, at the Beverly Hills Hotel in Beverly Hills, Calif.

Desire of the Code Board to bring more production firms into the Code is another factor in the choice of the west Coast site.

Meetings will mark the Board's first formal session with the executive committee of the Alliance of Television Film Producers whose 17 members became affiliate Code subscribers earlier this year. The two groups will join at a luncheon powpow Monday (11).

On Tuesday (12), the Code Board and staff, the Alliance producers and network editors will meet with reps of major vidpix producers not now Code affiliates. This gathering will be addressed by NARTB prexy Harold E. Fellows.

On Wednesday (13), there will be a workshop session in which affiliated producers, continuity acceptance execs of networks and NARTB staffers will discuss application of the Code's programming standards to filmed shows.

Other agenda items include a comprehensive Board staff report on monitoring, viewer complaints and comments, Code promotion plans and a report on "personal product" advertising.

ABC will be represented at the meetings by Grace Johnsen, continuity acceptance director, and Dorothy Brown, west coast director. Herbert A. Carlborg, director of editing, and William Tankersley, west coast manager, will represent CBS. Stockton Helffrich, continuity acceptance director, and Robert Wood, Hollywood director, will be there for NBC.

Chairman of the Code Review Board is William B. Quarton of WMT-TV, Cedar Rapids, Iowa.

Radio Vet Billy Hillpot Joins Sales Dept. of TPA

William A. (Billy) Hillpot, veteran radio performer and industry exec, has joined the sales staff of Television Programs of America. He will work in the national sales department, reporting to Russ Clancy.

As a performer Hillpot was for years known as "Mark" of "Trade and Mark" show sponsored by Smith Bros. for 10 years. In 1936 he turned to the business side of broadcasting, joining Lord & Thomas as talent buyer. Later he produced for the same agency a number of shows including "Hit Parade." More recently he was associated with General Artists Corp. and Willard Alexander.

OF's Peak 983G 12-Month Income

Official Films for the 1957 fiscal year had an income before taxes of $983,000, a record 12-month period for the company, about $75,000 above last year's income, according to a stockholders report by Harold L. Hackett, Official prexy and board chairman.

Hackett, emphasizing the growth of the company since the new management took over in 1954, said that the 1957 fiscal year income represented a 300% increase compared to '54. Sales for the fiscal year 1957, which ended June 30, were $6,500,000, compared to $6,100,000 in 1956.

In light of the good biz, the company declared its second cash dividend of 5c per share, to be paid Dec. 2 to stockholders of record as of Nov. 15.

Comparing the company's film library of three years ago with the present, Official at the end of the '57 fiscal year was selling 27 series with a total of 1,319 films, against five series repping 129 half-hours in '54. He also cited Official's return to the first-run syndication field, in light of the demand in that area.

In a consolidated balance sheet as of June 30, 1957, total assets were put at $5,019,854, with liabilities at $1,333,870 and capital at $2,697,494.

The number of outstanding shares was put at 2,664,000 and earnings for the '57 fiscal year at 16c per share.

FRED ASTAIRE TAL
ETHEL BARRYMORE ANNE B
JACK BENNY MARGE A
RONALD COLMAN JOSEPH
ROBERT CUMMINGS TO
MELVYN DOUGLAS HENR
JOHN FORSYTHE JUDY G
KATHRYN GRAYSON ALAN
ART LINKLETTER MYRN
JAMES MASON ETHEL ME
GEORGE MONTGOMERY
MERLE OBERON MARGARE
ROSALIND RUSSELL EVA MA
CORNEL WILDE
THE GREATEST STARS
GENERAL ELEC
CBS TELEVISION EVERY SUNDAY NITE AT 9

LULAH BANKHEAD
AXTER HARRY BELAFONTE
ND GOWER CHAMPION
COTTEN JOAN CRAWFORD
NY CURTIS BETTE DAVIS
Y FONDA JOAN FONTAINE
ARLAND GREER GARSON
LADD CHARLES LAUGHTON
A LOY FRED MACMURRAY
RMAN RAY MILLAND
PAUL MUNI AUDIE MURPHY
T O'BRIEN RONALD REAGAN
RIE SAINT JAMES STEWART
JANE WYMAN
APPEAR ON
TRIC THEATER
PRODUCED BY revue PRODUCTIONS...DISTRIBUTED BY mca tv

JWT's Merchandising-In-Depth Accents TV Clients' Yen To 'Advertise Your Advertising'

By LES BROWN

Chicago, Nov. 5.

With the emergence of a three network system this year and the resultant keener-than-ever competition for audiences, there's growing emphasis now on merchandising-in-depth as a means to help the advertiser get the most for his broadcast dollar. It involves an outlay of additional sponsor money to be used strategically in giving his show a buildup toward lowering his own cost-per-thousand. ABC-TV vice prez Ollie Treyz said it himself, and eloquently, in a recent closed circuit telecast to Seven Up bottlers, "Today you have to advertise your advertising."

The day appears to be passing when a sponsor could rely wholly on routine servicing by the network promotion department to stack an audience for a show. It's becoming increasingly necessary for the sponsor to do it himself, or have it done for him at a price, and in recent instances where depth exploitation has been used it has paid off lavishly in ratings.

Two of the most notable examples are the "Zorro" and "Maverick" campaigns, although it was not the sponsor (Kaiser), but the ABC-TV net that instrumented the latter. The "Maverick" campaign, to be sure, is a rare all-out job by a network, and understandably the same thing can't be done for every show, but it does illustrate the value of thorough-going merchandising. Both shows were brilliantly pre-sold with hefty tie-ins, and when they preemed there was not only an awareness to them but evidently a lot of anticipation as well. It's well known by now that each has made sharp inroads into shows that have long been among the most formidable competition on tv, "Zorro" cutting into Groucho Marx's NBC rating and "Maverick" into both Ed Sullivan and Steve Allen.

JWT's Special Unit

Chicago office of the J. Walter Thompson agency, which handled the "Zoro" campaign for Seven Up, is making much of the merchandising-in-depth idea to the extent it has created a special adjunct to its public relations department known as Broadcast Exploitation Service. JWT (in Chi only, thus far) has developed the service over a two-year period and is offering it to clients for whatever expenses it incurs. Shop believes so strongly in it that it's recommending to all clients, whenever there's a broadcast buy, that they allocate extra money for exploitation. So far JWT is doing it for Kraft, Seven Up and Weco and has Pharma Craft tapped for the service in an upcoming radio spot campaign.

As analyzed for VARIETY by Alton D. Farber, asst. public relations director of the Chi bureau who helped develop the program, the service can do all of the following: (1) build up an impulse to see a show and in that way pre-

(Continued on page 46)

Real Pie in the Sky

WOR, N. Y., is glad the elections are over, despite the influx of paid political biz.

There was quite a hubbub one day last week when the announcer came across a spot reserved for "Mrs. Wagner." On the station's log, there was no indication that the spot was for a political pitch, which would require the usual disclaimer. After some hectic phonecalls to program topper Bob Smith, it was ascertained the spot was bought for "Mrs. Wagner's Pies,' not the wife of the Demo candidate, Mayor Robert F. Wagner.

Ask Ban on WGA Posts for Writers Who Hire & Fire

Hollywood, Nov. 5.

Contending producer - writers who have the power to hire and fire and story editors who hire writers cannot properly hold office in Writers Guild of America West, telescripter Clark Reynolds has asked WGAW council to consider eliminating such hyphenated officers from holding elective office.

Writer claims such a policy as now exists is detrimental to the members, because they cannot truly be repped by an officer also in a position to hire and fire, and who is in reality an employer. Any such hydra-headed officer should resign his guild office if he has the producer-writer job for more than 60 days, he contends.

WGAW council debated the Reynolds letter at length, and feeling of some was it would be unfair to ask present producer-writer officers to resign since the membership had voted them in. Consequently, it was decided to take the matter up with members at the next membership meeting.

At present there are three such officers in WGAW: Prexy Edmund Hartmann, and veepees Dan Taradash and David Dortort.

Reynolds asked the council to convey his sentiments to the national council. Any action along the lines recommended by Reynolds would have to be via adoption of a constitutional amendment.

BOB HOPE'S 50% STAKE IN ROCKFORD TV'ER

Washington, Nov. 5.

Bob hope acquired another tv station interest last week when the FCC approved the sale of WREX-TVV in Rockford, Ill., for $2,850,000 to Continental Television Corp., in which the actor is 50% stockholder. Hope also has a substantial interest in KOA-TV in Denver (NBC affiliate).

WREX is the only VHF station in Rockford and holds the CBS and ABC affiliations. Greater Rockford Television Inc., which sold the station, had as its principal stockholder theatre owner Bruce R. Gran. NBC affiliate in Rockford is WTVO (tv), an ultra-high outlet.

Coast TV Shaves Technical Staffs

Hollywood, Nov. 5.

Belt-tightening process in Hollywood tv seems to be trend, especially in technical staffs. Impending is layoff of 25 people at KTTV, including nine engineers. Recently KHJ-TV axed two engineers, and reports persist that a number of engineers in NBC-TV Burbank operation will be pinkslipped before year's end.

Check of unions involved discloses a stable situation at CBS-TV, especially with "Studio One" slated to shift to Coast in January. Also stable is situation at KCOP, but "between-owners" setup there is reported to involve a "bare bones" operation.

On other hand, KTLA has added a couple of engineer personnel to staff on a fulltime basis, drawn from vacation relief ranks.

Brodkin-Hirschman Team

Herbert Hirschman, associate producer on the old NBC-TV "Alcoa Hour" and director on several of its shows, has joined "Studio One" as associate producer on the Herb Brodkin productions. When "Studio One" shifts to the Coast, Hirschman will stay on with Brodkin to work on his new hour-dramatic project.

When Brodkin was "Alcoa Hour" producer two seasons ago, Hirschman was script editor and occasional director. He moved up to the associate producer slot last season, after Brodkin switched to CBS and Philip Barry Jr. took over as "Alcoa" producer.

NBC Blueprints 11 For Next Fall, 'Al' Pilot Rolling

Hollywood, Nov. 5.

NBC is in high gear on blueprinting next season's properties, with 11 of 13 new projects set for development here under Coast program veepee Alan Livingston. Roster includes two new westerns, two situation comedy series, a half-hour mystery-adventure show, a live music variety program, and development of a comedian for live video.

At top echelon huddles in N. Y., Livingston was given the okay to proceed with a pilot of "You Know Me Al" based on the Ring Lardner stories. Abe Burrows scripted and Arthur Lewis is producing for the web. Dick York, formerly under contract to Columbia Pictures, will star.

NBC also plans to reactivate the situation comedy, "June," to be produced by Jess Oppenheimer. Series was skedded last season but ran into casting difficulties.

FIRM UP BING FOR DEC. 11 ON CBS-TV

The Bing Crosby hour show over CBS-TV Dec. 11 is on again. Order for the time was received by the web and preemptions of regular weekly shows were ordered. Last Tuesday (29) Crosby balked at doing the show because the deal was negotiated by his brother, Everett, in N. Y. without consulting him.

Following the season's highest-rated Edsel show, both William S. Paley, CBS board chairman, and Hubbell Robinson, program veepee, prevailed on Crosby to do another spec this year. He is said to have agreed but "didn't like the looks of the New York promotional setup" for the Dec. 11 outing. What changed his mind was not ascertained.

Understood the sponsors originally set for the Crosby show will split up the tab. Shulton (for Old Spice) bought the hour and then sold off half to Timex, which bowed out as Bob Hope's sponsor.

Coast AFTRA Seeks 'Unfair' Rap Vs. Firm

Hollywood, Nov. 5.

Hassle over alleged underscale payments has resulted in request by local board of American Federation of TV & Radio Artists to national body, to declare Bud Testa and William Gerdes-Testa & Associates ad agency "unfair."

Beef involves approximately $381 allegedly owed thesp Kathy Marlowe for series of live teleblurbs over local stations.

The Insufferable Saddle Satires

As things have turned out this season, the only thing wrong with the Westerns on tv are the so-called satires they've inspired on the part of the comics.

A few months back the Coast comedians and their writers banded together and, in protest against the inundating of the airlanes with the oaters, decided to "kid them off the medium" as a means of restoring the funnymen to their onetime eminence.

Thus far here's the scorecard:

Three weeks back Dean Martin had a fling at it on his hour NBC-TV show. It died.

Two weeks ago Red Skelton took up the cudgels. It died.

Last Thursday night Jack Benny toyed with it on "Shower of Stars." It died.

On the same night Tennessee Ernie Ford did a "saddle satire." It, too, died.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Arthur Hailey in from Toronto to put the finishing touches on "No Deadly Medicine," the two-part script on pathology which he's doing for "Studio One" production by **Herb Brodkin** on Dec. 9 and 16 . . . **Hugh Graham** upped to the newly created post of manager of unit management and control services for CBS-TV's production operations dept. . . . **Charles M. McAbee Jr.** moves out of CBS-TV's N.Y. Spot Sales office to become general sales manager of KMOX-TV, the web's new St. Louis o&o . . . **Herm Dinkin** set for "True Story" on NBC Radio Nov. 11 . . . WCBS g.m. **Sam Slate** receives a citation Nov. 12 from **Richard E. Booth**, exec director of the Greater New York Fund, for the station's community services in behalf of the current campaign . . . **A. Burke Crotty**, vet tv producer-director (going back to 1939), named v.p. in charge of radio-tv for the Ellington agency . . . **James Elward**, who won the hour-length comedy writing award from the Writers Guild of America for his "Paper Foxhole" (reprinted in the WGA-Random House "Best Plays of '56"), addressed a Queens College adult educat on group on "The New Writer in Television" last night (Tues.) . . . Academy of Television Arts & Sciences' Nov. 12 luncheon meeting will feature three agency veeps—Kenyon & Eckhardt's **James S. Bealle**, Norman, Craig & Kummel's **Walter Craig** and Grey's **Hal Davis**—discussing the role of the agency in tv . . . **Jack Sterling** to act as emcee at the 10th annual communion breakfast of the Catholic Apostolate of Radio-TV-Advertising Nov. 17 at the Waldorf-Astoria . . . **Art Hannes** subs for **Bob Hall** on WCBS' "Music Till Dawn" while Hall vacations this week and next . . . Composer **Jacques Belasco** dickering with scripter **John J. Morrin** to convert latter's "Sextuplets" script, recently produced on "Kraft Theatre," into a musical . . . **Stephen F. Temmer**, prexy of Teldon Productions, commuting to Chicago weekly to originate broadcasts of the Chicago Symphony for use on WBAI here . . . **Bob Warner**, associate producer and film director on CBS-TV's "The Last Word" (due to return in January), is putting together the CBS film segments for the "Wide Wide World" show on the history of television . . . **Howard B. Phillips**, former writer-producer at NBC-TV, currently finishing his third novel, "The Sad Side of Happiness" . . . **Helen Walpole**, radio-tv scripter, returned yesterday (Tues). after three months in England and Scotland o.o.'ing the Edinburgh Festival and the Breamer Gathering.

Irving Gitlin, CBS public affairs topper, spoke last week at the Museum of Modern Art on "Propaganda and Journalism" . . . **Allan Swift**, WPIX's "Popeye" emcee, set for a stint in Bamberger's Thanksgiving Day Parade with the show as his peg . . . **Eric Sevareid** in town to discuss upcoming "Conquest" series which he will narrate . . . **Rita Morley**, the original Coty Girl, joined the cast of CBS-TV's "Brighter Day" soaper . . . **Bill Lundigan**, host of CBS-TV's "Climax," due in New York Nov. 11 . . . **Lou Carter** set for a brace of tv shots on "Tonight" starting tonight (Wed.) . . . **Gretchen Wyler**, star of the incoming Broadway musical, "Rumple," stars on "Woolworth Hour" on CBS Radio Sunday (10) . . . **Daniel Petrie**, who directed last week's "Prince and the Pauper," set to direct "A Shadow of My Enemy" on Broadway, with **Ed Begley** and **Gene Raymond** starring.

E. James Hogdgett, formerly with CBS-TV Spot Sales' research dept., has joined WPIX as an account exec . . . **Arnold Weiner**, director of publicity and promotion for WLIB, has taken over the merchandising dept. as well . . . Oklahoma City Symphony will begin its ninth year with Mutual on Sunday (10) evening . . . **Fred Hertz**, formerly with the radio-tv dept. of Willard Alexander, has joined Gotham Recording Corp. as director of programming and production. He is slated to divide his time between the production of the transcribed radio series "Guest Star" and "Stars for Defense" and the development of new radio-tv properties.

Gerald J. Kelly Jr., has been transferred from the N.Y. to the Chicago offices of Devney, radio-tv reps, to assume duties as midwest manager.

Gene Accas, ABC-TV veep, becomes first president of the World Wide Alumni Assn. of Fletcher School of Law & Diplomacy at Tufts U.; Accas graduated with honors from Fletcher in '48 . . . **Alfred Drake** being interviewed on WABD's "Entertainment Press Conference" tomorrow (Thurs.) . . . Announcer **Don Morrow** to Hollywood yesterday (Tues.) for confabs with his sponsor boss Max Factor.

Phil Silvers has picked up the options of director **Aaron Ruben** and head writer **Billy Friedberg** for another go-round on his CBS-TV-er; following completion of shooting at the end of the month, he's planning a big blowout for cast and crew . . . **Arthur Peck**, CBS Radio manager of network operations and a sports car authority, judged a **Galen Drake** show contest on "Why I Drive a Sports Car" . . . **Theodore A. Smith**, exec v.p. of RCA Industrial Electronic Products, elected to the board of RCA Communications Inc. . . . **Mary Jane Highby** won out out over a field of 88 auditioners for the title role in CBS Radio's "Nora Drake"; she'll replace **Joan Tompkins**, who's moving to the Coast to join hubby **Karl Swenson** . . . **Dick Jennings**, roving reporter for NBC's "Monitor," returned from a trip to the South Pole where he did three series of tapes on "Operation Deep Freeze" . . . **Everett (Bud) Gammon** appointed tv account exec on the Libby-Owens-Ford account at Fuller & Smith & Ross . . . **Murray Burnett**, producer on NBC's "Monitor," writing the current "Hotel Cosmopolitan" soap series on CBS-TV . . . **Dr. Jaye S. Niefeld**, former director of advertising research, at McCann-Erickson, joined Keyes, Madden & Jones as v.p. in charge of research, while **Charles Chappel** has joined the agency as v.p., art director of the N.Y. office and a member of the plans board . . . N. Y. tv and film actress **Dina Merrill** planed to the Coast last week to costar in tomorrow's (Thurs.) "Matinee Theatre" on NBC-TV . . . **Clancy Worden**, WCBS-TV director of public affairs, heading the radio-tv division of the USO Fund of N.Y. . . . **Marion Brash** will be commuting from the "Search for Tomorrow" CBS-TV cast to Philly and New Haven during the tryout of the incoming Broadway entry, "One Foot in the Door," in which she has a featured role . . . **Ron Cochran** started his fourth year as commentator on WCBS-TV's "Late News" this week . . . AFL-CIO prez George Meany will be the first guest on "Viewpoint" Saturday (9) over Mutual. Program is being produced by the radio-tv division of the Episcopal Church's National Council.

IN HOLLYWOOD . . .

NBC veep **Tom Sarnoff** wandered on to the stage where the **Eddie Fisher** show was rehearsing and was politely told the set is closed. So he went back to his office to ponder the tight security that makes no class distinction . . . KTLA's news chief **Gil Martyn** packed off with his family for Denver, where he'll be a patient of Mercy hospital for treatment of a throat ailment . . . **Joe Rines** back at his N.W. Ayer desk after surgery . . . **William Winter**, news analyst for ABC, back from two-month trek of Europe's trouble spots with plenty of background material for any news break from the other side . . . **Ozzie Nelson** hasn't forgotten he came from radio and that some of his fellow workers on the sound medium need help. So whenever an outside part needs casting he insists on radio actors . . . Young & Rubicam landed the Eastside (beer) account, worth a million a year in billings . . . **Roger Pryor** in from N.Y. to set sponsorship of Clairol of four **Curt Massey-Martha Tilton** musicals on KRCA . . . **Frank Quinn**, co-owner of an Aussie station,

(Continued on page 50)

THINK OF ANYTHING... Your wildest dreams for commercials are practical and attainable at MGM-TV!

SETS? Anything from a castle to a Caribbean isle!

PROPS? Pick them from a warehouse of 160,000!

COSTUMES? Over half a million!

MAKE-UP, SOUND-EFFECTS, MUSIC—anything you might imagine or require is here.... under one roof, within the fabulous walls of the M-G-M studio.

And every dollar in your commercial production budget goes twice as far because it commands the creative and technical know-how of hundreds of experts. So think big!

YOUR DOLLARS GO FARTHER AT..... **MGM-TV**

A SERVICE OF
LOEW'S INCORPORATED

WIRE, WRITE OR PHONE

Richard A. Harper, General Sales Mgr.
701 7th Ave., New York 36, N. Y.
JUdson 2-2000

Richard Lewis
360 N. Michigan, Chicago, Ill.
RAndolph 6-1011

Virgil "Buzz" Ellsworth
MGM Studios, Culver City, Calif.
TExas 0-3311

THE SEVEN LIVELY ARTS
(The Changing Ways of Love)
With John Crosby, host; S. J. Perelman, Mike Wallace, narrators; Piper Laurie, Jason Robards Jr., Rip Torn, Dick York, Pat Englund, Gene Saks, Charles Mendick, Joyce Lear, Adnia Rice, Larry Robinson; Alfredo Antonini, conductor
Executive Producer; John Houseman
Producer: Jud Kimberg
Director: Sidney Lumet
Writer: Perelman
60 Mins.; Sun., 5 p.m.
Sustaining
CBS-TV, from New York

For its premiere show, "The Seven Lively Arts," CBS-TV's new soft-boiled-egghead entry, decided on a television essay, a Frederick Lewis Allen-type onceover of the mores d'amour of the American people over the past three and a half decades. With script by S. J. Perelman, gab by John Crosby, Perelman and Mike Wallace, a load of film clips and a trio of dramatic inserts, "Arts" exec producer John Houseman, producer Jud Kimberg and director Sidney Lumet turned out a lively if not entirely inspired hour.

Trouble with talking about love on television, of course, is that it can't be talked about too seriously, though the combination of Perelman and pre-talkie Hollywood got some neat suggestions under the wire. So "Arts" didn't take it seriously, and at times the tongue-in-cheekism was so pronounced as to burlesque the entire business and give rise to the thought that perhaps love's ways aren't so changing, in spite of Messrs. Perelman, Crosby & Wallace.

Getting down to cases, Perelman, who's about the most photogenic writer to hit television in many a year, took on the '20s, Crosby the '30s, and Wallace the war years and the current "beat" generation. In a series of film clips, stills (of John Held Jr. cartoons) and a skimpy slice of F. Scott Fitzgerald's "Winter Dreams," capably enacted by Piper Laurie and Rip Torn, Perelman fared nicely. He himself came over best, as something of a sly cross between Groucho Marx and Jerry Colonna, and showed a remarkable sense of poise and timing for a gent who usually shuns the limelight.

Critic (N.Y. Herald Tribune) Crosby, with the 1930s, had a tougher row to hoe, painting the town black with the marital depressions of the Depression. But Jason Robards Jr. and Miss Laurie registered strongly with a scene from Clifford Odets' "Awake and Sing," and James Thurber's "War of the Sexes" cartoons came over nicely, though their appropriateness wasn't quite discernible.

Crosby himself needs, as the saying goes, work, and plenty of it. In the hour's opening sequences, Crosby, as host, forgot entire sentences and cues at a time, and while his memory served him better in his narrating chores, he didn't show up well there either. A cure may lie in his flubs—when he goofed, he let out an embarrassed laugh, but the smile was a natural one and he ought to use it more often—he's far too deadpan. Beyond this, he has a tendency to speak stiffly as if by rote, and he's going to have to concentrate a little more on his speech lessons.

Wallace, who had the closing portion of the show, did the most workmanly professional job but had the least rewarding material to work with. The scene from Reginald Rose's "Three Empty Rooms," again very capably enacted by Miss Laurie with Dick York, seemed stilted out of its context and didn't appear to make a point insofar as the overall theme was concerned. And after that, Perelman gave up on the script, by the simple expedient of stating that any love mores that currently exist are monopolized by the teenagers, making way for a series of film clips of Marlon Brando, James Dean and Elvis Presley. This was followed by a series of quickie filmed interviews with teenagers by Wallace, a series of monosyllabic replies that got him nowhere.

As a picturebook essay, "Changing Ways of Love" was pleasant viewing, with rewarding memories and occasional chuckles, enhanced by some truly professional acting and direction. But beneath the gloss, there wasn't much substance, or logic, for that matter, and this must have given pause to CBS, which is footing the thus-far-sustaining bills, whether it was worth it all. There's more to come, of course, and the answer remains to be seen, but on the basis of the first outing, CBS and the viewer have the right to be Mr. Dubious.
Chan.

SHOWER OF STARS
With Jack Benny, Fred MacMurray, Carol Channing, Lennon Sisters, Jimmie Rodgers, Bill Lundigan; music, Lud Gluskin
Producer-Director: Ralph Levy
Writers: Hugh Wedlock, Howard Snyder, Sam Perrin, George Balzer, Al Gordon, Hal Goldman
Choreographer: Miriam Nelson
60 Mins., Thurs., 8:30 p.m.
CHRYSLER CORP.
CBS-TV, from H'wood
(McCann-Erickson)

For the most part, the stars rounded up for Chrysler's "Shower of Stars" opener should have kept the sponsor's product handy for a fast getaway after their hour caper. With but one exception, there was nothing in that hour that could justifiably warrant their sticking around for the opening night salvos. It was a mediocre hour, at best, and no credit to the pros involved.

The lone kudos goes to Carol Channing for her hilarious miming of "See What the Boys In The Backroom Will Have" a la Marlene Dietrich. It was a grade-A spoof seldom captured by tv.

Unfortunately, Miss Channing was forced to stick around for an odd job in a sketch that followed later. She should have quit when she was ahead.

The sketch, which was the backbone of the show, was ostensibly created to poke a satiric finger at the cowpokes on tv. It missed by a mile. Even an old cowhand like Jack (Buck) Benny and a cinema boots-&-saddler like Fred MacMurray couldn't pull it out of the cliche corral. Wyatt Earp & Co. have nothing to fear from thrusts such as this, in fact, they're way ahead without even having to draw.

The banter between Benny and MacMurray at the show's start left much to be desired, too. It was fashioned from the material that old shows are made of. It was routine and predictable.

Perhaps more stress should have been put on the musical side of the production. The Lennon Sisters (out of Lawrence Welk) came off charmingly with "Getting To Know You" (out of Rodgers & Hammerstein) and Jimmie Rodgers was quite appealing in a workover of his disclick, "Honeycomb," (out of Roulette Records), but there wasn't enough of them. A production number dedicated to Halloween had some charm, too.

Chrysler went all-out to sell its line, recruiting personality-pitchman from shows on rival nets to do the "Shower of Stars" spiel. Traveling ABC-to-CBS was Lawrence Welk for the glories of Dodge and traveling NBC-to-CBS was Groucho Marx to talk for the DeSoto boys. Bill Lundigan, "Shower of Stars"-"Climax" regular pitchman, was outclassed on this one.
Gros.

Ex-Con Loses Stop-Plea On CBS-TV 'FBI' Story In Which He Figured in '43

Los Angeles, Nov. 5.

Russell Eugene Alexanderson, an ex-convict, lost out over the weekend in a move to halt CBS-TV's presentation of "The FBI" on Sunday (3). Alexanderson had sought a temporary restraining order in connection with a $135,000 invasion of privacy suit he brought against the network, but Superior Judge Bayard Rhone declined to issue the order.

Alexanderson said the program was advertised as including footage lensed by the FBI back in 1943 when Alexanderson was interrogated prior to his conviction on charges of sending a threatening letter to an unidentified film star. He said that he served time until 1947 when he returned home and moved to Whittier, Cal., where he has since led an exemplary life. Suit charges that the use of his name and his likeness in the film is unjustified.

JESS OPPENHEIMER IN TOP NBC 'CREATIVE' JOB

Hollywood, Nov. 5.

Jess Oppenheimer will be named by NBC this week to head a new creative program development unit. This is the long-promised post on which prexy Bob Sarnoff's hopes are riding for "a new creative era," both in area of live and film programming, as answer to "static and unimaginative" criticisms.

Oppenheimer is under longterm contract to NBC. He is producing the upcoming General Motors two-hour spec, which represents his initial live production venture.

THE NATION'S BUSINESS
With Prime Minister John Diefenbaker
Producer: Michael Hind-Smith
15 Mins.; Mon., 7:30 p.m.
CBC-TV, from Ottawa

Designed to provide federal politicians with a national soapbox, "The Nation's Business" preemed a second season with the Prime Minister of Canada, John Diefenbaker, keynoting for the Progressive Conservative party. Aired every two weeks, series will also have talks by representatives of the Liberal (official government opposition), CCF and Social Credit parties. Canadian Broadcasting Corp. produces the tv shows and airs a parallel radio series.

This is a relatively painless method of political stumping—it's easier to flick a switch than to walk out of a meeting. Chances are, though, that watchers in for the teeoff stayed for the whole stanza.

Diefenbaker, whose public speaking suffers from nervousness and sermonizing techniques, fidgeted, preached and scowled for the first half of the session. Then he sat behind a desk and seemed to relax with evident improvement in his presentation. His nervous habits of arm twitching and henpecking head motions are probably okay on a platform or on the floor of the House of Commons; in fact, some parliamentarians deliberately cultivate trademark habits to type themselves. But on the little tube-end, particularly in closeups and semi-closeups, these habits are painfully exaggerated. A series like this could bring improvement in political speaking.

Although CBC produces the "Business" stints in its Ottawa studios, with Michael Hind-Smith in charge (his production during the visit to Ottawa of Queen Elizabeth brought him plenty kudos), speakers are selected and scripts written by the political parties concerned.
Gorm.

CONSERVATION OF NATURAL RESOURCES
With Dr. Allen H. Benton
Producer: Donald Schein
30 Mins.; Mon.-Wed.-Fri., 11 a.m.
MOHAWK-HUDSON COUNCIL on EDUCATION TELEVISION
WRGB-TV, Schenectady

The second open-circuit video course for college credit offered by State Teachers College in Albany and sponsored by Mohawk-Hudson Council on Education Television, this one conducted by Dr. Allen H. Benton, assistant professor of biology, shows improvements over last spring's series on introductory geography—the first of its kind in the state. A number of the adults enrolled in the new course (there are also a few high school students) took the initial one. They pay a tuition fee of $30 and purchase a $6.50 textbook; if passing—are expected to spend a minimum of six hours weekly on homework—earn two credits of undergraduate college credit.

Still in the experimental stage, Dr. Benton's lectures are supported by SCT's extension program, to determine whether they are the most effective medium for bringing the college's resource potential to the public. "Conservation of Natural Resources" is a topic vitally important to every thinking viewer, and every serious-minded American, although at first here it may seem dry, abstract and remote — sometimes uneven. However, Dr. Benton did considerable to place the subject in proper focus and perspective, with a half-hour dissertation on the "contribution" the wrongful use of the soil had made to "the downfall of cultures, civilizations and empires" in Babylon, Greece and Rome, as well as to the great harm it had caused in China.

A liberal use of photographs, maps and charts illustrated Dr. Benton's commentary. He was off camera, wisely, 40 to 50% of the time. A youthful-appearing, crewcut, bow-tie, sports-coat, bespectacled chap, the professor would do well to loosen a tight voice and to smooth a choppy delivery.
Jaco.

Fred de Cordova Talks

Hollywood, Nov. 5.

Negotiations for renewal of its contract with producer-director Fred de Cordova have been initiated by CBS, although his pact doesn't expire until April.

Currently director of "December Bride," de Cordova was producer of 39 "Burns & Allen" segments and 13 "Mr. Adams & Eve" vidfilms, all for the web.

Foreign TV Reviews

ANN VERONICA
With Joan Greenwood, Robert Urquhart, Desmond Walter-Ellis, Joyce Wren, Lloyd Pearson, Christine Silver, Richard Burrell, Margaret Dale, Annabel Maul, Ambrosine Philpotts, Lionel Burns, Doris Speed, John Salew, Vi Stevens, Jean Marlow, Joan Lovelace, Anne Wrigg
Producer-Director: Vivian Milroy
Executive Producer: Dennis Vance
Designer: Timothy O'Brien
TV Adaptation: Miles Fleetwood
60 Mins.; Sun., 9:30 p.m.
ABC-TV, from Manchester

H. G. Wells' novel about a girl's fight for equal rights in a male dominated community did not stand the test when potted into a 60-minute tv version. The plot lacked real meaning and its emotional values were lost in the effort to cram everything into the allotted time. Production was jerky and failed to build any set tempo. Saving grace were good sets and the use of original film of suffragette uprisings which were edited into the action.

Joan Greenwood, in the title part, was unconvincing and with her attractive husky voice and wide-eyed look, appeared altogether too naive and sweet to be the strong-minded girl who wanted to make science her career and didn't mind what steps she took to achieve her ambition, including imprisonment and a starvation diet. Robert Urquhart (the professor at University who wound up with Miss Greenwood) was robbed of a part which suited him perfectly because of the trimmed story, but managed to get the most out of what was left. A notable performance was given by Desmond Walter-Ellis as Hubert Manning, Ann Veronica's milksoppish suitor.
Bary.

SIX-FIVE SPECIAL
With Josephine Douglas, Pete Murray, Shirley Bassey, Freddie Mills, Colin Hicks, Terry Wayne, Black Diamonds, Rock 'n' Roll Sinners, Don Lang, Barbara Law, Neville Taylor
Director: Jack Good
Writer: Trevor Peacock
55 Mins.; Sat.
BBC-TV, from Glasgow

BBC-tv unit staging this weekly stanza for teenage and moppet fans emerged into Auld Lang Syne territory for this lively edition. Shirley Bassey, dusky thrush recruited from her local bill-topping stint at key Empire vaudery, scored with her sexy style of singing in "You Can Have It" and "Please, Mr. Brown." Local rhythm outfits added to modern note in the Rock 'n' Roll Singers, jiving to music of "Red-Planet Sinners," and the Black Diamonds in "Move Along."

Terry Wayne, 15-year-old guitarist-warbler, scored strongly in "Teenage Boogie." Colin Hicks, 16-year-old brother of Tommy Steele, and bearing a likeness facially, will need to divert from his brother's style and hit a seam of his own, but garnered moderate results and scored in "Empty Arms Blues." Barbara Law, warbling looker, was topical in "Sack Dress," and the Chris Barber band, singers Don Lang and Neville Taylor, plus comedy from ex-boxer Freddie Mills, filled out the hour-minus-five. As per usual, Josephine Douglas and Pete Murray did their let's-get-in-the-mood emceeing, with interruptions from the song-aspiring Mills. Jack Good staged with pace.
Gord.

WHAT THE PAPERS SAY
With Don Cook
Director: Mike Wooler
16 Mins., Mon., 10:30 p.m.
GRANADA-TV, from Manchester

How an American newspaperman looks at the British slant on current affairs, as reported by the British press, was demonstrated in this program when Don Cook, London correspondent of the New York Herald Tribune, took the chair to mull over the week's big news stories. He tore the national daily and Sunday newspapers apart methodically over several points by comparing one against the other to show up their inaccuracies. But the slaying was done pleasantly and in a forthright manner.

Stories to come under the watchful eye of Cook included a report that President Eisenhower would be coming to Britain for talks with the Prime Minister. Cook dismissed this with the warning that unless a story of this calibre was reported by all the press, then the writer was "talking out of the top of his hat." The Queen's tickertape welcome to New York was the next "exaggerated" story smashed flat by the reporter. The actual amount of tickertape showered on the Royal party was, he claimed, only one and one-quarter tons, which was several tons below the amount estimated by British papers. The killing of Albert Anastasia, the Murder Inc. hood, came in for similar treatment over the number of slugs pumped into the body. Though he was entertaining and obviously informative, Cook had on major fault. Every newspaperman believes that his paper is the one that carries the true story, but this was no reason for Cook to uphold the Herald Tribune as the Gospel against the entire British press, as he did several times to prove a story.
Bary.

ARMAND & MICHAELA DENIS
Producer: Denis Productions
15 Mins.; Sun., 2:15 p.m.
Associated TeleVision, from London

Armand and Michaela Denis, husband-wife team of natural historians, have long been established on British tv with several series on the state web, and now a 20-episode skein on commercial tv. Well photographed and with a pleasant commentary supplied by both of them, the telefilms have the natural appeal of featuring wild animals in their local surroundings. They are suitable for both adult and young audiences, and at the same time, instructive.

The episode caught, "Flight to Zambesi," featured many of the animals from those parts as well as some of the beauty spots such as the Victoria Falls.
Bary.

BEFORE BEDTIME
With Kenneth McKellar
Director: Eddie Fraser
Setting: Jack Notman
15 Mins.; Sat.
BBC-TV, from Glasgow

Kenneth McKellar, rising stage and radio tenor north the England-Scotland line, gets his first main national spotlighting via this new BBC series, taken by all networks. He has a happy set of pipes, gives out pleasantly in ballads and pops, and generally offers an entertaining stanza whose only fault is its brevity. Another five to 10 minutes, with a guest dancer or the like, could have been used to advantage.

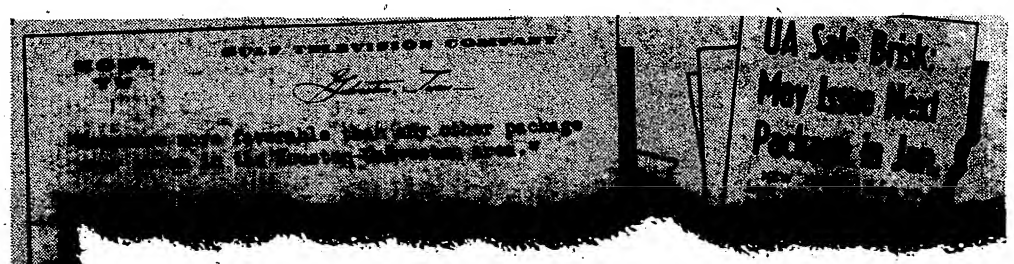
At show caught, McKellar, garbed in open-neck shirt and the Scotch kilt (which would be best, alas, in color tv), gave out confidently in tunes ranging from "Bluebells of Scotland" through "Red Rose" from "Vagabond King" to "The Looks of You" from the Metro pic "Silk Stockings." Minus any backing, he impressed with the Scot song "Till Our Wedding Day," and wound with the soft, appealing "Dream Angus." An Owen Walters orch gave backing. Eddie Fraser, megger, scored in use of closeups.
Gord.

Foreign TV Followup

Sunday Night At The Palladium

That the squealing teenage cult is still around was proved by Frankie Laine when he topped the bill of this Associated TeleVision show (27). Laine, who planed in from Paris to appear on the program, was greeted with the familiar screams which were the vogue a few months back and still, apparently, in fashion. The singer rendered several numbers, including "Black And Blue," "Sunny Side Of The Street" and "Jealousy" in his usual style, to reap hefty mitts.

French songstress Juliette Greco, sans makeup but certainly not lacking any color in her voice, registered well with a couple of throaty French numbers. Her sexy style came across well and the setting of a smoky Paris cellar looked good. Bob Hammond and his Feathered Friends, a roost of trained cockatoos who waltz and do mathematics on the orders of Hammond, provided a neat novelty spot. The Morton Fraser Harmonica Gang sacrificed their musicianship for a humor routine, which was mainly supplied by a midget, and had been seen on tv several times before. The resident dance troupe, the George Carden outfit, gave out with some good high kicks, and emcee Bob Monkhouse held the acts together neatly. The Cyril Ornadel orch supplied good accompaniment.
Bary.



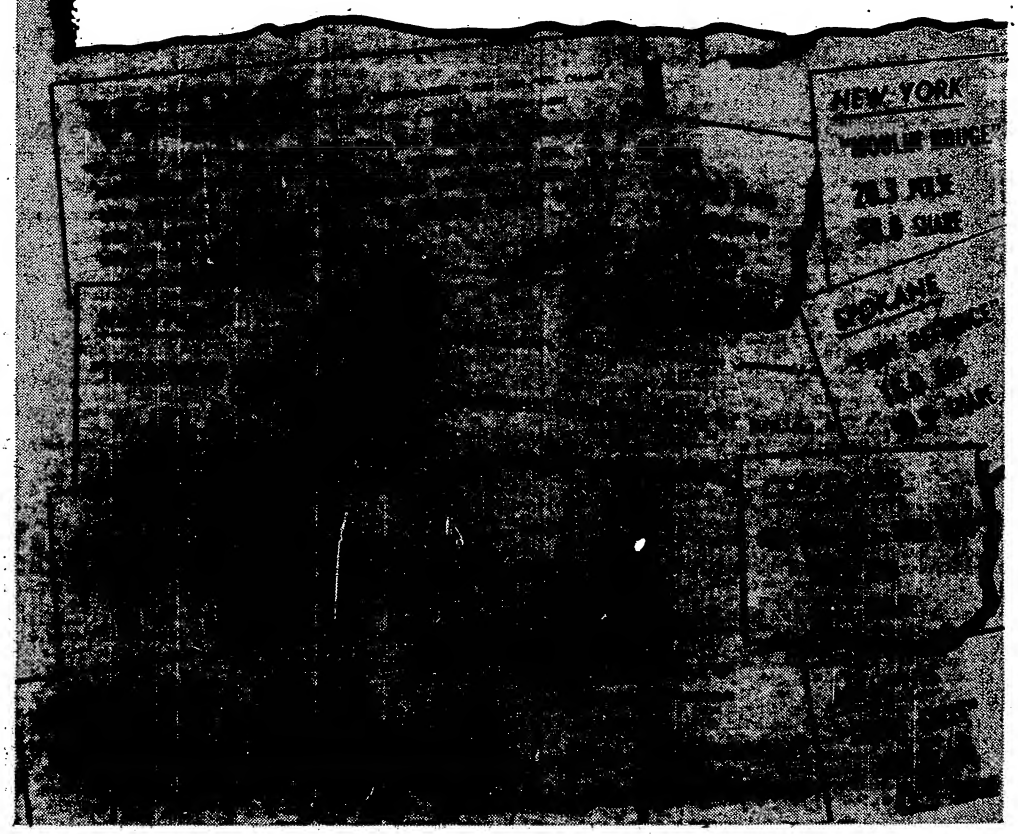
GET IN ON THIS TV SUCCESS STORY

Here's Documented Proof of Top Results Registered by UA's Feature Film Policy

Sky-high ratings . . . trade journal headline stories . . . and grateful words from station executives. You'll find them on this page.

United Artists brings you new features when you need them most . . . now, and in the future. The list is packed with Academy Award winners and includes many titles which were theatrically released as recently as 1955. All are major productions, and all are sure-fire audience grabbers.

The prices are right . . . the results terrific!



UA DELIVERS TV's HOT-TEST

STAR NAMES

John Wayne
Gary Cooper
Gregory Peck
Kirk Douglas
Frank Sinatra
Humphrey Bogart
Katharine Hepburn
Robert Mitchum
Tony Curtis
Gina Lollobrigida
Glenn Ford
Joel McCrea
Rossano Brazzi
Shelley Winters
Jose Ferrer
Montgomery Clift
Errol Flynn
Gloria Grahame
John Payne
Patrice Munsel
Phil Silvers
Anthony Quinn
Ginger Rogers

and NEW TITLES

Moulin Rouge
The African Queen
Red River
Melba
Act of Love
Robinson Crusoe
Return to Paradise
Suddenly

PLUS many other outstanding NEW releases in THE 52 AWARD GROUP and THE TOP 39. Get all the exciting facts about these and FUTURE UA PACKAGES. Don't delay; get the money-making facts NOW!

Contact John Leo

UA
UNITED ARTISTS TELEVISION
TV

729 Seventh Avenue, New York, N.Y.

Television Followup Comment

Omnibus

Life, the Henry Luce variety, got a fat plug on NBC-TV's "Omnibus" Sunday (3), and after this hour-long free commercial was over and done with, the show devoted the remaining time to the second of a fascinating series on "American Trial by Jury," introed by attorney Joseph N. Welch.

Just what prompted the usually astute "Omnibus" crew to give that much time to Life magazine is difficult to surmise. Had the show bothered to look into the controversial aspects of the Luce policies in Time and Life, or even into the merits or demerits of group journalism, this might have been understandable. As it was, the program made due note that Life had been on the stands for 21 years and then proceeded, in rather sketchy manner, to dramatize how Life got its news and went to press.

Considering that "Omnibus" presumably is pitched to an intelligent audience, the superficial quality of this Life examination was the more surprising. Nothing very new was revealed, the thoughts were carefully guarded to preclude opinions that might throw some light on the "inside" of Life, and the final byplay of having Life photogs cover the "Omnibus" coverage had a cheap and gadgety quality. The bit was (surprisingly) written by "Omnibus" host Alistair Cooke and narrated by him with the kind of enthusiasm he might reserve for weightier issues or more profound examinations. The only people whom this segment of the show must have pleased were the men in the Life circulation department. It's not every day that such an unqualified boost comes their way.

Though a couple of technical details went haywire with the Welch portion of "Omnibus," at least it amply made up for the dull intro of the Life segment. Welch has a marvelous tv personality. He has spontaneous wit and the kind of relaxed delivery that makes him a slick pitchman for the virtues of practically anything, even something as comparatively complex as the history of the trial by jury.

Stanza was built around a 1934 trial of two men accused of murder. Welch conjured up figures from the past to dramatize the evolution of Anglo-Saxon law and the concepts of a fair trial. There were some impressive bit performances by Jane McArthur (as Saint Joan), Mike Kellin, Fritz Weber and Jay Lanin.

Welch is a master at telling a story and at lightening what potentially might be a dry subject. There were some strange omissions in the show, such as his failure to mention the Inquisition when discussing ecclesiastical courts, and the defense of the British soldiers in Boston (Welch's home area) by John Adams when discussing the lawyer's duty to defend unpopular persons. But, on the whole, Richard Dunlap directed a cohesive, well-paced show that combined drama and information.

Cooke makes a good narrator, and his little "interview" with Welch to fill the 12 minutes of which the show had fallen short was a pleasant interlude that might have been a part of the program as originally skedded.

The Life sequence contrasted sharply with the Welch segment. It was partly on poorly-photographed film, the sound was bad and the lensing unimaginative. Editor-in-chief Henry R. Luce came on for a brief speech, and so did a couple of other Life execs. Prexy Roy E. Larsen observed Life had learned easily not to underestimate the intelligence of the audience. In this instance, the lesson appeared to have been lost. *Hift.*

Playhouse 90

The first of Screen Gems' filmed entries for the new CBS-TV "Playhouse 90" season, "The Edge of Innocence" (31), was a disappointment. The script by Berne Gilder was full of holes, unrealized characters, and wavering accents.

The play in essence was a whodunit meller and when it stuck to that it created some interest and suspense. But it wandered all over the map, alternating between playing up a love angle to the morality of lawyers in defending accused murderers. Even the meller angle was weakened by stock characterizations, unconvincing plot angles and in the last minute unveiling the murderer way out from leftfield.

Giving a lift to the entire proceedings was Joseph Cotten who turned in a very workmanlike job, despite the handicaps. Teresa Wright as his wife-to-be was competent, as was Maureen O'Sullivan, wheelchair confessor to the murder. Lorne Greene as the husband of Miss O'Sullivan, the master of a socially prominent, rich household, was unconvincing and wooden. Beverly Garland did okay on the witness stand, but she should get out of the rut of speaking all her lines in one key.

Direction by Arthur Hiller did nothing to left the drama from the "B" category. *Horo.*

Gisele MacKenzie Show

Gisele MacKenzie was hit by gremlins on Saturday's (2) seance over NBC-TV when the cable failed to carry the sound portion of the show for more than 10 minutes, followed by a period of partial sound before the full program was transmitted. It becomes apparent immediately that sight is a small portion of a variety show.

However, even with the abbreviated portion, Miss MacKenzie continues as a personally impressive entertainer. The policy of one-guester, but a good one, seems to be working out for this half-hour layout. Eddie Fisher collabed in duos, a sketch in which he was sawed apart, and did some solos for pleasant listening. He and Miss MacKenzie seemed to share equally on time. Even on Miss MacKenzie's gimmick of using four moppets regularly for her song support was countered by Fisher's accompaniment by four elderly ladies. The novelty came over well.

The guest shot situation, which has been plaguing many of the current variety shows, seems to be working itself into a closed corporation on the 30-minute sessions. With only one guest used and reciprocal deals made, the present tenants of the spectrum are being used more widely, to the exclusion of those that have no show of their own. Net result of such maneuvers may be the complete wearing out of personalities by the end of one season, but right now, it seems like sound policy to work with show toppers exclusively. *Jose.*

Steve Allen Show

With the exception of a brief appearance by guest comedian Jerry Lewis, the best and funniest segs on Steve Allen's Sunday (3) NBC-TV showcase came from Allen's regular on-the-air crewmen, Tom Poston, Louis Nye and Don Knotts, all of whom, incidentally, mugg and cavort in an exhilarating style much like Lewis' own. Of the three other live guests only pretty singer Joanne Gilbert gave any cause for satisfaction, and this was mitigated by slow opening material.

Radio has a clear influence of some of tv's comedic writing. Point was demonstrated again in the overlong colloquy by Allen and guest Dennis Day. Banter, preparatory to a couple of Day songs, one of which was an insipid rock 'n' roll parody, had the exact sound of similar situations on the audio—overly-prepared and listless. Inclusion of straight rock 'n' roll later in the program by singer Jerry Lee Lewis, a wild-haired, frenzied type, can only be judged as a concession to teenagers. Other thing to be said about it, which might be construed as positive, is that it was uninhibited.

Allen reversed the tables on a plug for the new flick, "Bridge on the River Kwai," by following a filmed vis-a-vis with stars William Holden and Alec Guinness with a parody of the on-location events by his men Poston and Nye. It wasn't the best humor displayed by these men that night, but it served its purpose in making the plug more than an unintegrated and gratuitous advertisement. *Art.*

Ed Sullivan Show

Flock of recording artists, several imports plus some vaude-nitery turns comprised the talent lineup for Ed Sullivan's Sunday (3) CBS-TV session. While none of the acts was of top marquee calibre, their collective stints nevertheless added up to a cut above average entertainment.

For a time the layout took on the aspect of a family affair what with the contributions of the Alberghettis—Anna Maria, sister Carla and their mother, latter accompanying the two singers on the piano. With the girls' adept vocalistics out of the way, Mrs. Alberghetti clicked on her own via a lively "classical selection" that had strong boogie woogie overtones.

Jimmie Rodgers, whose "Honeycomb" has been making some tumult on the Roulette label, reprised that as well as another of his current hits. Sparkletones, rock 'n' roll combo, worked over "Black Slacks" while Paul Anka crooned "Diana," his ABC-Par hit. Sam Cooke's "You Send Me" is a best-seller on the Keen label, but he was "real gone" when the show's overlength abruptly cut him off with scarcely a note uttered.

As for the imports, the Dancers of Bali were a distinct novelty with an interesting, often grotesque, terpsichorean creation known as "The Monkey Dance." Patachou, French chanteuse back on the Sullivan sesh for the first time in three years, provided a Parisian touch with a brace of delightful numbers. Arthur Worsley, an English ventriloquist also doing a repeat, registered nicely in a bit with his alter ego.

Rounding out the bill were comedienne Sue Carson, the Latinos, an acrobatic turn, and Joy Kay & Co., golliwog novelty. Miss Carson was particularly amusing in a Brooklyn accented number called "I See Every Pitcher Ann Sheridan Ever Made." Latinos, a limber male trio, scored solidly with their tumbling. Kay & Co. made for strong visual appeal. *Gilb.*

Pat Boone Show

Although an ABC-TV origination since early in October, "The Pat Boone Chevy Showroom" is still cruising in shakedown waters. Dick Feldman took over the directorial reins from Frank Satenstein just before Thursday's (31) installment while Thomas Naud this week replaces producer Joe Santley who claimed he was a victim of too much "interference."

But despite the behind-the-scenes changes, this half-hour musical variety session still shapes up largely as a hodgepodge with little identity of its own except the Boone personality. Boone, of course, is an ideal lure for the teenagers. He has a pleasant, wholesome manner and an engaging voice. All this was generously displayed on last week's outing as he crooned such tunes as "It's a Good Day" and "All I Do Is Dream of You."

Guestars were Bea Little and Joel Grey. Appearance of the comedienne obviously was arranged to insure a wider share of the adult audience. She warbled "I Apologize," replete with emotional values, and for a neat twist duetted a country music tune with Boone. Grey had little to do in a coupla scenes as a luncheonette boy. It's almost like "man bites dog" to say that perhaps the commercial had more viewer interest than the performers. But this probably was the case as the filmed plug revealed the '58 Chevvy for the first time with its "sculptured beauty," etc. *Gilb.*

Dick and the Duchess

Yet actress Margaret Rutherford was largely wasted in Saturday's (2) CBS-TV episode titled "Kissing Bandit." As guestar in this Sheldon Reynolds series, she portrayed a much married elderly widow, one of the victims of a kissing bandit. She gave the comedy situation a lift, but her pro performance wasn't enough to push the script by Ray Allen and Harvey Bullock out of its cliched confines. Yet, there were a few laughs, even though the real yocks were way behind the number in the soundtrack.

Principals Patrick O'Neal and Hazel Court turned in competent performances, as did the supporting cast led by Richard Wattis, Michael Shepley and Alfie Bass. There was an attempt to mix mystery, sex and laughs, the regular diet of this filmed series coming out of London, with O'Neal portraying an American insurance investigator married to fetching Hazel Court, a Britisher of royal lineage.

Lack of freshness though, in the scripting department, weakened the effort. Producer Reynolds, who also directs, appears deft in pacing and getting excellent production values on the screen. Technically, it stands up with the best of them. *Horo.*

The Twentieth Century

The Federal Bureau of Investigation seems like a natural for a bangup television documentary, but the show titled "F.B.I." on "The Twentieth Century" series Sunday (3) on CBS-TV was a dull stanza. Written by Don Whitehead, author of the bestselling "F.B.I. Story," the show was an episodic rundown of the G-Men's history without a clear narrative thread to wrap it up.

The individual film clips of some of the FBI exploits were excellent. Included were shots of the gangster John Dillinger and an interview with the "Lady in Red" who tipped off the cops that she was accomping Dillinger to the movies the night he was trapped. It was a flat recital with no attempt at dramatization. Also shown were the capture of a Nazi spy, the trapping of an extortionist who wanted $5,000 from Betty Grable in the early 1940s, the arrest of the Commie leaders and parts of the FBI training program.

J. Edgar Hoover played a prominent part in the show with clips of the FBI chief early in his career and more recently in talks warning the American people against "fascists, Communists and pseudo-liberals." *Herm.*

Kraft Television Theatre

Struck by the similarity between its "Gun at a Fair One" original by Bruce Bassett and the current "West Side Story" on Broadway, "Kraft" did a hurried rewrite job on the script and came up with a confused and pointless yarn for which Bassett was probably only too happy to receive "based on a play by Bruce Bassett" credits instead of the usual "original teleplay" line.

Scratch this one off as a bad deal all the way round, for the show, writer, cast and director. Love story of a slum youngster for the sister of a neighborhood tough who was sent to jail on the boyfriend's testimony never came off. Lack of motivation, inconsistencies in the characterization, a sort of semi-blank ending, all added up to a big zero for this effort.

Cast, headed by Burt Brinkerhoff, Nancy Malone, Ben Piazza, Audra Lindley and Pat De Simone, tried hard, but couldn't make their efforts very convincing. Arnold Nocks' direction was likewise erratic—he couldn't make the story flow in a straight line. *Chan.*

Sinatra: Singer or Salesman?

One man's cigaret is another man's poison, which would also go for Frank Sinatra as a singer except that in the intra-trade professional ranks, at least, it's figured that they don't come much better. "Nobody sings a song like Sinatra" is almost an unpartisan remark these days. Chesterfield has made good with the puffers it serves, the weed being an intangible thing to begin with, but Sinatra is a spread-eagle star who's made the grade, in spades—up from chant-fronting a band (Tommy Dorsey's) to records, to H'wood, to bigtime presentation houses, to radio and tv and a few turns around the global arenas. He's sure to round out his career some day as a "legit" performer. So Chesterfield must have sold him quite a bill of goods in getting him to huckster the Accure (whatever-that-is) in his new ABC-TV show.

Sinatra isn't the first and won't be the last of the entertainers to become a dollar-happy commercial pitchman, though rarely has an actor or singer of his stature (and he's on the upstairs level in both depts.) gone so heavy in personalizing the pitch. Does he need the money? Does Rockefeller? Is this a private deal? If so, maybe the public should be let on it (and that goes for other performers with such dual chores, so that they can make up their minds right-quick whether they're listening to a songster or a salesman.

Obviously there are better salesmen, but Liggett & Myers—along with rival companies and those in a multiplicity of other fields—have figured out the obvious, that a Sinatra as a top entertainer can more than get by as a peddler. Otherwise, the industrial giants would send in the pick of the public speakers to pitch the product. There is never any question that a Sinatra would still have a series if he nixed the commercial prostitution. He's sold as a piece of entertainment, not as an announcer, which is a postscript. It's bad enough to have a performer "cue" the commercial without descending to the direct sell.

Of course, there's the "show proper" to consider along with the alleged improprieties, meaning the product salesmanship. As to that, Sinatra's Friday (1) program, the first of his half-hour musical items, was just okay, though when he gets into the meat of a ballad he can rarely be topped. The show's ballyhoo was weighted in favor of daughter Nancy debuting on tv in company of a couple of other 17-year-olds (Belinda Burrell and Jane Ross, yclept the Tri-Tones). She's an attractive young lady in this "hominy" trio and her father bypassed the obvious, to his credit, by having her spotted as a flank instead of in the middle of the threesome, albeit she did a bit of "leading" by stepping away from the bench to come front-off-center.

Their song "Someone Exactly Like You" was a good arrangement for the young trio, with Sinatra as the fourth in the background as the tune received some interpolated lyrics in the light vein. As a foursome they also worked over "Side By Side" and all in all it was a good vignette accenting the not unreasonable daughter angle for viewers, though never at any time pressing down on this screenwise except in a slight visual byplay.

Sinatra's best was his high-rated "All the Way" (Capitol Records), segueing into an oke "Violets for Your Furs" in which he overcame the cliche, banal lyrics. There were a couple of Sinatra reprises (from his preeming full-hour show of a fortnight previously), "Look Down the Lonesome Road" and "Got You Under My Skin," with typical Sinatra excellence. The instrumentation on "Road" was especially crackerjack (Nelson Riddle orch). Also made with "So Nice to Come Home To" and "The Girl Next Door," but these were both keyed to posing girls—somewhat monotonous—and there was a lot of bingcrosbyish fancy talk speculating on a world without dames. A tv world without show business' top talent making like drummers would be much better to dream about. *Trau.*

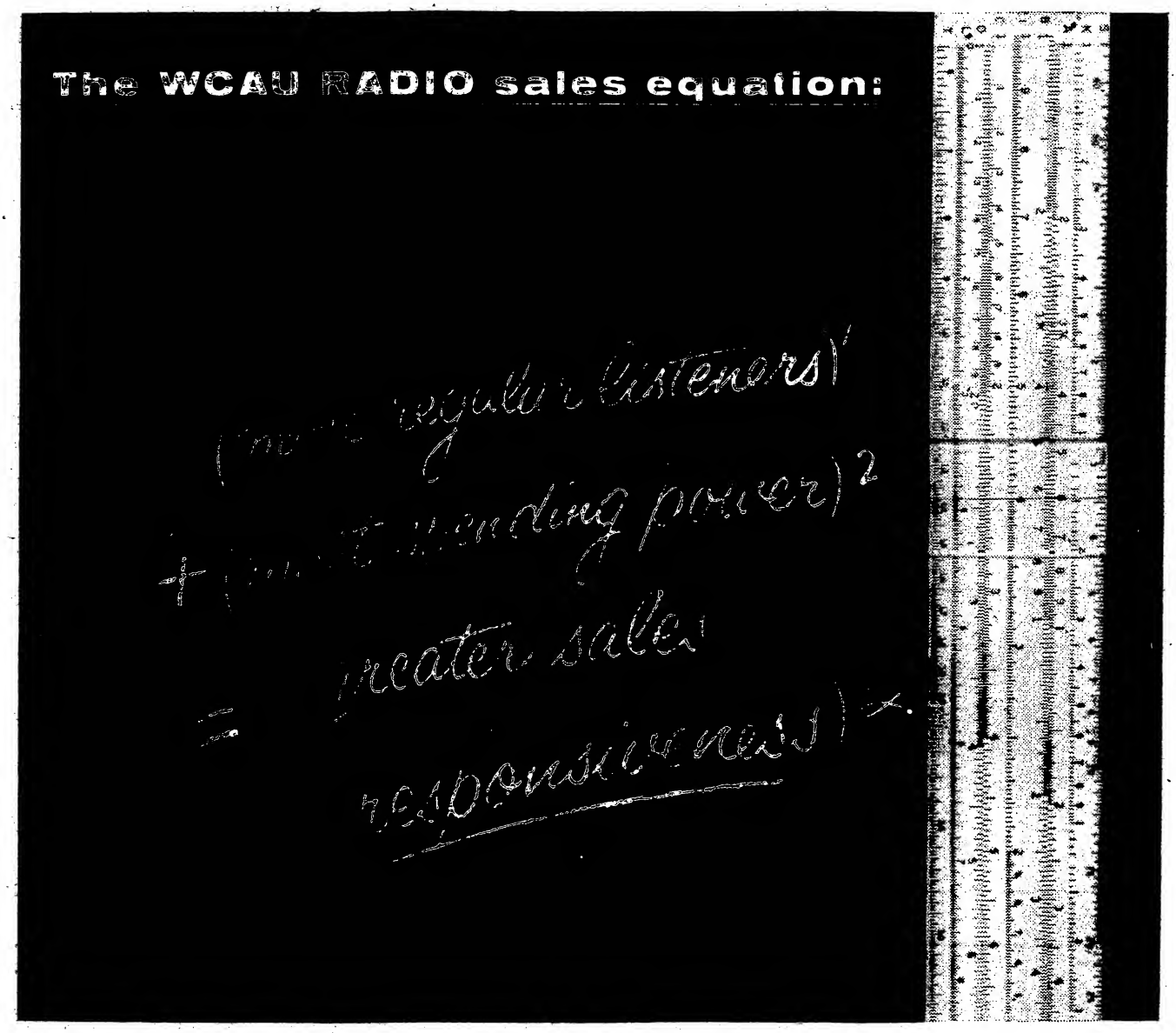
Color Review

NCAA Football

RCA and NBC laid an Easter egg in October with their World Series color receiver promotion campaign; the color picture was bad most of the way through the series and the black-and-white reception suffered as well. But for a couple of weeks now, the same NBC mobile unit has been doing NCAA football in tint and the results have been nothing short of sensational.

Even accepting the fact that football lends itself more naturally to the use of color, the technical improvement over the baseball telecasts has been amazing. There's no graininess, no loss of tone due to shadow area, and no blurriness in following the action. The pictures are super-sharp, the colors fast, even in following the quickest plays.

More to the point, football's a natural for color and seeing it in tint enhances the enjoyment a hundred fold. Saturday's Michigan-Iowa game, with its blue-gold and orange-white uniforms, the deep green field, the colorful stands and the marching bands, was a major show and had any of NBC's most expensive spectaculars beat by a mile for tint values. If RCA hopped aboard the tint casts with the same energy and expenditure it waster on the World Series, it would find its merchandising job on color sets a whole lot easier. *Chan.*



the reason: WCAU RADIO programs for everybody! Our top flight news department with on the spot short wave relay special event coverage, our first ranked sports authorities, our professional weather reporting service, women's programs*, music in tune with listening moods, plus 24 outstanding local personalities and the best of CBS offer a 24-hour-a-day schedule of quality that has won us continuing listener loyalty and leadership in this important market for 35 consecutive years.

you buy RESPONSIVENESS when you buy

WCAU RADIO

The Philadelphia Bulletin Radio Station • Represented Nationally by CBS Spot Sales

1. Audience Analysis report: More families listen regularly to WCAU Radio in Philadelphia and its suburbs than to any of the other 14 local stations.

2. The Cumulative Pulse Report: WCAU Radio reaches more different families than any other local station . . . families annually spending 567 million dollars more than the next station's audience.

*the 5 top local women's programs in Philadelphia

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PITTSBURGH — *Approx. Set Count*—1,200,000 — *Stations*—KDKA (2), WIIC (11), WSTV (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Star and the Story (Dr)	KDKA	Official	Fri. 9:00-9:30	27.8	54.9	50.6	On Trial	WIIC	17.0
2. Studio 57 (Dr)	KDKA	MCA	Tues. 9:00-9:30	26.0	48.1	54.1	Meet McGraw	WIIC	21.7
3. Highway Patrol (Adv)	KDKA	Ziv	Wed. 7:30-8:00	25.6	30.4	31.8	Project 20	WIIC	4.1
4. Waterfront (Adv)	KDKA	MCA	Sat. 9:30-10:00	25.5	49.4	51.6	Dollar a Second	WIIC	17.6
5. Susie (Co)	KDKA	TPA	Frl. 7:30-8:00	23.6	61.8	38.2	Saber of London	WIIC	10.4
6. Dick Powell (Dr)	KDKA	Official	Sat. 7:30-8:00	22.7	59.4	38.3	People Are Funny	WIIC	12.2
6. Whirlybirds (Adv)	KDKA	CBS	Fri. 6:30-7:00	22.7	83.1	27.3	News—Huntley-Brinkley	WIIC	2.7
7. Dr. Christian (Dr)	KDKA	Ziv	Tues. 8:30-9:00	21.9	43.7	50.2	Panic	WIIC	23.6
8. State Trooper (Adv)	KDKA	MCA	Sat. 10:00-10:30	21.0	41.4	50.7	Encore Theatre	WIIC	15.8
9. Death Valley Days (W)	KDKA	McCann-Erickson	Thurs. 7:30-8:00	19.9	58.2	34.2	Tic Tac Dough	WIIC	11.7
10. Silent Service (Adv)	KDKA	NBC	Sat. 10:30-11:00	19.5	34.8	56.0	Your Hit Parade	WIIC	27.3

MILWAUKEE — *Approx. Set Count*—740,000 — *Stations*—WTMJ (4), WITI (6), WISN (12), WXIX (19)

1. Secret Journal (Dr)	WTMJ	MCA	Thurs. 8:00-8:30	25.7	52.0	49.4	Climax	WXIX	13.4
2. Highway Patrol (Adv)	WTMJ	Ziv	Mon. 9:30-10:00	23.6	41.1	57.5	Studio One	WXIX	18.8
3. Dr. Christian (Dr)	WTMJ	Ziv	Sun. 10:00-10:30	18.5	56.6	32.7	Sunday News Special	WXIX	8.6
4. Whirlybirds (Adv)	WTMJ	CBS	Sun. 9:30-10:00	17.7	33.4	53.0	What's My Line	WXIX	21.0
5. Frontier Doctor (W)	WXIX	H-TV	Fri. 10:00-10:30	16.1	50.4	31.9	Weather; News	WTMJ	7.6
							Six Million Dollar Movie	WITI	5.7
6. Men of Annapolis (Adv)	WISN	Ziv	Tues. 9:00-9:30	15.8	33.2	47.7	Nat King Cole	WTMJ	11.7
6. Sheriff of Cochise (W)	WTMJ	NTA	Fri. 10:30-11:00	15.8	49.5	31.9	Six Million Dollar Movie	WITI	5.9
							20th Century Fox Theatre	WISN	5.9
7. State Trooper (Adv)	WTMJ	MCA	Tues. 9:30-10:00	15.6	37.8	41.3	Inner Sanctum	WITI	11.5
8. Frontier (W)	WITI	NBC	Mon. 8:00-8:30	13.9	22.2	62.5	Twenty-One	WTMJ	30.9
9. Captain David Grief (Adv)	WTMJ	Guild	Fri. 7:30-8:00	13.1	30.7	42.7	Crossroads	WISN	19.7
10. Confidential File (Doc)	WITI	Guild	Wed. 9:00-9:30	12.4	21.9	56.6	This Is Your Life	WTMJ	18.8
10. Silent Service (Adv)	WISN	NBC	Fri. 9:30-10:00	12.4	28.4	43.8	Person to Person	WXIX	14.2

DES MOINES — *Approx. Set Count*—315,000 — *Stations*—KRNT (8), WHO (13), WOI (5)

1. Frontier Doctor (W)	KRNT	H-TV	Sat. 9:30-10:00	31.3	52.4	59.8	News; Weather	WHO	14.9
							News; Weather; Miss America	WHO	22.6
2. State Trooper (Adv)	WHO	MCA	Fri. 9:30-10:00	22.8	47.8	47.8	Secret Journal	WOI	14.9
3. Whirlybirds (Adv)	WOI	CBS	Sat. 8:00-8:30	21.4	44.3	48.4	Jimmy Durante	KRNT	14.3
4. Mr. District Attorney (Myst)	WHO	Ziv	Wed. 8:30-9:00	15.7	28.9	54.4	U.S. Steel Hour	KRNT	25.5
5. Dr. Christian (Dr)	WHO	Ziv	Mon. 8:30-9:00	15.4	28.4	54.2	Wire Service	WOI	23.8
6. Secret Journal (Dr)	WOI	MCA	Fri. 9:30-10:00	14.9	31.2	47.8	State Trooper	WHO	22.8
7. Superman (Adv)	WOI	Flamingo	Tues. 6:00-6:30	13.3	36.4	36.5	News; Sports	KRNT	14.3
8. Annie Oakley (W)	WOI	CBS	Wed. 6:00-6:30	13.0	37.8	34.4	News; Sports	KRNT	11.3
							Weatherman; News	WHO	11.0
9. Captain David Grief (Adv)	WHO	Guild	Sun. 8:30-9:00	12.4	20.7	59.8	What's My Line	KRNT	40.7
10. Hopalong Cassidy (W)	KRNT	NBC	Sat. 11:30-12:00 a.m.	11.5	61.9	18.6	Leo Durocher; NBC Game of the Week	WOI	3.8
							Dizzy Dean; CBS Game	WHO	10.4

SALT LAKE CITY-OGDEN-PROVO — *Approx. Set Count*—200,000 — *Stations*—KUTV (2), KTVT (4), KSL (5)

1. Badge 714 (Myst)	KTVT	NBC	Sun. 9:00-9:30	32.7	56.5	57.9	Guy Lombardo	KSL	18.1
2. Sheriff of Cochise (W)	KSL	NTA	Fri. 9:00-9:30	25.4	51.2	49.6	Neighborhood Theatre	KUTV	13.9
3. Highway Patrol (Adv)	KSL	Ziv	Tues. 8:30-9:00	25.2	40.8	61.7	George Gobel	KTVT	26.4
4. Superman (Adv)	KUTV	Flamingo	Mon. 5:00-5:30	18.6	71.6	26.0	World Tonight; Weather	KSL	6.5
5. Little Rascals (Ch)	KSL	Interstate	Sat. 10:00-10:30	18.3	80.6	22.7	Fury	KTVT	4.4
6. Guy Lombardo (Mus)	KSL	MCA	Sun. 9:00-9:30	18.1	31.3	57.9	Badge 714	KTVT	32.7
6. Men of Annapolis (Adv)	KUTV	Ziv	Mon. 7:30-8:00	18.1	31.4	57.6	Suspicion	KTVT	23.6
7. Last of the Mohicans (W)	KSL	TPA	Fri. 7:30-8:00	17.1	37.5	45.7	Sports; Red Barber's Corner	KTVT	16.3
7. Secret Journal (Dr)	KTVT	MCA	Fri. 10:00-10:30	17.1	37.4	45.7	Neighborhood Theatre	KUTV	14.9
8. Wild Bill Hickok (W)	KSL	Screen Gems	Sat. 9:30-10:00	16.9	76.5	22.1	Gumby	KTVT	5.2
9. State Trooper (Adv)	KTVT	MCA	Sat. 9:00-9:30	16.5	29.5	55.9	Lawrence Welk	KUTV	33.3
10. Search for Adventure (Adv)	KSL	Bagnall	Tues. 7:30-8:00	15.9	29.2	54.4	Wyatt Earp	KUTV	36.7

WEST PALM BEACH — *Approx. Set Count*—93,400 — *Stations*—WPTV (5), WEAT (12), WTVJ (4), WCKT (7)

1. State Trooper (Adv)	WTVJ	MCA	Sat. 9:30-10:00	27.4	44.7	61.3	Your Hit Parade	WCKT	15.5
2. Code 3 (Adv)	WTVJ	ABC	Fri. 9:00-9:30	23.6	41.1	57.5	Cavalcade of Sports	WPTV	28.1
3. Whirlybirds (Adv)	WTVJ	CBS	Thurs. 10:00-10:30	19.9	57.9	34.4	Weather; News	WPTV	11.3
							Sports Final; Ramie	WPTV	5.8
4. Mr. District Attorney (Myst)	WTVJ	Ziv	Wed. 10:00-10:30	19.8	53.3	34.0	Weather; News	WPTV	11.8
							Sports Final; Theatre	WPTV	5.5
5. Last of the Mohicans (W)	WTVJ	TPA	Sun. 5:30-6:00	19.0	56.0	34.0	Invitation to Life	WPTV	7.1
6. Man Behind the Badge (Myst)	WPTV	MCA	Wed. 7:30-8:00	18.2	31.1	58.6	Navy Log	WEAT	17.8
7. Cisco Kid (W)	WTVJ	Ziv	Sat. 6:30-7:00	17.5	40.9	42.8	People Are Funny	WPTV	16.4
7. Susie (Co)	WPTV	TPA	Fri. 8:00-8:30	17.5	29.8	58.6	Mr. Adams & Eve	WTVJ	20.4
8. Waterfront (Adv)	WTVJ	MCA	Sun. 5:00-5:30	17.8	51.3	34.7	Meet the Press	WPTV	12.8
9. Whirlybirds (Adv)	WTVJ	CBS	Sat. 10:30-11:00 a.m.	17.2	94.4	18.2	Captain Gallant	WCKT	1.1
10. Men of Annapolis (Adv)	WTVJ	Ziv	Tues. 9:30-10:00	15.9	34.1	46.6	Waterfront	WPTV	15.2

TALENT ASSOCIATES

There is no substitute for quality...

In one month—October, 1957—Talent Associates, Ltd. premiered three LIVE television programs:

October 28, CBS-TV
DuPont Show of the Month

"THE PRINCE AND THE PAUPER"

"A magnificent work...a major accomplishment of this or any other video season!" —JACK GOULD, *N. Y. Times*

"A triumph... pure unalloyed delight... Superb!" —JOHN CROSBY, *N. Y. Herald-Tribune*

"A sure 'Emmy' bet. A magnificent performance for television!" —ARTHUR FETRIDGE, *Boston Herald*

"A sumptuous production... Exciting story, top-flight performances!" —*TIME Magazine*

"A princely production. A derring-do classic!" —HARRY HARRIS, *Philadelphia Inquirer*

October 13, NBC-TV
Rexall

"PINOCCHIO"

"A triumph. A masterpiece. Rates with 'Peter Pan'!" —GEORGE CONDON, *Cleveland Plain Dealer*

"An enchanting fairy tale. A beautiful show. Taste and wit pervaded this fine musical." —HARRIET VAN HORNE, *N. Y. World-Tel. & Sun*

"The program should become a classic and be repeated annually!" —BOB HULL, *Los Angeles Herald-Express*

"Gay and imaginative and charming. Wonderfully planned... wonderfully funny!" —JOHN CROSBY, *N. Y. Herald-Tribune*

"If any video show would bear repeating, year after year, this is the one!" —*Daily Variety*

October 2, CBS-TV
Armstrong Circle Theatre

"THE DEAD SEA SCROLLS"

"Exciting drama... It's good to see a TV show that deals with man seeking God, rather than man fleeing the law." —HARRIET VAN HORNE, *N. Y. World-Tel. & Sun*

"Fascinating. More drama and suspense than regular programming can dream up in a week of Westerns!" —ELIZABETH DRISCOLL, *Boston Globe*

"Fine drama... a fascinating story!" —R. F. SHEPARD, *N. Y. Times*

"Fascinating... a thriller!" —*Variety*

"Top drama. Suspenseful and absorbing throughout!" —CHARLTON WALLACE, *Cincinnati Times-Star*

ALL THREE were **LIVE** from New York.

ALL THREE were acclaimed.

ALL THREE brought great distinction to their sponsors, their advertising agency, their networks, and the medium of television.

TALENT ASSOCIATES, LTD.

MICHAEL ABBOTT • JACQUELINE BABBIN • PAUL BOGART • ARTHUR CANTOR • RUTH CONFORTE • WILLIAM CORRIGAN
ROBERT COSTELLO • MARDETTE EDWARDS • MARILYN EVANS • BORIS FRANK • YASHA FRANK • AUDREY GELLEN
MAUREEN HESSELROTH • BARBARA ISAAC • SAM LEVE • ALFRED LEVY • MARY McGOVERN • EMALINE MECHANIC
HERBERT MOSS • RONALD PETERS • DANIEL PETRIE • ALBERT SELDEN • DAVID SUSSKIND • MURRAY SUSSKIND
ROSE TOBIAS • RENEE VALENTE • ROBERT WADE • CAROL WELLINGTON • BUDD WILDS • ANITA ZANG

Our heartfelt thanks for the $440,124 pledged

On behalf of the tens of thousands of Cerebral Palsied Children and Adults of the greater New York area, we extend our heartfelt thanks and appreciation to Dennis James and the many other performers who helped make the 19-hour Seventh Annual "Celebrity Parade for Cerebral Palsy," Saturday, October 19th-Sunday, October 20th, WOR-TV (Channel 9), the success that it was.

Greater New York Telethon Committee
United Cerebral Palsy

PATTI PAGE

PAT BOONE

JANE PICKENS

DENNIS JAMES

POLLY BERGEN

PERRY COMO

PRODUCTION COMMITTEE

IVAN REINER, *Producer*

DIRECTORS:

Richard Blue
Robert Eberle
Ralph Giffen
Steve Harris
Nick Polawichak
Gene Renza

TONY CABOT, Musical Director
KEN MAPES, Scenic Designer
GEORGE RILEY, Technical Supervisor
STEVE SCHULTZ, Orchestra Manager
FRANK ENNIS, Technical Director
WILLIAM DA COSTA, Technical Director
RICHARD QUODOMINE, Technical Director
GERALD MILLER, Graphic Arts
FRED SCHUMANN, Coordinator for ABC

Don Adams
Joey Adams
Robert Alda
Joan Alexander
ABC Ritz Theatre
American Broadcasting Co.
A.F.M., Local 802
Ampar Records
Mike Ansara
Toni Arden
Patty Austin
Bill Bailey
Wendy Barrie
Jack Barry
Sandy Becker
Carol Bennett
Phil Bennett
Tony Bennett
Martin Block
Carl Bosler
Connee Boswell
Bill Britten
Barbara Britton
Art Buchwald
Stan Burns
Tony Cabot Orch
Marge Cameron
Joan Campbell
Johnny Carsons
Carvel Ice Cream Stores
Ray Charles Chorus
Charmonaires
Chase-Manhattan Bank
Columbia Broadcasting System
Candy Jones Conover
Conover Models
Cookie and Bari Del Ray
Allan Copeland
Jill Corey
Jimmy Dodd
Vic Damone
Dumont Television Network
Doris Faye
Billy Fields
Fire Dept., N.Y.C.
Ed Fitzgerald
Sonny Fox and Joan and Jimmy
John Francavilla
Nathaniel Frey
Ralph Funt and Orchestra
Betty Furness
Frank Gallup
Rita Gam
Hy Gardner
Bobby Gibson
Virginia Gibson
Arturo Greco
Mery Griffen
Roy Hamilton
Sir Cedric Hardwicke
Harvey Boys
Lillian Hayes
Ed Herlihy
Harry Herskfield
Darla Hood
International Alliance Theatrical Stage Employees
International Business Machines Corp.
Dick Jackson
Hal Jackson
T. C. Jones
Sammy Kaye and Orch
Al Kelly
Nick Kenny
King Brothers
Claude Kirchner
Walter Klavun
Devra Korwin
Rev. Virginia Kreyer
Ginetta La Bianca
Karen Lee
S. D. Leidesdorf & Co.

TALENT COMMITTEE

HERB ROSENTHAL, *Chairman*

Lenny Ditson
Moe Gale
Lenny Green
Marty Kummer
Lou Leslie
Harry Levine
Tom Martin
Marty Mills
Harry Romm
Aaron Steiner

Joe Sully

Bernie Leighton Trio
Gene Leone
Tommy Leonetti
Hal Le Roy
Robert Q. Lewis
Gene London
Johnny Lupton
Eloise McElhone
Biff McGuire
Maggi McNellis
Ted Mack
Richard Maltby
Ann Marr
Al Markim
Jerry Marshall
Veronica Martel
Lee Ann Meriwether
Jackie Miles
Tony Montenero
Buddy Morrow and Orch
Edward R. Murrow
Mutual Broadcasting Co.
N.A.B.E.T.
National Broadcasting Co.
Jimmy Nelson
Johnny Olsen
Barney Paulson
Brad Phillips
Police Dept., N.Y.C.
Tony Randall
RCA Victor Records
Renault, Inc.
Los Rivieros
Tina Robbins
Barney Ross
Dorothy Sarnoff
Lonnie Satin—Carmen Jones
Terry Saunders
George Scheck
Dr. Samuel Segal
Herb Sheldon
The Sheldonettes
Susan Silo
George Skinner
Joe Spagnola
Star Time Kids
Ted Steele
Melvin C. Stewart
Harvey Stone
Ralph Story
Stuart and Oscar
Ronald Sweetz
Alan Swift
TelePrompTer Corp.
Theatre Authority
Charles Van Doren
Monique Van Vooren
Versatones
Mayor Robert F. Wagner
Mike Wallace
Western Union
Lou Wills, Jr.
Derby Wilson
Earl Wilson
Julie Wilson
Paul Winchell
Pat Windsor
John Wingate
Mary Winters

. . . And, a special thank you to the American Broadcasting Company for making the facilities at the ABC Ritz Theatre available, and to Gordon Gray, WOR-TV, for making this Telethon possible.

WE HOPE WE HAVE THANKED EVERYBODY. IF ANY NAMES WERE OMITTED, PLEASE FORGIVE US.

UNITED CEREBRAL PALSY 70 Fifth Avenue, New York 11, N. Y.

BBC-TV SCRAMS COMM'L ARENA

'Watch' % of Brit.'s 27-Mil Viewers

London, Nov. 5.

There are 27,000,000 tv viewers in Britain. The adult percentage of them watch programs for an average of 15 hours every week, and people who own tv receivers see, on the average, two out of every five evening shows. These statistics were revealed by BBC-TV during an airing entitled "Facts and Figures."

It was also revealed that:

60% of the highest income group own a tv set, against 50% in the lower income groups.

40% of set-owners who earn between $13 and $22 a week watch tv during the peak evening hours. 34% of owners earning $56 and above each week will be viewing at any one time.

34% of set-owners with a university education normally view during the evening against 39% with a secondary education and 41% of those who left school at 14 or 15 years of age.

The leading regular BBC-TV programs are normally seen by 6,000,000 and 9,000,000 viewers. Big events rave been seen by 12,000,000 or as many as 20,000,000.

In 1947 one out of every 500 adults was a viewer. Today, with 18 transmitters, 97% of the population of Great Britain can receive BBC-TV.

The average hour of tv costs just over $9,000. This is how the total is made up: $4,300 for artists, orchestras,, royalties and general program expenses; $3,500 for engineering costs; $1,330 for overhead.

The two pastimes tv does not seem to have affected are gardening and courting.

UN's New Radio Series a Giant Spread Of Int'l Talent; Set For '58 Preem

That the radio-is-here-to-stay stance is still firmly entrenched at the United Nations was indicated this week when it became known that a 13-week audio series, on which work was begun last January, will be ready for preeming on the air early in 1958—after a full year's work.

Running the style gamut from satire, fantasy and drama to straight comedy and musicals, the show will illustrate the work of the United Nations Educational, Scientific and Cultural Organization. A joint production of United Nations Radio and UNESCO, the series will handle subject matter on the basso profundo side—but will be couched in terms of easy listening via star names, special music and effects, and other gimmickry designed to capture ratings. Info to be thus dispensed through a combination of artistry and craftsmanship will be concerned with such deep stuff as nuclear physics, international scientific collaboration, human rights, etc.

Gerald Kean, for 10 years one of the UN radio production toppers, spent five months with his wife, actress Julienne Marie, gathering the material and taping much of the show in Paris, where they worked out of UNESCO's world h.q., as well as in London, Geneva and other European centers. Kean had special music for the show by French film-composer Marcel Stern; a 28-man orchestra under the baton of George Tzipine recorded the music; and, as an extra fillip, the Parisian Les Blue Stars, jazz ensemble, did some special numbers for the program.

In Paris, as well as in London and U.S., Kean taped leading parts by a roster of stars including In-

(Continued on page 46)

'Kilt TV' Impact In Upward Tilt

Edinburgh, Nov. 5.

The impact of tv will more than triple in Scotland over the next three years. That is the considered opinion of Roy Thomson, chairman of Scottish Television Ltd., in a talk here to radio dealers.

He believes that, eventually, tv will have an even greater impact in Scotland than in America. This is because of the higher standard of living in the U.S.A., where, he says, there are more of the "amenities of life" to compete for the viewers' time.

In the U.S.A., said Thomson, television has become one of the most powerful social forces during the last 10 years.

"It has changed just about ev-

(Continued on page 54)

Lanza's Liz 'Exclusive'

London, Nov. 5.

Mario Lanza has bowed out of his "Sunday Night At The Palladium" show for Associated TeleVision on Sunday (10) because he wants to make his British debut before the Queen at the Royal Variety Show on Nov. 18.

Lanza's spot will be taken by George Sanders in the tv program. Lanza will appear in a "Palladium" show on Nov. 24.

Bermuda TV To Bow Next Jan.; US Nets Repped

Hamilton, Bermuda, Nov. 5.

Bermuda's first commercial tv station, ZBM-TV, plans to go on the air early next January, operating on a daily schedule from 6 to 11 p. m.

The station has signed affiliation contracts with American networks, CBS, NBC, and ABC, as well as Rediffusion Ltd. and BBC of London. Filmed programming also will be received from the Canadian Broadcasting Corp. It's anticipated that 70% of ZBM-TV programs will emanate from these outlets, with the balance made up of both live and filmed shows.

ZBM-TV, to be located on an additional third story which is being constructed on the present building occupied by Radio Bermuda in Hamilton, will use a 1,000-watt transmitter. Engineers say that this will be more than ample power to cover the entire 22-mile-long mid-Atlantic British colony. There are now more than 5,000 tv sets in this vacationland of 41,000 population.

House of Parliament's Built-In-TV Installation

London, Nov. 5.

BBC-TV has installed an automatic television studio, claimed to be the first of its kind, in the House of Parliament so that reports of government news can be telecast within minutes of being announced.

A reporter will be able to be on the air within five minutes of leaving the press gallery by walking into the studio and telephoning a control gallery at Alexandra Palace—nine miles away. The camera will be switched on from headquarters by remote control and the speaker cued in for transmission.

NEW INDIE SETUP 'TOO FAR IN VAN'

London, Nov. 5.

The state television web has thrown in the towel in the fight with commercial tv in the battle for ratings.

BBC-TV will no longer compete with its unsubsidized counterpart other than in "the most superficial sense," revealed Gerald Beadle, director of BBC-TV, at a Radio Industries Club luncheon.

The announcement came as a surprise following news of plans which it was hoped would streamline BBC-TV into a strong competitor to commercial tv. It also came at a time when the national network was celebrating its 21st anniversary. But it also came shortly after the publication of statistics which showed that 72 persons out of every 100 preferred to stay tuned into the Independent Television channel.

Beadle intimated that there was no stopping the spread of commercial tv. In view of this, the state web would no longer try to offer an alternative entertainment program, but would hencefort offer programs "nearer to the forefront of taste and intellectual interest.

Speaking of the success of independent outlets have achieved over the short space of two years, Beadle said it would have to stick to a steady, predictable audience or fail, but, he added "being good business men they will stick to it. I would expect them increasingly to go for well tried formulas—things which either BBC or they or the Americans have devised and built up as popular favorites with big followings."

The tv topper theorized: "I think it will be very difficult for them to be other than slightly oldfashioned. But it would be a mistake to expect it to be a reflection of the advancing taste and aspiration or of the perplexities of an educated democracy in the making."

To BBC-TV the average audience was of no real importance. The corporation did not have to sell its average audience to anyone and was free to concentrate on audiences for individual programs. "We must see to it that at least one of our national channels is modern, up to date and devoted to satisfying the requirements of an educated democracy in the making. That is the course which the BBC television service will follow. Any additional revenues which may come to us during the next few years will be devoted mainly to that end," he said.

Brit. Bonnie in Scotland

Glasgow, Nov. 5.

To counter claims by indie tv that they are getting the higher audiences, the British Broadcastng Corp. has issued a statement saying that the 10 largest Scot audiences for any transmissions in the week of Oct. 6-12 were estimated by BBC Audience Research to be "all for BBC programs."

BBC listed the shows, including three sports casts, two plays, the current affairs feature "Panorama," and a 10 o'clock news bulletin. According to the BBC, "the largest audience for any program transmitted on STV Ltd. (Scot Television Ltd.) frequencies during the same week was estimated by BBC Audience Research to have been 300,000, for each of 'Cross-Cross Quiz' and 'Double Your Money.'"

STV is still in growing process, with viewers increasing daily as more sets are converted to the new Channel 10. On basis of their limited (meantime) population area, they are likely to challenge the BBC claims.

Pittsburgh—Harold Goldstein, former p.a. at WCAE and WWSW who has been doing advertising agency work for the last couple of years, is returning to Radio Row as publicity director for KQV. He replaces Owen Simon, moving to KDKA in a similar job succeeding Jack Williams.

Wanna Improve Your Frequency? Shed Your Boxtops, Warns Canada

Vancouver, Nov. 5.

After wagging a reproving finger for years at private radio's big booty boxtop shows, the Canadian Broadcasting Corp. recently resorted to threats, issued a press release in blunt terms advising station operators that future applications for frequency changes and wattage hikes would be considered on the basis of program quality and that jackpot merchandising was not quality programming.

Greatest offender here, New Westminster's CKNW, was caught in the whirl of its five-and-a-half-year-old "Fiesta" daily jackpot show with a weekly mail averaging 80,000 letters and a slew of happy sponsors counting the daily boxtop high returns. The other stations had already tapered off. "Fiesta" emcee Wally Garrett shrugged, continued to pose the questions, give the clues, and await correct answers to win jackpots totalling tens of thousands in cash. One recent entry won $61,000 with the abstruse quiz answer "A T33 Canadian Jet Trailer."

Five kilowatter CKNW was willing to let well enough alone until the second of the coast's Big Two, CKWX, got a new frequency and a power hike to 50,000 watts, which occurred this summer. CKNW began scanning the AM band looking for a lower frequency from their present 1320 kc. and the resultant gift of greater coverage, began eyeing the unoccupied 730 kc. and hoping for a power increase of their own. This brought the CBC warning back into focus and the station's management reluctantly announced that "Fiesta," after giving away over

(Continued on page 46)

Delay Wales TV Bow

London, Nov. 5.

Opening of the new commercial tv outlet to serve Wales and the West of England, TWW Ltd., scheduled for Dec. 17, has been postponed because of technical difficulties. An alternative opening date has not yet been set by the Independent Television Authority, but the programmers estimate that it will be somewhere around late January or February.

The technical fault is due to defects in the aerial system—a new type which it was believed would give better reception. It will now be scrapped and replaced by the conventional type. The outlet will serve an estimated 3,250,000 viewers.

Hot Potato Topics (Divorce, et al.) On Quebec Radio

Ottawa, Nov. 5.

Canadian Broadcasting Corp. seems trying to hit the controversy jackpot. Its new quarter-hour weekly radio program "Contact" over CBM, Montreal, teed off (31) with a kickaround of "Censorship in Quebec" and continues Thursday (7) with "Divorce in Quebec." Other topics include prostitution, homosexuality, scandal publications, food pollution, the monarchy, the Quebec "index" and federal grants to Quebec universities.

Quebec provinicial film censorship is the toughest in Canada, with Social Credit-ruled Alberta a close second. Since the Roman Catholic church forbids divorce, all Quebec's numerous suits must be handled by parliament—often referred to as a "divorce mill." (Parliament also handles all divorce suits for Newfoundland, the newest province.)

Though newsstands are blatant with scandal tabs that pull practically no punches, "salacious" books and cheesecake mags are banned by the hundred. Premier Maurice Duplessis, solidly entrenched for years, has long refused federal aid to Quebec universities, some of which take dim view of his attitude.

The "monarchy" stanza perhaps ties in with French-Canadian efforts to have Montreal's new Queen Elizabeth Hotel (managed by the Hilton chain but owned by Canadian National Railways) renamed the Maisonneuve, after a French-Canadian hero. That name was etched into some of its stonework one night recently by some Maisonneuve proponents.

"Contact" is produced by Ken Withers, hitherto chiefly a tv lighting man, who also did the lighting for "My Fur Lady," still-touring professionalized McGill U. revusical. Raoul Engle prepares it.

BRIT.'S ROWSON IN U. S. FOR VAUD-A-VID GABS

London, Nov. 5.

Yet another British commercial tv program company is seeking to enter the bigtime televaude stakes. Today (Tues.), R.T. Rowson program coordinator for ABC-TV, the commercial outlet serving the Midlands and North at weekends, planes to New York where he hopes to set up deals for top American talent for future programs.

Rowson will be in the States for about three weeks. During his stay he'll give several tv programs the o.o. and search around for program material. He's also set for confabs with several tv toppers.

British Com'l TV Vaudeo Rivalry

London, Nov. 5.

There appears to be growing rivalry between commercial tv programmers in Britain over light entertainment. Until a short while back, Associated TeleVision, who operate the weekday station covering the Midlands, and supply the weekend programs in the London area, were the main source of televaude shows. There was virtually no competition from the other programmers to match the three big weekly vaude programs networked by ATV, which often star American headliners.

Now, both Granada-TV and ABC-TV have come up with their own offerings in the vaude vein. Granada's new "Chelsea at Nine" show, aired weekly on Tuesday, is networked between London and Manchester but not to the Midlands outlet covered by ATV. "Chelsea at Nine" is an offbeat and slightly highbrow program, which has featured artists such as Yehudi Menuhin, Charles Laughton and top ballet stars, as well as many other performers who would not normally be placed in a vaude bill. On Tuesday evenings, while "Chelsea" is on the air, ATV put out "Gunlaw" and its own variety program, "The Big Show."

ABC-TV, weekend programmers for the Midlands and the North, has done a similar switch on ATV. On alternate Saturdays, it drops "Val Parnell's Saturday Spectacular," to make way for its own 30-minute light entertainment show, "Top of the Bill," followed by 30 minutes of wrestling.

With Val Parnell and Lew Grade among its chief executives, ATV has long had the key to star names for its "Sunday Night at the Palladium," "Star Time" and "Saturday Spectacular" shows which have been the hallmark of ATV's programs. Granada-TV has now come upon the scene and stepped into the light entertainment "territory," with some support from MCA in the search for talent.

OVER 400 SONGS RECORDED
Congrat
FRA
on your 10th
on Re

OVER 60,000,000 RECORDS SOLD
ulations
NK
Anniversary
ords

GENERAL ARTISTS CORPORATION
NEW YORK · CHICAGO · BEVERLY HILLS · CINCINNATI · DALLAS · LONDON
9650 SANTA MONICA BLVD. · BEVERLY HILLS, CALIFORNIA · CRESTVIEW 1-8101

November 6, 1957

Mr. Frankie Laine
Beverly Hills,
California

Dear Frank:

We're proud to have been a part

of the past ten years.

Congratulations!

GENERAL ARTISTS CORPORATION

11 in 10 years ...6 gold records!

Moonlight Gambler
Tell Me a Story
High Noon
I Believe
Jealousy
Jezebel

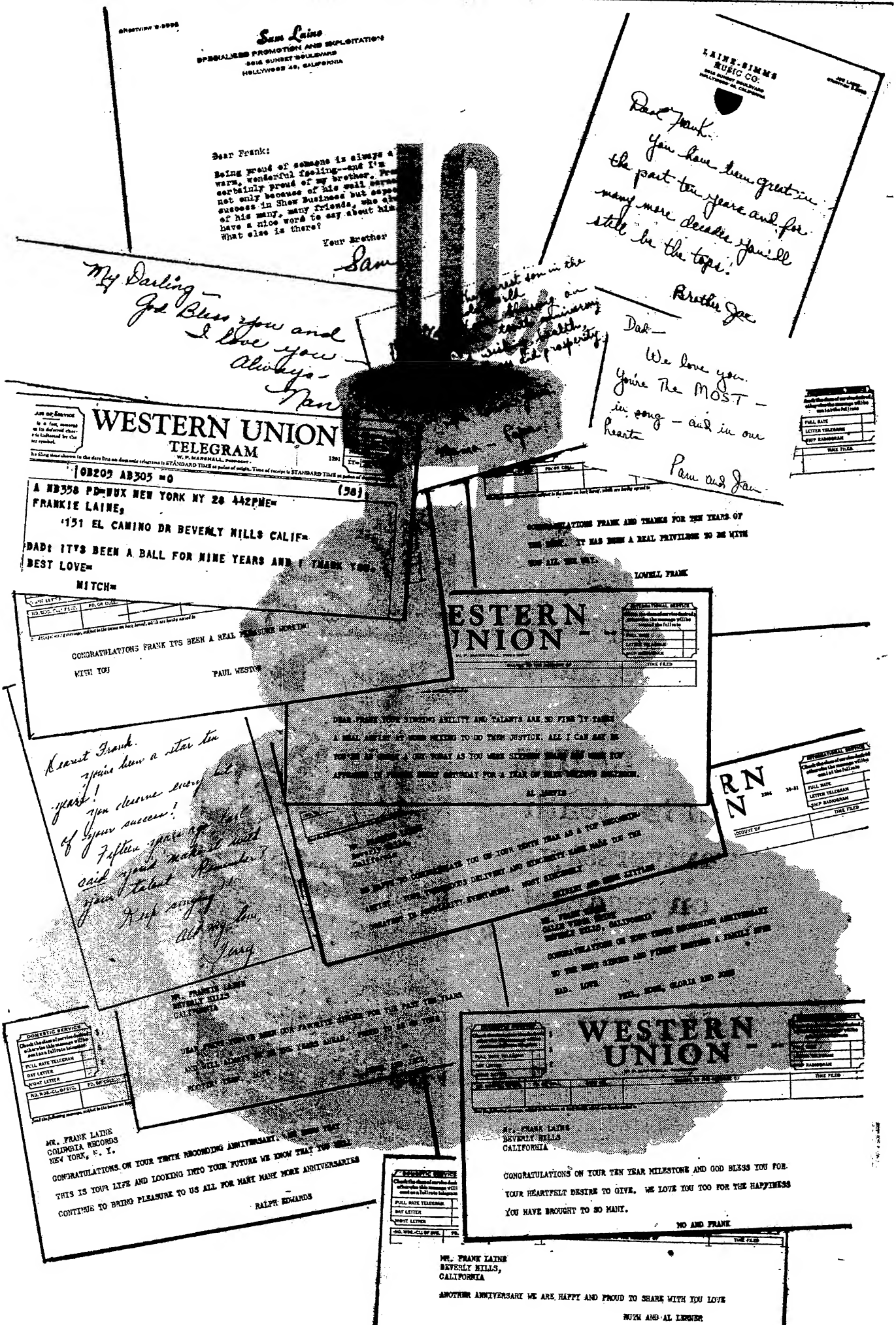
...5 smash albums!

[illegible] and the [illegible] Leads
[illegible] Spectacular
Command Performance
A Musical Portrait of New Orleans

COLUMBIA wishes health, happiness, and even more hits to **FRANKIE LAINE** on his tenth anniversary on records!

FRANKIE LAINE A SURE-FIRE WINNER ON COLUMBIA RECORDS

A DIVISION OF CBS ® "COLUMBIA" ℗ MARCAS REG. "CBS" T. M.


Sam Laine
SPECIALIZED PROMOTION AND EXPLOITATION
HOLLYWOOD 46, CALIFORNIA
Dear Frank:
Your Brother
Sam
LAINE-SIMMS MUSIC CO.
Dear Frank.
You have been great in the past ten years and for many more decades you'll still be the tops!
Brother Joe
My Darling —
God Bless you and I love you Always —
Nan
Dad —
We love you. You're The MOST — in song — and in our hearts
Pam and Jan
WESTERN UNION
TELEGRAM
OB205 AB305 =0
A NB358 PD=WUX NEW YORK NY 28 442PME=
FRANKIE LAINE,
151 EL CAMINO DR BEVERLY HILLS CALIF=
DAD: IT'S BEEN A BALL FOR NINE YEARS AND I THANK YOU.
BEST LOVE=
MITCH=
CONGRATULATIONS FRANK ITS BEEN A REAL PLEASURE WORKING
WITH YOU
PAUL WESTON
CONGRATULATIONS FRANK AND THANKS FOR TEN YEARS OF
IT HAS BEEN A REAL PRIVILEGE TO BE WITH
YOU ALL THE WAY.
LOWELL FRANK
WESTERN UNION
DEAR FRANK YOUR STRONG ABILITY AND TALENTS ARE SO FINE IT TAKES
A REAL ARTIST AT WORD MIXING TO DO THEM JUSTICE. ALL I CAN SAY IS
AL JARVIS
Dearest Frank.
You've been a star ten years!
You deserve every bit of your success!
Fifteen years ago Carl said you'd make it with your talent. Remember?
Keep singing!
All my love,
Jerry
MR. FRANKIE LAINE
BEVERLY HILLS
CALIFORNIA
MR. FRANK LAINE
COLUMBIA RECORDS
NEW YORK, N. Y.
CONGRATULATIONS ON YOUR TENTH RECORDING ANNIVERSARY.
THIS IS YOUR LIFE AND LOOKING INTO YOUR FUTURE WE KNOW THAT YOU WILL
CONTINUE TO BRING PLEASURE TO US ALL FOR MANY MANY MORE ANNIVERSARIES
RALPH EDWARDS
WESTERN UNION
MR. FRANK LAINE
BEVERLY HILLS
CALIFORNIA
CONGRATULATIONS ON YOUR TEN YEAR MILESTONE AND GOD BLESS YOU FOR
YOUR HEARTFELT DESIRE TO GIVE. WE LOVE YOU TOO FOR THE HAPPINESS
YOU HAVE BROUGHT TO SO MANY.
MO AND FRANK
MR. FRANK LAINE
BEVERLY HILLS,
CALIFORNIA
ANOTHER ANNIVERSARY WE ARE HAPPY AND PROUD TO SHARE WITH YOU LOVE
RUTH AND AL LERNER

CONGRATULATIONS, FRANK

TEN YEARS ON RECORDS AND TEN TUNES FROM US

THE CRY OF THE WILD GOOSE*
American Music

THE GIRL IN THE WOOD
American Music

GAMBELLA
Montclare Music

THE ROCK OF GIBRALTAR*
Montclare Music

TELL ME A STORY*
Montclare Music

LET'S GO FISHIN'
Montclare Music

WHERE THE WINDS BLOW
Montclare Music

ROLLIN' DOWN THE LINE
Glenwood Music

MY LITTLE ONE
Glenwood Music

LOVE IS A GOLDEN RING
Montclare Music

Wally Brady — Terry Gilkyson

* Gold Records

'I Still Have You, Sonny Boy'

Continued from page 21

who jumped the gun on the other webs in cementing the Werblin liaison, apparently turned the trick and set the groundwork which was to produce the new Nielsen report for the two weeks ending Oct. 5.

There's no question that, in contrast to the last few years, NBC comes out looking a lot healthier on the basis of the new Nielsens (which, of course, have a much higher receptivity than Trendex where the agencies and the clients are concerned). For one thing, it establishes beyond question NBC's new-found Monday night strength in an area that's jampacked with MCA entries, giving the "Restless Gun"-"Wells Fargo" coupling a clean sweep over the Burns & Allen-Arthur Godfrey parlay on CBS, and establishing the rating superiority of the 10 to 11 p.m. "Suspicion" entry over "Studio One" for the polled period.

Again on Wednesday night the MCA-acquired "Wagon Train" restores NBC to Nielsen respectability in whittling down ABC's "Disneyland" and taking CBS' "Big Record" measure. In an erstwhile rating famine area for NBC, the mere fact that the "Wagon Train" slotting has succeeded in dividing up the share-of-audience into a three-way slugfest translates itself into a victory for the web.

More NBC Victories

Thursday night, too, translates into an NBC victory for the NBC-MCA combo, with Tennessee Ernie Ford-Rosemary Clooney-Jane Wyman back-to-back triumvirate scoring a resounding victory over CBS' "Playhouse 90" in the 9:30 to 11 two-week polling.

For all of MCA's stake in its $20,000,000 bundle of NBC properties which includes, among others, such items as the Tuesday night George Gobel-Eddie Fisher alternating hour series; the "Meet McGraw" series, "M Squad," Gisele MacKenzie, etc., Werblin continues to "play the field." He shows as much devotion to the care and feeding of ABC's "Ozzie & Harriet" and the supercharged back-to-back brace of "GE Theatre" and "Alfred Hitchcock Presents," MCA-Revue's contributions to CBS' Sunday night rating-happy status.

Elsewhere on the Nielsen front, it's practically a runaway for CBS' Saturday night at 10 "Gunsmoke," which dominates everything with its 41.1 rating and 62.0 share of audience. True, "Gunsmoke," which cops No. 1 position among regular weekly entries and will probably stay there, has a breeze by virtue of the weak Mike Wallace (ABC) and "What's It For" (NBC) competition, but that dazzling 62.0 average share-of-audience for the two weeks looms even more potent when it's realized that on one of the two rating weeks "Gunsmoke" was up against the Dean Martin hour. Best the latter could do was 27.4.

The Nielsens reaffirm ABC's Tuesday night rating superiority in the 7:30 to 9 brackets, with the "Sugarfoot"-"Cheyene" alternate series and "Wyatt Earp" running off with the laurels.

Shephard Managing WJAS

Pittsburgh, Nov. 5.

Howard A. (Hank) Shephard has been named by NBC to manage WJAS, radio station which web took over on Friday (1).

Outlet was launched nearly 30 years ago by Brennen family and has been operated by them since then. However, when Hugh Brennen bought a half-interest in WIIC, Ch. 11, from the Post-Gazette, he was forced by FCC to dispose of the broadcasting outlet, and NBC bought it a couple of months ago for $720,000.

UN Radio Series

Continued from page 39

grid Bergman, Judy Holliday, Eartha Kitt, Myrna Loy, Joe E. Brown, Cantinflas, Eddie Cantor, Melvyn Douglas, Charleton Heston, Bob Hope, Edward G. Robinson, H. V. Kaltenborn, Danny Kaye, Burt Lancaster, Fred MacMurray, Yehudi Menuhin and Laurence Olivier.

While Kean is finishing the work of putting the series into the cans by end-of-year, other radio toppers whose job is liaison work are negotiating for airing with networks and stations around this country, Canada, and other parts of the world.

Name of the program is "Easy as ABC." Whether that title makes it a natural for the ABC web, however, is still a moot point.

Hollywood—Milton H. Klein has been named local sales manager of Crowell-Collier station here, KFWB.

JWT's 'Depth' Merchandising

Continued from page 30

sell it; (2) effect product identification with the show or its star; (3) emphasize the tv blurb at the point of sale, and (4) serve as a constant reminder of the show (and, of course, the product). A sponsor, Farber says, has to get two things from a tv or radio buy—confidence from distributors and dealers that the product will sell and great numbers of consumers to receive the pitch. "It's not enough to buy a hunk of tv time and cross your fingers that someone will watch your show," he avers. "You've got to help that time along in order to get maximum results from your buy."

The tools of JWT's Broadcast Exploitation Service are the usual old devices, but they're used "quantitatively with an accent on imagination and timing." With Seven Up bottlers across the country splitting the tab, "Zorro" got virtually the full JWT treatment, which includes:

Straight national and local publicity of the show itself; merchandising by direct mail and by brochures and point of sales displays; star appearances; elaborate promotion kits for local stations, the contents of which were determined by a preliminary survey of the needs of 170 station publicists; advertisements for the show; premiums; promotional films and slides; and even the handling of fan mail. Program is geared to promote not just the show alone but the sponsor's interest in it as well.

JWT is sending out special field men to work with station publicists in markets where the ratings are disappointing and has cooked up a Seven Up newsletter for dealers and stations as an additional reminder. Agency also created a "Zorro Float" as companion to the "Seven Up Float" and sent out the recipe to newspapers and magazines with mats. According to JWT, the Disney organization, which produced "Zorro," admitted it had never had such help for any of its shows before.

Exploitation service has been used in a lesser way with several other JWT accounts. In the case of Weco's 15-minute radio buy on the multi-sponsored Arthur Godfrey show, shop concentrated its merchandising in point of sale displays that identified the product with the star. As it's impossible to merchandise "Kraft Theatre" every week, JWT does it six or seven times a year with particularly significant shows. With a play entitled "The Duel," which concerned Alexander Hamilton and Aaron Burr, the exploitation department went after public service tieins and got them abundantly.

Farber admits it's impossible to determine what the exploitation service does specifically, but he says the agency knows that in its totality it does a job.

ABC-TV early this season alerted its local promotion men to lay hot and heavy on "Maverick," and their efforts have made the show a bargain for Kaiser Aluminum, since the company has been getting involved in many of the tieins.

Undoubtedly the most elaborate job on the show has been done in Chicago by Ell Henry and his promotion staff, and in its second week the show bested all competition in the Windy City for its hour. On Sept. 29 "Maverick" averaged 16.3 in an overnight Trendex against 13.1 for "Bachelor Father" and first half of "Ed Sullivan Show" on CBS-TV and 15.4 for NBC-TV's "Sally" and first half of "Steve Allen Show."

Henry's promotion involved broad distribution of "Maverick" buttons, a variety of on-the-air promotions in weeks before the show preemed, teaser ads in newspapers, radio spots on indie station WAIT, film trailers for 'Maverick" in 34 Balaban & Katz theatres for a whole month, press coverage, a contest and an elaborate tiein with lunch counters of Stineway-Ford Hopkins' 26 drugs stores. He's also trying to bring in show's star, James Garner, for the International Livestock Show here later this season.

Henry's station, WBKB, picked up the tab for the whole splash, and it amounted only to slightly over $700. The radio spots, film trailers and Sun-Times newspaper advertisements were all reciprocal deals, and the principal cost was $300 for the production of the trailer. On the air plugs at WBKB, Henry says, would have cost Kaiser in five figures if it were paying for them.

A veteran of 14 years with the ABC net, Henry is certain this was his biggest concentrated promotion yet—except, perhaps, for the time he ran Don McNeill for President.

Wanna Improve?

Continued from page 39

$310,000 in cash during its five-year run, would cease to be a quiz come the end of the year. The station in the meantime had made formal application for the available frequency and a watt boost to 10,000 which manager Bill Hughes is confident they will get.

On the other hand, North Vancouver's CKLG, which has never featured quiz shows, already had an application in for this frequency and for an output hike to five kilowatts from its present 1,000 watts. John N. Hunt, manager of CKLG, says: "I'm sure we shall get the frequency because we applied for it as far back as April 30 this year. We have been waiting for the (CBC) board of governors to make their study of programming in this area."

While the desire for the 730 kc. spot has effectively applied the ultimatum that CBC has hesitated to issue in its role of competitor-parent to private radio here, it appears that whichever station gets it will have an indifferent boon. According to a high CBC official here, the 730 kc. frequency is used by CKAC, Montreal; KBOY, Medford, Ore.; KULE, Ephrata, Wash., and stations in Alaska, Kansas, Louisiana, Minnesota, Ohio, Utah and other states. The transmitter pattern would have to be directional to protect these stations and, said the official, "Although the power permitted might be 10,000 watts daytime it would probably have to be reduced to 1,000 watts at nightime."

Whatever the outcome, it looks like Canada's last west coast boxtop radio show has received a velvet-gloved knockout.

Louisville—Newscaster Edward Vincent Engles has joined the news department at WHAS-AM and TV, taking over place vacated by vet newsman Pete French, who goes to KYM, radio and tv, Cleveland. Engles was with WXIX, Milwaukee. Jean Phair, WHAS home economist is leaving the station.

Congratulations,

FRANKIE!

and thanks for

THREE GOLD RECORDS

THAT LUCKY OLD SUN

HIGH NOON

BY THE RIVER SAINTE MARIE

ROBBINS The Big 9 FEIST · MILLER

BEST WISHES

JULES PODELL

COPACABANA, NEW YORK

MANY, MANY,
MANY, MORE

EDWIN H. MORRIS and Co., Inc.

TO

FRANKIE LAINE

Congratulations and Best Wishes...

and Thank You for

MULE TRAIN

GANDY DANCER'S BALL

WALT DISNEY MUSIC CO.

HAPPY ANNIVERSARY, FRANK—
WE'RE HAPPY TO BE
A PART OF YOUR
TREMENDOUS TEN-YEAR
SUCCESS ON RECORDS

CRY OF THE WILD GOOSE

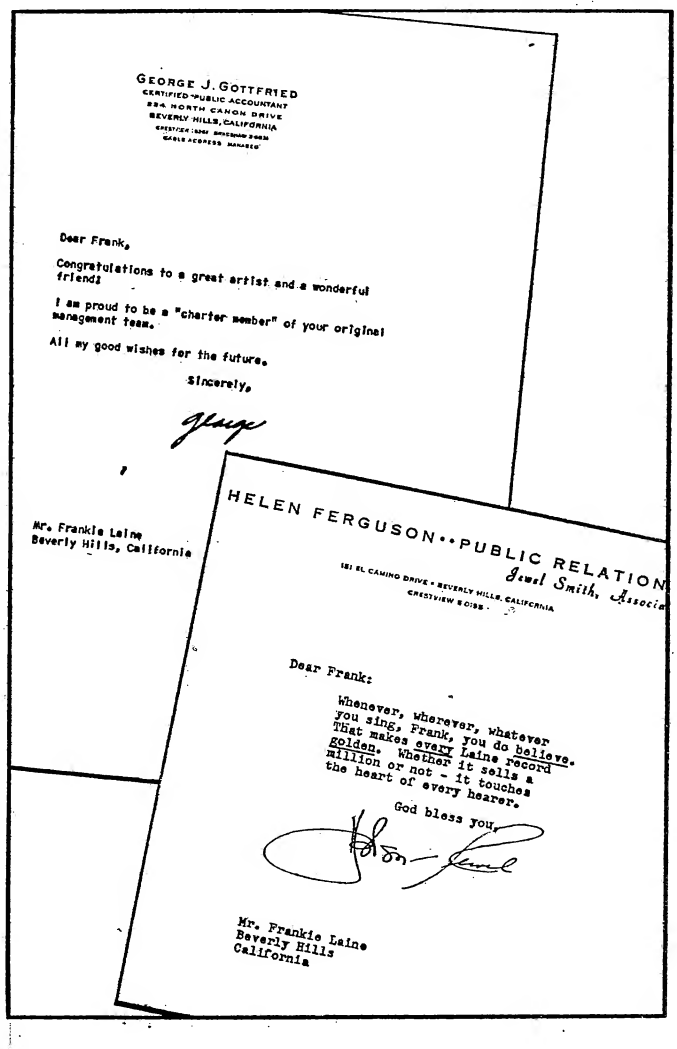
A Gold Record

GIRL IN THE WOODS

AMERICAN MUSIC

BMI

SYLVESTER GROSS, Pres.



GEORGE J. GOTTFRIED
CERTIFIED PUBLIC ACCOUNTANT
224 NORTH CANON DRIVE
BEVERLY HILLS, CALIFORNIA

Dear Frank,

Congratulations to a great artist and a wonderful friend!

I am proud to be a "charter member" of your original management team.

All my good wishes for the future.

Sincerely,

George

Mr. Frankie Laine
Beverly Hills, California

HELEN FERGUSON -- PUBLIC RELATIONS
Jewel Smith, Associate
181 EL CAMINO DRIVE • BEVERLY HILLS, CALIFORNIA
CRESTVIEW 6-0188

Dear Frank:

Whenever, wherever, whatever you sing, Frank, you do believe. That makes every Laine record golden. Whether it sells a million or not - it touches the heart of every hearer.

God bless you,

Helen

Mr. Frankie Laine
Beverly Hills
California

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

SEATTLE-TACOMA

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	SEPTEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. **NIGHT SONG**— Merle Oberon, Dana Andrews; 1947; RKO; C&C	Hollywood Film Thea. Sun. Sept. 8 6:30-8:00 p.m. KING	14.7	14.9	14.2	29.7	Circus Boy ..... KOMO Ed Sullivan ..... KTNT	14.7 23.7
2. **THE MORTAL STORM**— James Stewart, Margaret Sullivan, Robert Young; 1940; MGM; MGM-TV	Channel 5 Playhouse Thurs. Sept. 12 9:00-10:30 p.m. KING	13.4	13.8	13.1	28.0	Playhouse 90 ..... KTNT Best of Groucho ..... KOMO	18.9 13.8
3. **YOU WERE NEVER LOVELIER**— Rita Hayworth, Fred Astaire; 1942; Columbia; Screen Gems	All Star Movie Fri. Sept. 13 9:35-11:30 p.m. KTNT	13.3	15.3	10.9	37.7	Date With the Angels ..... KING Stage 5 ..... KING World Today; News Analysis ... KING Prizefighter and the Lady, Command Performance ..... KING	22.5 12.9 8.0 8.3
4. **A GUY NAMED JOE**— Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	Command Perform. Sat. Sept. 17 10:30-12:30 a.m. KING	12.5	16.7	4.0	46.1	Buffalo Bill, Premiere Performance ..... KTNT	10.2
5. **DEEP VALLEY**— Ida Lupino, Dane Clark; 1947; Warner Brothers; Associated Artists Productions	All Star Movie Mon. Sept. 9 9:35-11:25 p.m. KTNT	10.3	13.1	8.4	27.8	Wire Service ..... KING World Today; News Analysis ... KING Thousands Cheer, Command Performance ..... KING	27.1 10.2 7.3
6. **BUFFALO BILL**— Maureen O'Hara, Joel McCrea, Linda Darnell; 1944; 20th Century Fox; NTA Film Network	Premiere Performance Sat. Sept. 7 10:30-12:15 a.m. KTNT	10.2	11.3	8.4	33.6	A Guy Named Joe, Command Performance ..... KING	12.5
7. **THE LADY VANISHES**— Margaret Lockwood, Michael Redgrave; 1938; J. Arthur Rank; ABC Network	Famous Film Festival Sat. Sept. 7 6:30-8:00 p.m. KING	9.8	12.4	6.2	21.1	People Are Funny ..... KOMO Oh! Susanna ..... KTNT SRO Playhouse ..... KTNT	24.2 21.1 18.5
8. **THE CORN IS GREEN**— Bette Davis, John Dall, Joan Loring; 1945; Warner Brothers; Associated Artists Productions	All Star Movie Wed. Sept. 11 9:35-11:45 p.m. KTNT	9.3	11.3	5.5	31.8	Ozzie & Harriet ..... KING Moment of Decision ..... KING World Today; News Analysis ... KTNT Tonight ..... KOMO	25.5 15.6 10.5 6.4
9. **THE MAN WHO WOULDN'T DIE**— Lloyd Nolan, Marjorie Weaver; 1942; 20th Century Fox; NTA	Curtaintime Tues. Sept. 10 9:30-10:30 p.m. KOMO	8.8	9.1	8.7	22.7	Telephone Time ..... KING What's the Story ..... KING	25.8 9.1
10. **PRIZEFIGHTER AND THE LADY**— Myrna Loy, Walter Huston, Jack Dempsey; 1933; MGM; MGM-TV	Command Perform. Fri. Sept. 13 10:45-12:30 a.m. KING	8.7	9.5	8.0	50.0	You Were Never Lovelier, All Star Movie ..... KTNT	11.3

SALT LAKE CITY-OGDEN-PROVO

1. **WYOMING**— Wallace Beery, Ann Rutherford; 1940; MGM; MGM-TV	Triple Crown Theatre Tues. Sept. 24 9:00-10:30 p.m. KTVT	30.1	31.4	28.2	63.8	Phil Silvers ..... KSL A Bell for Adano, Channel 2 Presents ..... KUTV	17.9 8.5
2. **HOMECOMING**— Lana Turner, Clark Gable, Anne Baxter; 1948; MGM; MGM-TV	First Night Theatre Thurs. Sept. 26 8:30-10:30 p.m. KTVT	27.9	30.2	24.6	50.6	Johnny Apollo, Channel 2 Presents ..... KUTV Eve Arden ..... KSL	12.4 8.3
3. **TORTILLA FLAT**— Spencer Tracy, Hedy Lamarr, John Garfield; 1942; MGM; MGM-TV	Triple Crown Theatre Wed. Sept. 25 9:00-10:30 p.m. KTVT	25.2	26.6	23.4	48.8	Bad Men of Missouri, Electric Theatre ..... KUTV	16.1
4. **MEN OF BOYS TOWN**— Spencer Tracy, Mickey Rooney; 1941; MGM; MGM-TV	MGM Theatre Mon. Sept. 30 8:30-10:00 p.m. KTVT	23.7	24.6	22.6	42.3	The Wyoming Kid, Channel 2 Presents ..... KUTV	18.4
5. **DEAD RECKONING**— Humphrey Bogart, Lizabeth Scott; 1947; Columbia; Screen Gems	Sunday Night Theatre Sun. Sept. 29 9:30-11:30 p.m. KSL	20.6	23.4	17.3	65.4	Weekend News ..... KTVT Moment of Decision ..... KUTV Billy the Kid Masterpiece Theatre ..... KTVT	11.7 5.2 4.0
6. **THE WYOMING KID**— (Titled Changed from Cheyenne for TV) Dennis Morgan, Jane Wyman; 1947; Warner Bros.; Associated Artists Prods.	Channel 2 Presents Mon. Sept. 30 8:35-10:00 p.m. KUTV	18.4	19.0	17.7	32.8	Men of Boys Town, MGM Theatre ..... KTVT	23.7
7. **BAD MEN OF MISSOURI**— Dennis Morgan, Jane Wyman, Arthur Kennedy; 1941; Warner Brothers; Associated Artists Productions	Electric Theatre Wed. Sept. 25 9:00-10:30 p.m. KUTV	16.1	16.5	14.5	31.2	Tortilla Flat, Triple Crown Theatre ..... KTVT	25.2
8. **MASK OF DIMITROS**— Zachary Scott, Faye Emerson, Sydney Greenstreet; 1944; Warner Brothers; Associated Artists Productions	Neighborhood Thea. Fri. Sept. 27 9:00-10:30 p.m. KUTV	14.8	15.7	12.5	30.5	Sheriff of Cochise ..... KSL Dragnet ..... KTVT Secret Journal ..... KTVT	25.4 22.6 17.1
9. **ZIEGFELD FOLLIES OF 1946**— Fred Astaire, Lucille Ball, Judy Garland, Gene Kelly, Esther Williams and All-Star Cast; 1946; MGM; MGM-TV	Triple Crown Theatre Sat. Sept. 28 10:00-12:15 a.m. KTVT	12.6	19.4	3.2	47.3	Schlitz Playhouse ..... KSL Kentucky, Premiere Performance ..... KSL	11.5 10.1
10. **JOHNNY APOLLO**— Tyrone Power, Dorothy Lamour; 1940; 20th Century Fox; NTA	Channel 2 Presents Thurs. Sept. 26 8:30-10:00 p.m. KUTV	12.4	14.1	11.3	22.5	Homecoming, First Night Theatre ..... KTVT	27.9

WE CANNOT PERMIT THIS ISSUE TO BE DETERMINED BY SABOTAGE AND OBSTRUCTION...

IN THE UNITED STATES, NO ISSUE SHOULD BE DETERMINED BY THESE MEANS...

WE do not mean to wave the American flag . . . or to wrap ourselves in it . BUT, to those who are indignant, disgusted or merely curious about last weekend's foul-up of various NBC television programs, we submit these sobering facts for consideration:

1. The collective labor agreement between NBC and the Radio and Television Directors Guild, AFL-CIO, expressly permits the director to talk directly to cameramen and other members of the technical crew during pre-dress rehearsals and on the broadcasts of unrehearsed programs. In all other circumstances, the director's instructions must be relayed via the head of the technical crew.

2. The direct-communication clause was obtained in hard-fought bargaining. It is important to the director, who bears full responsibility for the artistic quality of the program in a highly competitive industry. The clause, if enforced, would bring NBC's operation into conformity with working procedures in effect at CBS and ABC since the infancy of television.

3. The agreement between NBC and National Association of Broadcast Employees and Technicians (NABET) fully recognizes the director's right of direct communication in the instances noted above. *The two collective agreements are in full accord; there is no discrepancy or inconsistency between them.*

THERE IS NO "JURISDICTIONAL DISPUTE" OF ANY KIND.

4. Nevertheless, when NBC and the Guild put the contract provision into effect on November 1, 1957, the network's programs were sabotaged. Cameras panned at the ceiling or meditatively contemplated the floor. "Mike" booms became immobile. Superbly trained technicians, masters of their intricate crafts, became amateurs sporting with deadly toys. Programs which represented many thousands of dollars struggled through rehearsals and came before the public as travesties of the television art. Recognizing their inability legally to oppose the contracts, technicians instead resorted to the destruction of NBC's product.

5. Throughout this dreadful performance, while NBC's broadcasts and rehearsals were being systematically reduced to a state of chaos, the members of this Guild—directors, associate directors and stage managers—exerted every possible effort to put on the air programs of acceptable professional standards. Our members struggled against sabotage of the network's product with every means and skill at their command. The management of NBC, apparently transfixed by fear of the damage NABET could do, gave the directors little or no support. Yet in a number of instances the unremitting efforts of our members put good programs on the air despite the crippling opposition encountered.

6. We refuse to recognize that deliberate sabotage and destruction of the product is a permissible tactic in the pattern of American labor relations. An unresolved grievance on the assembly line cannot lead to putting the left front wheel on loosely. What manner of men can lose all pride in their craft and deliberately "blow the show"? And what type of union leadership can cause or permit them to do so, enforcing their non-cooperation by threats of fines or other discipline?

7. Whatever one's views about union tactics may be, one thing is clear to the members of this Guild: SABOTAGE AND OBSTRUCTION CANNOT BE PERMITTED TO RESOLVE THIS ISSUE.

8. At 5:10 P.M. on Nov. 2, 1957, the Guild agreed with NBC to postpone to Nov. 8, 1957, the working procedures permitted by the collective agreements. This was neither a surrender nor a retreat. NBC requested further time in which to negotiate with NABET. On the chance that NBC may be able to persuade the leadership of that organization to act like trade unionists, and not like the leaders of a gang of saboteurs, the Guild agreed to a postponement so that the many thousands of dollars tied up in NBC's weekend programs might not be irretrievably lost.

9. At 12:01 A.M. on Nov. 8, 1957, the directors will again implement the working rules which are recognized in both agreements. If NBC's programs are again sabotaged, those responsible should answer in the court of public opinion as well as elsewhere. Our directors will exert every effort to put NBC's programs on the air in such form as to vindicate their pride in their jobs and their faith in their fellow employees. If we do not succeed because of sabotage . . . PLEASE . . . PUT THE BLAME WHERE IT BELONGS!

RADIO AND TELEVISION DIRECTORS GUILD, AFL-CIO

114 East 52nd Street, New York 22, N Y.

Sen. Langer Sez His Postcard Poll Of Okla. Shows Huge Anti-Toll

Washington, Nov. 5.

Latest returns from a survey by Sen. William Langer on feevee sentiment in Bartlesville, Okla., show 1,755 residents against the system and 140 for it. Another 231 family heads said they were in favor of Telemovies but opposed to pay tv.

These returns, as compiled by Langer's office yesterday (Mon.), represent approximately 25% of the 8,500 tv families being surveyed by postage-free cards returned by yesterday.

Washington, Nov. 5.

Sen. William Langer (R-N.D.), one of the least reserved members of Congress and a passionate anti-monopolist, is conducting his own survey of toll-tv sentiment in Bartlesville, Okla. Using a "loaded" letter which he has sent to every one of the 8,000 tv families in the Oklahoma community, he has asked for "yes" or "no" answers to enclosed postcards soliciting votes on the issue.

Last week, Langer announced the first returns on the basis of 89 cards received in which the senders take a definite position. They show 10 to 1 against the closed circuit subscription system. Of the 81 who registered opposition, 16 wrote letters commenting on their views. There were also eight cards from families who took no position.

Langer reported the results last Wednesday (30). He had announced the survey two days previously but the letters he sent out bore the date of Oct. 24. He urged return of the enclosed cards by Nov. 4, advising recipients that those received after that date might not be counted. The cards were not postpaid but he agreed to pay postage on receipt.

Langer told Bartlesville folk that "personally and as a U. S. Senator I have been opposed to pay-as-you-see television, because I believe it will ultimately result in poor people getting poorer programs, while those who can afford to pay will get better programs."

The Senator, a member of the Senate Antitrust and Monopoly Subcommittee, also took a crack at the feevee article in the Oct. 14 issue of Life mag which he quoted as saying that 472 families in Bartlesville are "enjoying the rare privilege of paying cash to watch television in their homes."

Referring to the Life piece, he said: "Sometimes these magazines do not tell the truth, but are mere propaganda sheets."

In a statement on the inauguration of the survey, Langer said the results "would give a good indication of how people feel toward this proposed service and could be a significant factor to be considered by the Federal Communications Commission in determining the people's wishes toward pay-tv and by the Congress in voting on several bills." He added that he will introduce a measure on feevee in January when Congress convenes.

He said he selected Bartlesville for the survey "since that is the only city that has been allowed by the FCC to try out the pay-as-you-see program." He further stated that "it has been reported that the FCC is planning to authorize several other cities to try out pay-as-you-see television."

Apparently the Senator was unaware that the Bartlesville system operates through a wire system over which the FCC has not exercised jurisdiction. His statement regarding plans of the FCC to authorize trials in other cities evidently refers to the agency's order, effective March 1, to act on applications for on-the-air subscription in cities with four or more stations.

Leslie Stevens' '90' Pact

Hollywood, Nov. 5.

Scripter Leslie Stevens has been pacted to script three "Playhouse 90" teleplays for CBS-TV, commencing with adaptation of Daphne du Maurier's "The Little Photographer," to be staged next January.

Stevens also is prepping Thomas Mann's "Mario and the Magicians" for CBS-TV's "Seven Lively Arts," also to be aired in January.

Ban Both Ways

Washington, Nov. 5.

The bill which Sen. William Langer (R-N.D.) will introduce in January to prohibit subscription-tv will cover wired-tv as well as one-the-air operations, VARIETY learned. In its present form, the measure will make it unlawful for any person to levy a fee, directly or indirectly, on the general public for the purpose of viewing tv programs in private homes until such person is authorized by the Federal Communications Commission.

As far as Langer is concerned, VARIETY was informed, it makes no difference whether subscription comes through wires or through the air. "It's all the same," he feels. The Senator is presently confined to the Naval Hospital in Bethesda, Md.

FITZGERALDS MULLING NEW TIME SLOT ON WOR

The Fitzgeralds (Ed and Pegeen), who had their own packaging deal on the 2-2:30 time-slot over WOR-TV, may shift to the 6:35-7 p.m. period on the same N. Y. outlet. They didn't like their early afternoon time, but meantime they and Gordon Gray, WOR-TV's general manager, are surveying whether there are enough adult sets-in-use at the early evening hour for an adult program.

The Fitzgeralds want to make sure that the juveniles haven't usurped the home sets around that time. Station doesn't think so, plus the fact that nowadays there are so many two-set homes, so that the auxiliary receiver for the kids doesn't interfere.

Costly Twin City Blackout

Minneapolis, Nov. 5.

Twin Cities' four commercial television and 13 radio stations took it on the financial chin last Thursday (31) when a complete electric power failure forced them all off the air for up to nearly two hours.

Rebates aggregating six figures are being made to advertisers in consequence of the broadcasting blackout which caught audio at what's one of its best commercial periods.

It was the first complete electric power failure in this area for 15 years and the costliest occurrences in local broadcasting history.

Moore's ABC-TV Top Sales Post; New Shifts Due

Thomas W. Moore has quit as general sales manager of CBS Film Sales to become veep in charge of sales at ABC-TV. Surprise move, made yesterday (Tues.) afternoon, puts Moore over Slocum (Buzz) Chapin, longtime boss of the tv network's sales department. Network said a 'general realignment" of executives is to follow soon.

In the reshuffling resulting from the Moore appointment, Chapin has had his title changed from veep in charge of sales to veep over client relations. Moore will be in overall charge of ABC-TV sales administration and will have the final say in all sales matters.

Moore had been with the syndication arm of CBS for five years, and for about the last two he's had the general sales manager's title.

Memphis—Jay Black, w.k. southern sports spieler and former major league broadcaster of wired ball games over WHHM, indie here, has taken a similar post with WSUN, St. Petersburg, Fla.

Around the Ad Agencies

The issue of coin earned in agency-produced tv shows and agency-bought packaged shows got a going-over last week when Dr. Albert Frey and Kenneth R. Davis, professors of marketing at Dartmouth College, revealed the results of their findings before the Assn. of National Advertisers in Atlantic City.

Over 31% of the advertisers felt that an agency should be compensated more than the usual 15% commission on agency-produced shows. About 60% of the sponsors felt that 15% was the amount the agencies were entitled to while 8% of them opined that Madison Ave. should earn less than the standard 15 on their own produced fare.

The sponsors felt for the most part that when the agency buys a packaged or network show it is not entitled to its usual 15%. Over 58% of them were bracketed in this thinking while 35% felt that they were entitled to the standard commission when they purchase a package.

The agencies, on the other hand, felt quite differently about the amount of money they were entitled to. Madison Ave. figures it has a right to more than 15% when producing the show in the agency. That is, 70% of the agencies polled felt that way while 29% said that if they weren't entitled to more than 15% they were at least entitled to that.

Approximately 80% of the agency men thought they were entitled to their customary 15% when they purchased a web or packaged show while a little over 12% said they were entitled to more. Less than 7% believed that they weren't entitled to less when they bought a show.

Marlboro Cigarets has shelled out a reported $450,000 in 104 participations on NBC-TV "Tonight." The contract, extending over a 52-week period beginning this month, was placed through Leo Burnett in Chicago.

Kenyon & Eckhardt picked up the Brylcreem and Enos Sparkling Antacid accounts from Harold F. Ritchie. The two products represent a billing of $1,000,000 mostly spot tv. Reports indicate that Ritchie will increase its ad budget for the two products to a minimum $3,000,000 annually to be used chiefly for spot tv saturation.

William Warren, Jackson & Delaney has been selected to handle the Contour Lounge Chair biz. Spot campaign has been mapped out on stations WIP, Philly; and WMCA, N.Y.

Ray G. Rasmer has been appointed director of personnel for Grey Advertising. He was previously associated with R. L. Polk Co. where he was assistant director of industrial relations.

Leslie Munro, former v.p. at Kenyon & Eckhardt, has joined Ogilvy, Benson & Mather as a v.p. and copy supervisor.

Ted Grunewald, v.p. in charge of radio tv at Hicks & Greist, has been upped to a director. He joined the radio tv department in 1953 after having been associated with William Esty and Doyle Dane Bernbach agencies.

Charles M. Skade has been appointed senior v.p. of Fuller & Smith & Ross in charge of administration. Skade was formerly controller of the American Management Assn. and prior to that served as assistant controller of the S. H. Kress & Co. in N.Y.

The Art Crayon Company of N.Y. has initiated a spot tv campaign. Saturation schedules have been purchased on WRCA-TV and WABD-TV, New York, and WCAU-TV, Philadelphia, to display new line of washoff crayons. Campaign is being handled through Friend-Reiss.

N. W. Ayer & Son confirmed reports that it would consolidate the agency's media functions in Philadelphia, the homeoffice. The move is scheduled for Dec. 1, and will affect employees reluctant to make the shift. The exact number affected has not been determined yet, according to George McCoy, manager of broadcasting media. Transfer of latter department includes the shift of timebuyers but copy and programming will remain in New York.

Radio-TV Production Centers

Continued from page 30

here on a buying trip. "Mickey Mouse Club" in his station's top draw, with crime shows and westerns in high favor, he says . . . **Jack Benny** and **Irving Fein**, prexy of his J & M Productions, east for client meetings and Benny's fiddling and funning for charity . . . **Byron Palmer**, co-emcee of "Bride and Groom," is coming back to Hollywood even if the show doesn't . . . **Big laugh around the Procter & Gamble agencies** concerns their former prexy, now Secretary of Defense, **Neil McElroy**. Long a champion of test campaigns for new P&G product, they're wondering if he'll order a test war in Fort Wayne . . . With 80 visiting tv eds in town for a week, **Casey Shawhan** and his band of NBC flacks went into training for 18-hour days. The junketeers are being kept busy with a tight schedule, the better to keep them bottled up beyond the reach of the enemy p.a.'s.

IN CHICAGO . . .

Howard Miller moving this month from his Michigan Ave. offices to his 16-room Lake Shore Dr. penthouse . . . **Ken Dobbs**, ex-Sarra Inc. joined Kling Film Productions as account exec . . . NBC veep **Jules Herbuveaux** broke the girl barrier (three daughters, two granddaughters) last week with new grandson . . . Charles A. Sengstock, former newsman and announcer for WSOY, Decatur, signed by Holland Engle to WGN Inc. news staff . . . **Ed Hitz**, NBC-TV v.p. in charge of central division sales, leaves for 16-day Caribbean cruise with his wife Nov. 16 . . . Waldie & Briggs ad shop has absorbed Robert Christopher agency via merger . . . **Theodore R. Van Dellen**, Chi Tribune health editor, giving out on WGN with public service announcements re Asian flu . . . WBBM-TV's **Jim Conway** judging homecoming queen at Northwestern U. Nov. 26 . . . Hibernian expert **John Burns** starts new Irish music-news show on WGN Sunday (10) . . . **Bill Ray**, WNBQ-WMAQ news director, leaves for Houston, Nov. 13 for annual conclave of Sigma Delta Chi, professional journalism fraternity of which he's member of exec council . . . **Ben Grauer** here last week filming 20-minute product presentation for Norge at Kling Studios. Mina Kolb, **Beverly Wilson, Gil Ferguson** and **Archie Lang** also participated . . . **Grover J. Allen**, WBKB exec producer, left last weekend for a two week o.o. of ABC-TV's west coast plants.

IN LONDON . . .

Sapphire Films has notched up a "century" with its telefilm series "The Adventures Of Robin Hood." The 100th episode is titled "Castles In The Air." . . . BBC-TV is to alter the time of its afternoon kid tv offering "Watch With Mother," because it clashes with its radio counterpart "Listen With Mother." . . . **Diana Dors** and **Walter Chiari** shared billing honors on Associated TeleVision's "Sunday Niight At The Palladium" (3) . . . Associated-Rediffusion will air 52 stories in 15-minute weekly shows of a new puppet named "Twizzle." The first goes out Nov. 13 . . . Silent screen actress **Alma Taylor** will have an important part in a forthcoming ABC-TV play, "The Great City." . . . Comedy duo **Nan Kenway** and **Douglas Young** scheduled to make their first tv appearance in five years on BBC-TV's "Dixon Of Dock Green" series (16). They'll appear as an oldtime musichall act . . . The Western Region of BBC-TV is holding a competition for a television play on any subject with a modern theme. There'll be two prizes, one award of $980 for a 90-minute play and another of $560 for a 60-minute play.

IN WASHINGTON . . .

Two major staff changes at WRC-NBC include **Weston J. Harris**, new program director replacing **James E. Kovach**, and **Edwin H. Peterson**, replacing **Jay Royan** . . . Harris was program director of WTTG- Dumont, and Peterson comes from Eastern Air Lines, where he was assistant to Washington manager . . . **Dodie Goodman** of NBC's "Tonight" in for press huddles and personal appearances . . . **Mary Warren**, ex of WTOP-CBS radio, now production asst. on the CBS "Jimmy Dean Show" . . . **Edward Scherer** upped from director to production supervisor in charge of coordinating directors and talent for all live studio shows at WTTG . . . D.C. chapter of American Women in Radio & Television toured U.S.S. Tallahatchie and had dinner aboard as part of coverage for Navy Day . . . **Paul Hume**, whose "Good Music Time" is a daily feature on indie station WOL, now carried by WNAV, Annapolis, Md., which is under same ownership as Washington station . . . Singer **Jane Powell**, ABC-TV personality **Mike Wallace**, and WRC's **Al Ross** amongst show biz reps who made recent appearances on behalf of United Givers Fund campaign . . . **Coral Long** put in charge of coordinating national sales at WTTG . . . **John Lupton**, star of ABC's "Broken Arrow," a recent visitor.

IN BOSTON . . .

Roy V. Whisnand, veep Plough Broadcasting Corp. and mgr. WCOP, elected prexy Mass. Broadcasters' Assn . . . WMUR-TV, Manchester, N. H., realigning its programming to accommodate large group of top film shows just purchased . . . WORL celebrating its 7th anni with open house which drew over 3,000 visitors . . . **Bruce Ratts** named WBZ-TV's studio supervisor . . . **Alan Dary**, host of WBZ-TV's "Boston Movietime," receiving congrats on birth of new son, Alan Jr . . . "Big Brother" **Bob Emery**, WBZ-TV personality, sharing top billing with Santa Claus at opening of Xmas Festival at Edaville Railroad, Carver . . . Kinnies of WBZ-TV's "Witness Against Himself," special "Let Freedom Ring" project program delving into use and abuse of Fifth Amendment, being sent to all Westinghouse stations . . . Anthony's Hawthorne Restaurant, Lynn, inked for a 13-week contact for spots on Thursday's "Boston Movietime" over WBZ-TV . . . William Filene's & Sons bought sked of station idents for cosmetics on WBZ-TV . . . Star Market Co. renewed its alternate week sponsorship of WBZ-TV's half-hour news show, "Starring the Editors" . . . **Duncan MacDonald** hosted Kalanag, Swiss magician, on her "Yankee Home and Food Show" over WNAC . . . **Ernest Golden**, formerly with WMUR-TV, Manchester, N. H., joined WBZ-TV sales dept . . . **Kathy O'Brien**, formerly with the NBC-TV "Home" show, joined WNAC-TV production staff . . . Nov. 17 definitely set for unveiling of new WHDH-TV, Ch. 5, with Hub's first all-color local programming . . . Jordan Marsh Co. bought a 20-second station break sked and minute spots on WBZ-TV

IN PITTSBURGH . . .

Les Rawlins, g.m. of KDKA, shot a hole-in-one at Pittsburgh Field Club. It's his second; his first was 18 years ago . . . Lew Short, former commercial announcer on radio and tv for Wilkens Jewelry Co., now with Ketchum Inc., fund-raising outfit here . . . Bill Krough, who went from KDKA-TV several months ago to WFBG-TV in Altoona as sales manager, promoted to regional sales by Triangle stations, with headquarters in Philadelphia . . . **Tom Bender** now doing sports and announcing on Al McDowell's Sunday night news on Ch. 2 . . . **Gloria Abdou**, director of women's activities at WCAE, set for Playhouse's December show, "Speaking of Murder" . . . Clyde E. (Curley) Higgins, co-host of "Outdoors Club" on Ch. 9, also named production head of Steubenville, O., station . . . **Irma Lydon**, former secretary to Leonard Kapner and Cliff Daniel, is back at WCAE in continuity dep't as replacement for Seda Nary who resigned . . . Deejay Davey Tyson and his wife going to Houston to spend Thanksgiving with the Davey Tyson Jr.'s.

TONIGHT

VARIETY

Tonight

Jack Paar is NBC-TV's new late-hour "Golden Boy." Since taking over the troublesome "Tonight" assignment a few months ago, Paar has lifted this one-hour and 45-minute, cross-the-board, nerve-testing segment into a solid commercial entry. In face of the Hollywood feature pic competition on some of the other channels and an uncertain start that earned some critical raps, Paar has beefed up "Tonight's" ratings and, coincidentally, has been impressing the time-buyers. Paar has come up with the right formula to catch the night-bird dialers. He's heading a stanza that freely steers in all direction chatter, music, comedy, personality spotlights, zany sight bits, etc.

Although Paar had been pressing somewhat too hard when he opened in this slot last July, he now is a relaxed, confident performer with an excellent sense of timing, an original wit and an appealing personality. He works with a light comic touch and an air of bemused puzzlement that effectively registers whether he's taking some verbal hammer blows from a guest like Elsa Maxwell or whether he's hoking up a demonstration of a collapsible Japanese-made bicycle.

Paar is the unmistakable boss of this show; he clearly defines its quality and determines its pace. But he is also savvy to the fact that it's impossible for him to carry the ball alone over this back-breaking time schedule. Far from hogging stage center, Paar is handing off as much as possible to others regulars and guests.

Last week, "Tonight" was consistently good and sometimes standout. With Paar for the week was Jonathan Winters, a topnotch nitery comedian who was given free rein. Winters' ad libs and impressions of "Frankenstein" and a German submarine commander provided real kicks. Paar joined neatly in with Winters in some of the routines but gave the latter his due role as a comedy single. Paar, incidentally, noted that viewer reaction to Winters' appearance on the show was exceptional.

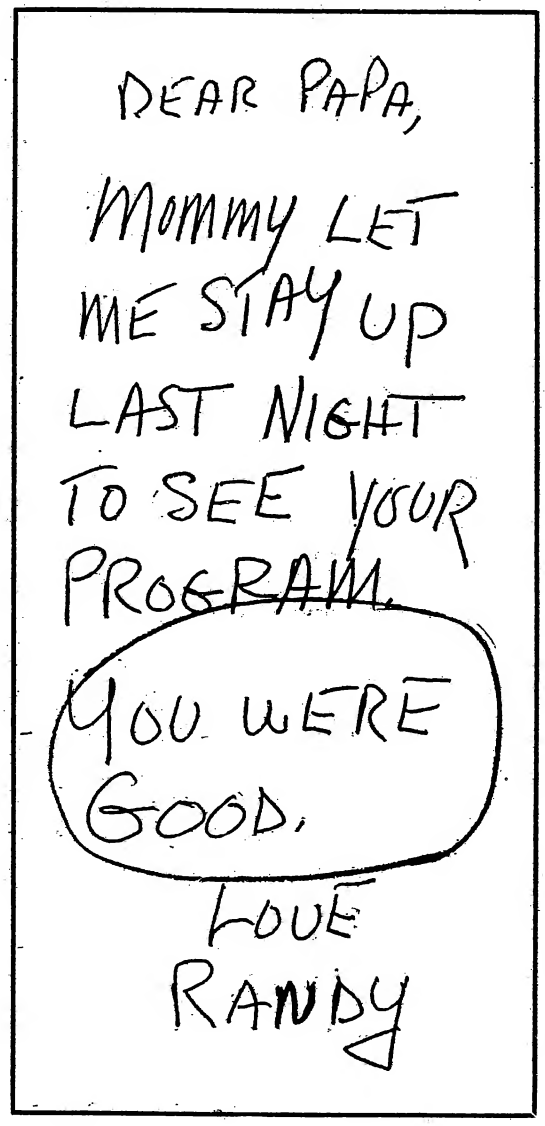
Paar also has established a smooth working relationship with the regulars on this show, Dodie Goodman and Jose Melis. Miss Goodman, a daffy-type blonde who makes sharp observations in a naive way, is an excellent comedy foil for Paar's wit. Melis, a crackerjack pianist who is also given an occasional gag spot, impresses as a natural deadpan comic who might be given more to do in this department.

Guests also "drop in" on this show to furnish some unrehearsed surprises and embarrassments. Paar was perceptibly uncomfortable when Elsa Maxwell last Tuesday night (22) launched into a smashing attack against Hedda Hopper. The issue, involving Maria Callas' failure to turn up for the San Francisco Opera opening, was relatively obscure, but Miss Maxwell's sounding off, without warning, obviously is a plus for this show. Viewers get to expect this sort of thing. And they get it.

Paar is also getting strong musical support from his guests, Genevieve, the French songstress, turned up on several nights last week, chanteusing and engaging in some charming chatter with Paar, the latter taking only the most gentlemanly advantage of her difficulties with English. Like Winters and Miss Goodman, Genevieve was enrolled into Paar's "family" for the week and will likely turn up intermittently on future shows as well.

Perhaps the price of Paar's success is the heavy accent on the commercials which roll around every quarter-hour and are piled up three or four high each time. The fact that Paar can hold 'em over these long interruptions is the truest measure of his impact.

Herm.



THE NEW YORK TIMES

TV: Paar Finds Niche

Humorist Settles Down to Easy-Going Style on 'Tonight' Over Channel 4

By JACK GOULD

JACK PAAR, the affable and mild-spoken humorist, who has had more than his share of difficulties in the wilderness of television, seems to have found his niche in the informal environment of "Tonight," seen at 11:15 P.M. weekdays over Channel 4.

As addicts of "Tonight" can attest, Mr. Paar's program is rapidly becoming a habit and a conversation piece. Since his premiere many weeks ago he has settled down to the easygoing style in which he always showed to best advantage and now he has the factor of unpredictability working in his favor.

Some wonderful screwball things do happen on "Tonight," just often enough, in fact, to excuse those evenings when practically nothing happens.

●

Mr. Paar owes a good deal to the ladies, specifically two disparate individuals named Elsa Maxwell and Dodie Goodman. Miss Maxwell is a regular Tuesday night attraction and her session with Mr. Paar is quite possibly the most hilarious TV that there is at the moment.

Miss Maxwell fairly bristles with energy and opinions and she uses her television appearances to settle accounts with some of her acquaintances in cafe society. Last week she employed her stiletto on Hedda Hopper and early yesterday morning she went to work on Jean Paul Getty, reportedly America's wealthiest individual. She recalled that Mr. Getty once had several ladies to luncheon in Paris and then let them pick up their own checks.

Her dashing forays into personal controversy are only part of the fun; equally important to the occasion is the look of apprehension on Mr. Paar's face as he wonders what's going to happen next. The routine won't last forever but it is something to see at the moment.

Miss Goodman is something of an acquired taste; it takes more than one program to get with her. She is cast as Mr. Paar's utility outfielder, picking up the lulls or engagingly going out on her own. At first glance she sounds very naive but then comes a line of inspired wackiness or a telling point. She's offbeat and Mr. Paar is wise in giving her free rein.

●

Mr. Paar's appreciation of the value of fresh faces does not stop with the aforementioned couple. Last week he had Jonathan Winters as a guest for several nights and the comedian was infinitely more amusing than he had been for some time. It has happened to others, too.

Mr. Paar was perhaps overly captivated by the talents of a young vocalist named Trish Dwelley but his heart was in the right place and the whole episode made news of sorts. Indeed, Mr. Paar's willingness to let others have the spotlight is one of his more attractive qualities.

Jose Melis conducts the orchestra; he is a fine popular pianist but one wishes he would not succumb too often to the temptation of over-arranging his numbers. Also, of course, there is an assortment of guests, many of them distinctive individualists.

Management: **DICK RUBIN—MCA**

Old Wraps For TV Packages

Continued from page 23

pressed himself as unhappy about a Cyril Ritchard appearance on the Munsel 30-minuter. Ritchard, according to his view, did a skit that was "strictly intra-trade," based on his legit show, "Visit to a Small Planet." He contends that it was written in such a way that few persons outside show business would appreciate the routine.

Friday's Sinatra leadout also is a problem. "Date With the Angels," more than one ABC-TV'er has said, really needs some jazzing up. Since sponsor Plymouth brought the show in, the network cannot exercise any influence whatsoever, it is reported.

The network is an outsider looking in several other instances. It commands no power among any of the Warner Bros. programs, although it is said that Jack Warner has shown a leniency to suggestions from the net.

Wallace On His Own

When ABC hired Mike Wallace at $100,000 per annum, the interrogator was also given complete and final say-so over guests and program format—that was so he could not be swayed from doing a completely "unbiased" and "forthright" half-hour. ABC has not been known to try to influence Wallace about avoiding controversial guests or topics, but it has expressed the opinion that one or two of his guests on the griddle were not good rating-getters. So far in this, Wallace has maintained a firm, but gentle—and final—authority over who his guests will be.

There are cases where persuasion at a Beverly Hills Hotel coffee table has worked for ABC. Web expressed the opinion to General Artists Corp. that it didn't like the way things were going on Guy Mitchell's Monday nighter; the format had singer Mitchell as a funnyman when it was not in keeping with his personality. Web, through lengthly talks, has won its point to a degree and got the funnyman stuff eliminated. As the result of GAC's willingness to listen, ABC was also able to gain ground in gripes on the agency's Pat Boone Thursday nighter. Web got a new director, Dick Feldman, the week before last and, last week, a new producer, Frank Satenstein. Contractually, however, GAC can order a "cease and desist" at any time it wants.

Persuaded Sinatra?

Network made a point with Frank Sinatra. After the first half-hour in the singer-actor's regular series—a drama that was poorly received in most quarters—web is said to have had some part—how much exactly is not known—in the decision to do more musical and fewer dramatic stanzas. Nonetheless, Sinatra, even though partnered with the network, is understood to have the last say in any program content affairs.

Out of the entire nighttime sked for all three networks, the webs can say with some measure of safety that they control 16 tv programs, two by ABC-TV, five by NBC-TV and nine by CBS-TV. Being part-owner of a package these days is by no means a guarantee of program supervision, e.g. (again using ABC) "Maverick," Sinatra, Disney.

More 'Day'-Light

Continued from page 23

CBS on-the-spot coverage as the narrator of each segment. For example, Tom Costigan will recall the Benny Hooper lost-in-a-well story; Paul Niven or Howard K. Smith will narrate the Little Rock story.

Other radio specials will consist of the Mideast special, in a radio version, probably the same date as the tv'er, and an aural version of the "Years of Crisis" show. Firm date hasn't been assigned the special on the Mideast because Day is planning the show to cover as much late news on the area as possible, and is leaving himself as much flexibility as he can. Meanwhile, however, he's got reporter-cameraman crews inside both Turkey and Syria, with the Frank Kearns-Yousef Masraff team which got the Algerian rebel footage handling the Syrian end.

Accent on the in-depth specials—CBS News has already done four this year, the German recovery story, the Korean special, the Algerian wrapup and a special out of Little Rock—has resulted in the formation of two units in N. Y. to handle the load. One is Leslie Midgeley's special show unit, formed to handle specials exclusively. Other is the "World News Roundup" unit headed by Ed Hoyt, which though tied to the production of the Sunday "Roundup" has found itself smack in the middle of the special programming and is slated to do a lot more of it.

TV Swing to East

Continued from page 21

be "canned" in advance, according to a pre-arranged schedule, to allow careful jockeying of studio and rehearsal space. Also, tape will eliminate the problem of space when two programs run during the same night. With the limited amount of working area networks find in the east, they invariably have to move at least one of the two shows on the same evening to Hollywood.

Clear signs of shakiness in the present system of making telefilm pilots is expected to influence greatly the return to the east. Hollywood is a topheavy telefilm centre, but with bankrollers eyeing askance the irrevocable purchase of 26 and 39-week cycles, the dangers of making pilots becomes greater all the time. Without guaranteed playing time, producers are already finding it hard to justify production of pilots. A strongly-held belief is that pilot shows will eventually be taped, and—since New York holds several natural advantages over the Coast in terms of production—they will be taped in New York.

This leads directly to the position of ad agencies. Agencies haven't made any particular secret of their feelings about keeping tv production close at hand, where they can maintain a rigid control of content. The argument is that not only would they like to have pilots done in the east—where they can keep close tabs on the nature of the output, perhaps even recommending things before the producer puts his ideas on celluloid—but to have entire series done in the east. Shortage of space drove productions west, but where Madison Ave. is generally concerned the drop of a tape will bring it east.

Another factor that is expected to have a stout effect on a move back to New York is the position of foreign-made telefilms for U. S. tv. Scripts and sometimes performers are shipped from New York to the European and African locations. It's tough enough as it is, it is said, to maintain the expense of N. Y.-to-Europe video production traffic, but to add another 3,000 miles from Hollywood will only add to cost, not necessarily, it at all, to quality. The amount of foreign telefilming is presently solid enough to make this factor important.

Less important, but not unimportant, to most of the observers, who maintain that New York will see its greatest revival in two to three years, is the local industry movement to gain certain favors from the New York City government to alleviate production problems, e.g., tough fire regulations, police support, etc. At worst, a favorable climate can do nothing to hurt New York's chances.

Buckley Selling WHIM to DuMont

The Providence radio indie owned by Richard Buckley and his confrere at WNEW John Jaeger is on the block to DuMont Broadcasting. Buckley and Jaeger bought the station, WHIM, for $830,000 shortly after finalizing a deal with DuMont to sell WNEW, a leading New York indie.

Evidently the reason why Buckley is considering sale so soon (he bought the station last spring) is because some DuMont board members consider ownership of the radio indie is not in keeping with his DuMont contract. When DuMont bought WNEW and also Buckley's services for several years, Buckley, who became a 9.8% stockholder in DuMont, was required "to devote his full time and attention and best efforts to performance of his duties under the contract."

The DuMont board would buy his two-thirds interest, which cost Buckley slightly over $550,000. A reliable DuMont spokesman said that negotiations with Buckley have have been going on for several months. Jaeger, second man at WNEW, has no DuMont contract and hence can retain his one-third share in WHIM.

Ultimate purchase would naturally put WHIM under DuMont aegis and eliminate any alleged conflict of interest on Buckley's part.

Goodson - Todman Productions Inc. has been authorized to conduct a theatrical and entertainment productions business in New York. Capital stock is 200 shares, no par value. Marshall, Bratter, Greene, Allison & Tucker, N. Y., were filing attorneys at Albany.

Inside Stuff—Radio-TV

Guests at the 25th annt party tendered Lanny Ross by WCBS, N. Y., on Monday (4) read like a who's who of broadcasting-advertising-business. Among those honoring Ross were Gen. Douglas MacArthur, under whom Ross served in the Pacific; Richard West, board chairman of the Irving Trust Co.; William Baker, board chairman of Benton & Bowles; Dave Danforth, BBD&O v.p.; Marion Harper Sr., former Maxwell House ad manager; George W. Hill Jr., former American Tobacco Co. prez; Pat Weaver; General Foods v.p. Robert Bennett; McCann-Erickson veep George Kern; SSC&B v.p. Dick Ule and General Foods veep Jack K. Evans.

Following the current pattern for teenagers dancing to records on camera, Joe Franklin, who does a noontime strip in New York on WABC-TV, is going to institute approximately twice monthly a sesh called "Memory Matinee." He's inviting oldsters to dance to the original Isham Jones, Abe Lyman, Paul Whiteman disks.

WABD, DuMont New York tv'er, has made a deal to air Westinghouse Broadcasting's educational production, "Adventure in Numbers and Space," almost in prime time, 7 p.m. on Mondays. WBC produced "Adventure in Numbers" as a nine-parter, and WABD, paying Westinghouse for the use of the film, begins the half-hour Nov. 18.

Bil Baird marionettes are used in the WBC production to explain mathematics. The DuMont station, to make room for the educational stanza, is booting off a commercial spot-carrier at the Monday time, telefilmed "Count of Monte Cristo." Educationaler is already being used in the WBC tv markets.

For the first time closed-circuit television will be used at the Parke-Bernet Galleries this week for the super-duper auctioning of French banker Georges Lurcy's collection, which is expected to realize between $2,000,000 and $2,500,000, and to which global collectors and/or their agents will converge this week. A London art gallery was the first to use closed-circuit tv recently but this is a first in America. Because of the size and importance of this sale, two galleries adjoining the main salesroom will be open to bidders. Invitations are beyond the possible capacity limit. Large screens and an audio system will permit relaying of bids at minimum delay.

WGY, Schenectady, N.Y., on the air since February, 1922, and occupant of a strikingly-designed glass front building at 1 River Road for the past 20 years, moved last week to a new General Electric Co. radio and television-center structure on Balltown Road in suburban Niskayuna. Its sister station, WRGB-TV, will shift to the highly modern studios-and-offices setup later this month and will be open to the public Nov. 23-24. Lee Jordan signed WGY off for the last time at the old site; George Marriott, the station on for the first time at the new.

A pioneer in education tv, the Univ. of Michigan, has kicked off its eighth year with its hour-long show on WWJ-TV. Kines of the show, produced in the campus studios, will be distributed to seven other stations in Michigan and 27 commercial stations located across the nation. A number of stations slotted them as summer replacements and as public service features.

First half-hour of the series this year will feature "Genius," highlighting the achievements of men who have left their imprint on the world. Documentary portraits will include those of Gandhi, Magellan, Karl Marx, Plato, Henry Ford, Beethoven, Michaelangelo, Shakespeare and Washington. Second half-hour features "Mansions of Man," a history of architecture from Greece to the 20th Century.

Fund drive for Twin Cities' new educational KTCA-TV station is scheduled for Nov. 11-22 with a slogan of "A Dollar or Two for Channel 2" and will particularly aim at inducing school children's parents to contribute modest sums to the enterprise. Fund drive will supplement one held last spring to launch the station and is designed to provide funds for continued operation. Station is partially supported by Twin Cities' firms and organizations and the Ford Foundation.

Herb Meadow's 5-Year CBS-TV Prod.-Writer Pact

Hollywood, Nov. 5.

CBS-TV has signed Herb Meadow to a five-year pact as producer-writer and assigned him to produce its new series, "Collector's Item," starring Vincent Price and Peter Lorre. Meadow scripted pilot, which rolls soon. First pilot of series, made long ago, was junked.

Meadow, who with Sam Rolfe created CBS' "Have Gun—Will Travel," has participation rights and royalties in his new ticket. He will work with Coast program chief Al Scalpone and exec producer Robert Sparks on his assignments. Meadow also wrote the pilot script of the new CBSer-ies, "The Sergeant and the Lady," an actioner.

Deal for Meadow was set by Frank Cooper Associates.

ABN Travelcades

American Broadcasting Network plans to make its various radio personalities travelling salesmen as well. After Jan. 1, the five emcees of the network's new live music lineup will leave their shows for a week at a time and hit several cities each to encourage manufacturing reps to encourage bluechippers in turn to buy ABN time.

Network will have one of its regular salesmen accompany the radio personalities on their swings from city to city. ABN recently began hourlong daily strips fronted by Herb Oscar Anderson, Jim Reeves, Jim Backus, Merv Griffin and Bill Kemp. Each will take a week off from his show at least twice next year and make the sales rounds. Network says it aims to hit the 75 or so markets on this swing.

TAP CHARLES HINDS AS WXIX PROG. CHIEF

Charles Hinds, producer on "Eye on New York," the Bill Leonard starrer out of WCBS-TV, N. Y., has been tapped by CBS-TV to become program director of WXIX, the CBS o&o in Milwaukee. He'll join Frank Shakespeare Jr., the former WCBS-TV general sales manager who recently was named general manager of WXIX.

Replacing Hinds on "Eye" will be Nazaret Cherkezian, who's resigning as assistant director of the New York U. office of radio-television to become a staff producer with WCBS-TV. While with N.Y.U., Cherkezian served as associate producer of two WCBS-TV shows produced in conjunction with the university, "Long Before Shakespeare" and "Our Nation's Roots."

Mgt.: William Morris Agency

ZIV SETS THE PACE WITH

4 OUT OF TOP 8

SYNDICATED SHOWS

IN SAN FRANCISCO

#2 HIGHWAY PATROL 27.0

#3 SCIENCE FICTION THEATRE 24.8

#4 DR. CHRISTIAN 20.5

#7 MR. DISTRICT ATTORNEY 17.0

Time after time in city after city

ZIV SHOWS RATE GREAT

ZIV TELEVISION PROGRAMS INC.

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C.-Tel. PL 7-5000

A STAR IS BORN ★

PHILA. SUNDAY BULLETIN

TRISH DWELLEY

PRESS NOTICES

(Arranged Chronologically)

Oct. 11—New York Post, Bob Williams
"Little Girl Gets a Big Hand."

Oct. 11—N. Y. Journal-American, Jack O'Brian
"Trish Dwelley Comes In Well . . . She's on the way to become another man-made sputnik . . . Miss Dwelley has the basic essential-looks, voice, and a trig figure . . . she has the equipment, determination and personality for the course . . . Trish Dwelley sure has a chance, with a voice of clear, fresh, pliable purity, and a face to match."

Oct. 14—The Evening Star, Washington, D. C.
". . . The sweet-singing soprano delivered . . . Trish has looks and a remarkable voice."

Oct. 15—New York Post, Earl Wilson
"Jack Paar's Great Singing Discovery."

Oct. 15—Journal-American, Jack O'Brian
"Trish's Wish Comes True . . . now knows how swiftly fame can strike."

Oct. 16—VARIETY
"—A literal overnight sensation on the show."

Oct. 17—Daily News, Ben Gross
"The wiseacres of the business are saying, 'Why, of course she's wonderful. She's great'."

Oct. 20—Sunday Bulletin, Phila. Rex Polier
*"A STAR IS BORN . . . Trish Dwelley blazes suddenly in Television Sky."

Oct. 20—Phila. Sunday News, Ernest L. Schier
"Philadelphia's newest gift to the entertainment world."

Oct. 23—N.Y. Herald Tribune, Marie Torre
"Jack Paar said, 'In all my life, I have never known a night as exciting as her first appearance on the show. It was truly electric'."

Oct. 23—N.Y. World-Telegram and Sun, Victoria Lee
"Overnight Zoom of Trish Dwelley."

Oct. 24—Phila. Evening Bulletin, Bob Williams
"Trish's charm stemmed from her girl-next-door freshness."

Oct. 25—N.Y. Mirror, Nick Kenny
"'The Big Record' highlight was the singing of Trish Dwelley, the newest SINGING SENSATION. Trish has a fresh voice and a refreshing style and was received with acclaim."

Oct. 16—N.Y. Daily Mirror, Walter Winchell
"Curtain Calls: Newcomer Trish Dwelley's Photogenic face and thrushing . . ."

Oct. 18—N.Y. Daily Mirror, Walter Winchell
"20th Century-Fox's local execs contacted Jack Paar's find, lovely Trish Dwelley, following Buddy Adler's instructions. She belongs in H'wood."

Management
JACK BEEKMAN
119 West 57th Street
New York 19
Tel. JU 6-2324

★

Picture Representation
DANIEL M. WINKLER
9110 Sunset Blvd.
Los Angeles 46

A Grateful Acknowledgment to

JACK PAAR

FOR THIS WONDERFUL OPPORTUNITY

and Thanks to

TOM O'MALLEY

•

DECCA RECORDS

Currently

FAR AWAY
b/w WISHING

Radio Reviews

NEW WORLD A-COMING
(30-Minutes to D-Day)
With Norman Rose, Maurice Tarplin, Owen Jordan, others; Nathan Strauss, editorialist
Director: Howard Phillips
Writer: Edgar Marvin
30 Mins., Tues., 9:30 p.m.
WMCA, New York

It requires stoutheartedness for WMCA, N.Y. radio indie, to preserve a live, locally-produced half-hour drama, with a full cast and full complement of production personnel in the face of the changed format of local radio and the difficulties in locating talent. Most of the latter would rather work on tv and treat radio accordingly. It's especially noteworthy since the program is a non-billable public service affair. Though the Gotham outlet is high on pubserv stuff, it may be time to give up the 13-year-old show or else find some way, if it can, to fit the stanza into the prime daytime hours. Then it becomes a question of whether the housewife wants non-escapist drama in the middle of its soaps and platter-spinners and also one of whether it is feasible to repeat the stanza for the nighttime fringe listenership in New York. That's the basic point. About all the 9:30 to 10 p.m. stanza reaches now is a peripheral audience.

Apart from this, the seasonal premiere, "30 Minutes to D-Day," about the school integration situat on in Louisville, Ky., was weak stuff. The Edgar Marvin script failed to develop a strong dramatic point. instead developing several diffuse and, by now, slightly hackneyed points with regard to the southern school problem.

Program was very talky, which may be an inescapable problem of radio, but as such it cannot hope to compete with sight-plus-sound tv dramatics at the same general time. A brief, introductory "editorial" by WMCA owner Nathan Strauss on Little Rock, a kind of quickie teaser for his regular Friday quarter-hour editorial, added little to the overall impact of "New World A-Coming." *Art.*

EDDIE ACKLAND SHOW
With Eddie Ackland orch, Judy McNally; Bob Dell, announcer
Producer: Dell
25 Mins.; Sun., 9:05 p.m.
CKOY, Ottawa

For anybody who turns away from its television opposition, a documentary telefilm titled "The World Stage," CKOY's new Eddie Ackland Show is a natural radio alternate. The only live pop music show the station carries, the stint was a smooth-running, pleasant session of bright, well-fashioned band and chant numbers, produced and announced by staffer Bob Dell. Local thrush Judy McNally gave nice handling to a pair of items and Ackland, w.k. show and dance drummer, also piped ably.

Others on hand included some of this town's finest musicians; Bill Kostenuk on tenor; Paul Traversy, alto; John Hilchie, baritone and clarinet; Eddie Wilson, trombone; Ray Lafortune, 88s (who got a Latin solo); Marcel Lafortune, bass, and Ackland, drums. This was the first of a 13-week series that should draw plenty dialers, even if only for a rest from an overloaded disk programming. *Gorm.*

Radio Followups

Mitch Miller Show

Mitch Miller trekked up to Rochester, N. Y., last week for the George Eastman Film Festival and taped interviews with "George" winners Mary Pickford, Harold Lloyd, Lillian Gish and Janet Gaynor. The end result was a nostalgic and informative 55-minute trek through Hollywood's past aired on CBS Radio Sunday (3).

The q&a's were snappy and well-planned, sustaining an unusual load of interest for the fans of the "silver screen." Harold Lloyd's comments on the demise of visual comedy, Janet Gaynor's inside on playing Diane in "Seventh Heaven," Mary Pickford's revelation on Shakespeare and Douglas Fairbanks, and Lillian Gish on D. W. Griffith and the potential of sound in 1921 were highlights that made for absorbing listening.

Miller has developed a sharp interviewing technique that gets right to the heart of the matter with easy informality.. Miller also throws in a recording every now and then, probably to hold his franchise in the disk industry. *Gros.*

WNAX, KVTV Sales Fetch $3,000,000

Des Moines, Nov. 5.

Luther L. Hill, president of Cowles Broadcasting Co., Des Moines, and Herbert E. Evans, vice-president and general manager of Peoples Broadcasting Corp., Columbus, O., have announced sale of radio station WNAX, Yankton, S. D., and tv station KVTV, Sioux City, by Cowles to Peoples. Sale is subject to approval of the FCC. Purchase price was $3,000,000.

Peoples Broadcasting, a subsidiary of Nationwide Insurance, now owns and operates four radio stations, at Worthington, O.; Fairmont, W. Va.; Cleveland, O., and Trenton, N. J.

WNAX was acquired by Cowles from Charles Gurney of Yankton in 1938. KVTV has been on the air since March, 1953, under ownership and operation of Cowles.

'Kilt TV' Impact

Continued from page 39

erybody's way of life in one way or another," he said. "Last year, in homes with sets—about 80% of all the nation's families—more time was spent watching television than any other single activity in the home except sleep, and that includes the business of making a living."

Television set ownership in Scotland has increased rapidly, said the tv program topper. At the beginning of 1954 there were only 124,000 sets. Now there were more than 525,000. Since Scot indie tv had begun operations, sales of sets had risen sharply. He said that, despite initial difficulties, the presentation of Scottish Indie Television programs was now running more smoothly and "would shortly display all the slickness of English television."

NARTB to Plead

Continued from page 22

and to divert them from the proper objectives of the trial.'"

The NARTB topper noted that in the only instance in which Canon 35 was an issue (Colorado Supreme Court), the tribunal ruled in favor of broadcasting the trial, subject to the discretion of the trial judge. This ruling followed a hearing in which modern techniques of radio-tv coverage were demonstrated.

Court Stand of Cal. Group

Hollywood, Nov. 5.

Two items—equal access to information, including courtroom proceedings, and legislative program for next year—will occupy top spots on agenda of Calif. State Radio & TV Broadcasters, to convene here Nov. 15. Trade group has long battled to open courtroom proceedings to tv cameras. Also, last year, group fought a state tax on gross receipts of boxing and wrestling telecasts, but measure was passed.

Also on convention agenda, besides routine matters, is group insurance plan worked out by Ernest L. Spencer of KWIZ, Santa Ana. State org will elect and install new officers at meet.

'Leave it to the Judge'

Austin, Tex., Nov. 5.

A Texas Bar Assn. committee recommended that each district judge should have the say in deciding such questions as use of cameras in covering trials. It was the committee's answer to some demands within the legal profession that television and other camera coverage of trials be bared.

The committee said it had made a thorough study of the tv coverage of the Washburn trial at Waco—which set a precedent in Texas—and that the judge presiding, the witnesses and attorneys participating, were all of the view that the "essential dignity of the court was maintained, and there was no adverse effect on the rights of any party to the suit." It made the same finding after a study of the broadcast of a trial at San Antonio, and of televising the Colorado vs. Graham case at Denver.

Kid Newscasts

Continued from page 23

schedule, which is already working two seasons ahead. Finishing touches have been put on "The Innocent Years," the next entry in the series, and final work is being done on "Back in the Thirties." The '58-'59 series is an ambitious group of six one-hour color shows on the history of American musical comedy, and a good deal of the script work has already been done. Salomon hopes to get the series before the cameras in February or March.

The "Project 20" for the '59-'60 series is the four-parter on "Leaves of Grass," the survey of modern mid-Century America pegged on the Walt Whitman poems. Salomon envisions the series as comprising three regional wrapups, with a fourth an all-encompassing national sweep. He's auready begun preliminary script work on "Leaves" as well.

NBC-TV's 30-Sec. Break for O&O's

First 30-second station break commercial availability has been set by NBC-TV's owned & operated divis-on. which will sell the 30-second blurbs on all seven of its stations. Heretofore, the pattern for station break commercials has been one 20-second and one 10-second blurb, but never a full 30-second commercial.

Specifications for the new breed ca'l for 30 seconds of video commercial, but 28 seconds of audio commercial followed by two seconds of audio station identification. NBC believes the new format will give advertisers more flexibility with their copy lines than either the 20-second or the customary minute, since with the latter they can't buy prime evening time.

New 30-second commercial can be purchased during any time period, daytime or evening. WRCA-TV, the web's N. Y. flagship, has already set a gross $4,000 Triple-A time charge for the half-minute. This compares with a $3,450 rate for the 20-second and 10-second commercials combined, but station feels the advantages of the 30-second blurb justify the higher cost.

WHDH-TV, Hub's 3d, On 3 Nets as ABC Affiliate; Leads Area in Tint Sked

Boston, Nov. 5.

Hub's third tv station, WHDH-TV, Channel 5, which takes to the air Nov. 17, came out with a lineup of its programming this week. It will be an ABC affiliate, but will also carry some CBS and NBC shows not beamed here.

Station will be first in the area with an extended sked of color programming. Public service will play a big part in the new tv station's format. Twice monthly, on Fridays, it will present Gov. Foster Furcolo in a report to the people.

"Person to Person" (CBS) will be a regular feature. "Tonight" (NBC) will be carried full length cross-the-board as will the Chet Huntley and David Brinkley newscasts.

Local newscaster and weathercasters will be John Day at 7, Fred B. Cole at 7:05, and Curt Gowdy, sports, 7:10.

A locally produced musical show with Ray Dorey and his team is set for Monday through Friday at 2:30. A moppet show, "Captain Bob," live, emceed by Robert Cottle, will be stripped at 5:30 p. m. "Disneyland" (ABC) will also be carried.

Red Sox games will be telecast next spring with Curt Gowdy and Bob Murphy announcing. The Mike Wallace show is included as part of the ABC lineup.

DALLAS-FT. W.'S 640,000 SETS

Fort Worth, Nov. 5.

There were 640,000 television sets in the Dallas-Fort Worth area as of Nov. 1, according to WBAP-TV Director Harold Hough.

We Announce With Pleasure
The Forming of a New Artist Management Office to be Known as
TELEVISION ARTISTS CORP.

our Clients Include:

MOREY AMSTERDAM	BILL HAYES	DON MORROW
POLLY BERGEN	LUTHER HENDERSON, JR.	JEROME SHAW
JOE CATES	LOIS HUNT	JAMES STARBUCK
THE CHORDETTES	JACKIE KANNON	DAVID TIHMAR
LARRY DANIELS	CAROL LAWRENCE	WILLIAM B. WILLIAMS
PETER GENNARO	ELAINE MALBIN	EARL WILSON
CAROL HANEY	JACKIE MILES	EARL WRIGHTSON
	JANE MORGAN	

* Talent Consultants and Representatives for Mesker Civic Opera, Inc.
* Mesker Memorial Amphitheatres, Inc., Evansville, Ind.

Respectfully,
Jack Bertell and John Greenhut

Television Artists Corporation
527 Madison Avenue
PL 3-2153 New York 22, N. Y.

FOR SALE
Recorded Music Library
Wide variety of bridges, underplays, mood music, suitable for all forms of drama scoring. All rights included in sale.
Write to Box V-210-57
VARIETY, 154 W. 46th St.,
New York 36, N. Y.

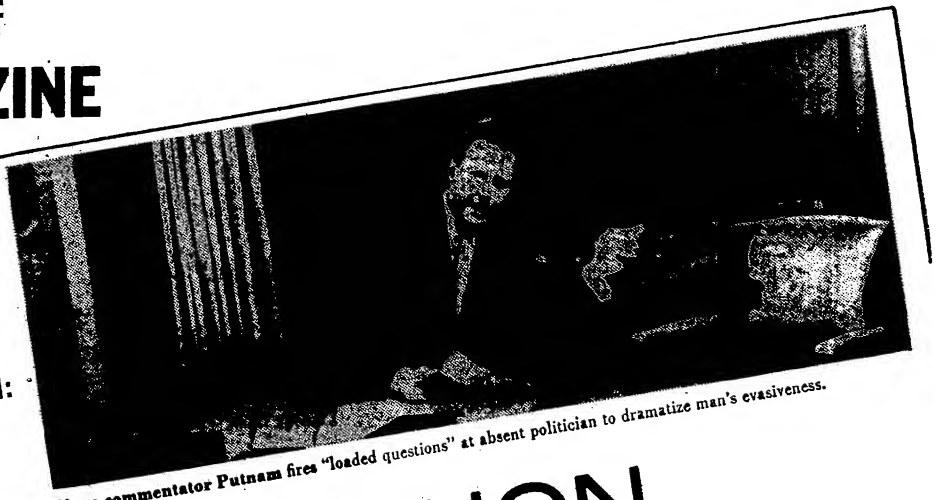
FOR SALE
Oakdale, L. I., ARTISTS COLONY
Charming brick hideaway. all utilities; riparian rights; large living rm., bed rm., kitch. $6,500, terms.
W'kdays: Bobbe Ferry 3-9045
Sun.: Sayville 4-4627-R

"LOCAL TV REPORTER WITH NATIONAL IMPACT!"

In the current issue of

LOOK MAGAZINE

November 12



News commentator Putnam fires "loaded questions" at absent politician to dramatize man's evasiveness.

GEORGE PUTNAM:

TV PHENOMENON

Local TV spawns a brand-new kind of celebrity—

. . . On KTTV in Los Angeles, he has used the technique to attract a whopping weekly audience of nearly 3,000,000 . . . he probably rates second only to CBS' Edward R. Murrow as the highest-paid newscaster in the U.S.

More Than

100 AWARDS FOR REPORTING

Including

2 EMMY AWARDS (Best News Commentator)

1957 ASSOCIATED PRESS (Best TV News Program in Calif.)

1957 RADIO-TV NEWS CLUB (Outstanding Reporting)

•

WALTER WINCHELL: "Greatest Voice on the Air" — **VOICE!**

TIME MAGAZINE: "Movie-Handsome Six-Footer" — **LOOKS!**

TV RADIO-LIFE: "He Pulls No Punches" — **IMPACT!**

•

FRANK COOPER ASSOCIATES

Agency

HOLLYWOOD NEW YORK

Reaction to 'Boredom'

Continued from page 21

of the Buchanan agency, accused Cunningham of taking the "short-haired Madison Avenue viewpoint" and of being a "stuffed shirt." Dasheff declaring that Cunningham was "talking through his hat" in that "you just can't produce a hit with every show and you can't force people to see what they don't want to. Most people just don't want Shakespeare as Cunningham suggests." Dasheff leveled the blast that Cunningham should examine his own agency which has such fare as "Beat the Clock" and another quiz show.

Genius? Who Dat?

Arthur C. Fatt, president of the Grey agency, also disagreed with Cunningham, stating that he "marveled at the job that is being done on television." "You can't expect every show to be a creation of a genius," Fatt said. "Who isn't on the lookout for better shows, but we still are producing the best that we can and are on the alert for more artistic and cultural programs."

McCann Erickson's president, Marion Harper Jr., doesn't view television with any alarm. "The medium has constantly improved and is just coming of age. Harper feels that the commercials have shown more imagination than ever before."

James Douglass, v.p. and director of radio-tv at the Ted Bates agency, contended that "this certainly was not a dull television year. For one thing, it's too early to tell and so far, there has been as many exciting things as there has been in the past. Douglass in commenting on "imitation," felt that entertainment runs in cycles, that every phase of show business will repeat hits. "People in the last couple of years have gotten tired of comedy and therefore Berle and Gleason exited and eventually they will tire of westerns, but these things follow patterns. If audiences don't like the present day programs, they'll change them."

Cunningham's Defenders

Roy Durstine, head of agency of that name, took up a bat for Cunningham by saying, "Too much emphasis was being placed on the cost of a program. People think that if you spend a lot of money on a show that it has to be good, which isn't necessarily so. Television needs something that is new and different to keep people interested. It's not so much a matter of how many people are watching a particular show as how many aren't watching programs.

Another agency head who sided with Cunningham was William D'Arcy Cayton, head of Cayton Inc. Cayton said that "there is a definite need for fresh and original ideas on television. The media will lose audiences if it misuses its power. At the rate it's going, if television doesn't do a better job of programming there won't be anything left but feature films which in themselves are growing a little tiring."

Cunningham's speech has aroused a storm of controversy in agency circles. Most admit that if it did nothing else, it perhaps opened the agencies' doors for introspection—a sort of "second look."

Bob Hope

Continued from page 23

is Hope's sponsorship association during the past couple of years with Chevrolet, an association which Plymouth naturally finds distasteful. Another is the question of timing; NBC has already cancelled Hope's Nov. 7 show for lack of sponsorship, but the show has already been filmed and the web plans to run it at a later date. What has to be worked out is this date, and the possibility of two Hope shows in December is entering into the discussions.

If Plymouth does sign for the Hope shows (it would co-sponsor the last three with Johnson Outboard Motors). NBC will probably drop consideration of legal action against Timex, which vamped the Hope show a couple of weeks back. NBC still considers Timex in violation of its contract, and the matter is in the hands of the web's legal department, but it's been indicated that if NBC finds a new sponsor, it will let the Timex matter drop.

'Tape Central'

Continued from page 21

with the circuits plus additional operating costs running about $750,000. But, he said, "we think the money will be well spent if the tape recorders give the national audience all the benefits we anticipate." NBC also demonstrated the prototype of the new RCA color recorder, using recorded signals sent via line from Camden, N. J., with excerpts from the Rosemary Clooney show, "Your Hit Parade," the Perry Como and Steve Allen shows and Saturday's Iowa-Michigan football game. Demonstration was highly successful, reporters agreed.

NBC 'Space' Ship

Continued from page 23

morning's let's-talk-shop kick-around with prexy Bob Sarnoff, exec veepee Bob Kintner and west coast chieftain John K. West; Monday night's MCA-inspired sit-down dinner at the Cocoanut Grove rubbing elbows with Rosemary Clooney, Robert Cummings, Ralph Edwards, Tennessee Ernie Ford and Giesele MacKenzie; Tuesday's "Thin Man" luncheon on the M-G lot with Peter Lawford and Phyllis Kirk; Tuesday night's cocktails aond dinner wth George Gobel, Eddie Fisher and Jerry Lewis at the Ambassador Hotel; Wednesday's "Sally" luncheon with Joan Caufield; Wednesday afternoon's visit to the MCA Revue lot for shooting of sequences of "Wagon Train," "M Squad," "Dragnet," "Restless Gun" and "Jane Wyman Show," followed by a chuckwagon dinner; Thursday's Groucho Marx luncheon and filming of "You Bet Your Life"; and at night witnessing a stage production of Mary Martin's "Annie Get Your Gun" (upcoming as a tv spec); then a buffet supper with Miss Martin and John Raitt; Friday a "Matinee" luncheon and a look-see at a "Matinee" tint production.

Cheaper With Swaps

On the books this is a $100,000 plus round robin of festivities, but blueprinter exec v.p. Ken Bilby, v.p. Syd Eiges and Al Rylander parlayed it into the neatest trick of the season, reducing NBC's actual cost to approxmately $20,000 via "air spot" trades and other exploitation - promotion swaps, which, if it were any other network, would still be a closely-guarded secret. But that, too, is part of the NBC story.

ABC Pre-Xmas St. Nick's Buy; 'Owns' 66th St.

American Broadcasting Co. has bought the St. Nicholas Arena in Manhattan, it has been learned. Made quietly last month, it preceded by a few weeks the purchase of the building which houses the nearby Healy's restaurant, an old show biz landmark on West 66th St.

Two real estate deals give the network control of almost the entire north side of 66th St., between Central Park West and Columbus Ave., amounting to several hundred thousand square feet of space. Network is now housed in two buildings that begin one door off the park, and the only property it doesn't own on the street is that of an apartment building overlooking the park. Four years ago, web bought the row of tenement-front buildings between its own property and St. Nick's.

Purpose of the sweeping purchases is to provide space for ultimate expansion of studio and office facilities.

No deadline has been set for conversion of St. Nick's or the Healy building on the corner of Columbus Ave., but a web executive explained this week that the longrange development of new studios, warehouse space, scenery shops, etc., will be taken in "easy steps." It was said that the changeover to radio and television use will cost ABC several million dollars.

Significance of the two purchases is that ABC expects to do considerably more live tv production from New York. Evidently, the network has paid little heed to the current shift of production to the Coast, since the St. Nick's deal, reportedly made through Webb & Knapp, was closed last month, at the height of the east-to-west shifting.

ABC had a lease on St. Nick's in 1953. This was taken for a brief time when William Zeckendorf Jr., head of Webb & Knapp, was sitting on the ABC board of directors. Network has been using the St. Nick's floor space to rehearse some of its tv shows, including the Monday night "Voice of Firestone."

It is believed that American Broadcasting Network, sister radio web to ABC-TV, will eventually take part of the new property as its own, separating itself entirely from ABC-TV. Robert Eastman, ABN prexy, recently expressed a desire for the physical divorcement, since radio and tv are essentially competing media.

Ownership of Healy's and St. Nick's will run ABC to the very fringes of the proposed though controversial Lincoln Square project that is to be begun some time in the future on the northern borders of midtown Manhattan.

Price paid for the longtime sports arena was not disclosed. For that matter, no official confirmation was forthcoming from the web. But ABC paid slightly over $500,000 for the two-story Healy building, which measures 100 by 100 feet in floor space.

KMGM-TV

Continued from page 27

trade circles believe, it's a warfare.

"Make-over" finds KMGM-TV offering, in addition to its Metro and other feature films, such half-hour syndicated tv shows as "Mama," the Ray Milland playlets, "Our Miss Brooks," "Official Detective," the Mickey Rooney comedies, "San Francisco Beat," "By Line," "Gangbusters," "Sheena," "Victory at Sea," "Uncommon Valor," "Science Fiction Theatre," "Combat Engineer," "The Three Musketeers," "Record Hop" and "China Smith."

Tossing huge gobs of money into the arena and letting it be known that expense is no consideration, the station, too, for the first time is going in for two each evening news and weather shows, seven hours a week of wrestling and even a once-a-week bid for this football mad area's attention with the Frank Leahy pigskin predictions.

Newspaper ads claim "28 new programs plus the nation's largest library of feature films," including RKO, 20th-Fox, Columbia and United Artists oldies along with the Metro product. There are two such feature films every night. New management has let it be known that it's in the market for the best such fare available.

Station now goes on the air at 3 p. m. daily instead of 5 p. m., teeing off with wrestling because a survey has shown that housewives go for it in a big way. WCCO-TV and KSTP-TV spring at 6:30 a. m. daily and WTCN-TV at noon.

Paradoxically, a competitor, WTCN-TV, owns the 20th-Fox oldies that NTA distributes.

Meade Named

Continued from page 21

porate p.r. body. Jack Gould, the New York Times critic, had filled in a similar spot (without v.p. status) a few years ago but left after a brief reign. One key qualification has been extensive Washington background.

Just how Meade will operate still isn't clear. Setup currently has Charles Oppenheim, as CBS-TV director of information services, reporting to Bill Hylan, v.p. in charge of sales administration. On the radio side, Charles Steinberg, director of press info and audience promotion, reports to ad-promotion-publicity veep Lou Hausman. Whether the two divisional press bosses will continue to report within their divisions or will now work directly under Meade isn't known.

Polly Bergen

Continued from page 23

ratings of the Bergen show (she's run well ahead of "Oasis" and on her four outings, led the Saturday at 9 Trendex field twice and ran last twice) and with the internal excitement she's created in the Factor sales organization. Primarily, it's a case of Factor being happy with having set a personality in identification with its product, after having used dramatic and mystery shows in the past.

CBS Radio Grabs $500,000 in Deals

CBS Radio inked another $500,000 in sales this week, via two saturation deals, one 15-minute segment sale and a regional political purchase. The 15-minute deal was a 52-week order for a segment of the Arthur Godfrey show from the Lamp Division of General Electric, via BBD&O, while the political time sale was a N. Y. state order for an election eve speech.

On the saturation level, Vick Chemical ordered an additional 42 "impact plan" segments starting in mid-November, while Studebaker-Packard ordered 14 weekly "impact" segments for two weeks.

FIRESTONE QUITS 'WIFE,' CUEING ABC-TV SHIFT

Firestone Tire & Rubber dropped its alternate-week quarter-hour sponsorship of ABC-TV's afternoon strip "Do You Trust Your Wife?" Sponsor quit last week after it was officially notified that the network intended moving the daily half-hour quiz show to a new time slot.

Loss of Firestone means that "Wife," now has no sponsors. Because of its weak ratings, the show will, at some date not yet undetermined, switch places with "American Bandstand." Though it's not definite, "Bandstand," which has drawn the highest ratings from 3 to 4:30 of all three networks, will probably move to the 4 to 5 slot, cutting back by a half-hour. "Wife," currently from 4:30 to 5, will probably take the 3:30 slot. Turnabout is geared to give a better rating lead-in to the Kellogg 5-5:30 strip.

NBC Buys 'Ruff & Ready' Cartoons for Sat. Slot

NBC-TV has purchased a new cartoon show, "Ruff and Ready," which it intends to slot on Saturday mornings starting in the winter. Segment, out of the Screen Gems stable, comprises a series of made-for-tv cartoons, mixed with some theatrical oldies out of the Columbia library.

Show takes its title from the new animated series, which consists of four-minute cliffhangers about a dog and a cat, with the first series of 13 depicting them in an adventure in outer space, a la Sputnik II. Plan is to use two of the new cartoon and two oldies per half-hour show. "Ruff & Ready" cartoons are being filmed by Fred Hanna and Joe Barbera, who used to do the "Tom & Jerry" shorts at Metro.

KINGS POINT, L. I.

- Luxury Custom Built 12 Room Ranch on 1½ Landscaped Acres
- 4 Room Guest Cottage with Fireplace and Furnished
- Built by Owner 3 Years Ago
- 4 Car Garage and Full Basement
- Fully Air Conditioned; HI Fi Throughout and 2 Patios
- Pool; Tennis; Dock Area
- Built Ins Furniture and Carpeting
- 300 Feet for Bus to R.R.
- Excellent Mortgage Financing

Asking Price: $125,000

L. WALD, 302 W. 22 St., N. Y.
CH 3-1234

JOHN H. TAYLOR AND MARY T. WALKER
FORMERLY WITH
STEVE HANNAGAN AND HILL & KNOWLTON, INC.

ANNOUNCE THE OPENING OF

TAYLOR - WALKER ASSOCIATES

PUBLICITY-PUBLIC RELATIONS CONSULTANTS

IN

RADIO AND TELEVISION

AFFILIATED WITH
THE LYNN FARNOL GROUP
SUITE 802

1270 SIXTH AVENUE
NEW YORK 20, N. Y.
JUDSON 6-5777

TV FILM COMMERCIAL SALESMAN WANTED

A top notch TV commercial salesman is wanted by a top notch N.Y. film producer. Excellent compensation for experienced pro with strong contacts at ad agencies. Our employees know of this ad. Send resume in strict confidence to

Box V-1516-57, VARIETY
154 W. 46th Street, New York 36

OUR LOSS IS SOMEBODY'S GAIN

Small but overexpanded film production and distribution company being forced to pull in its horns. One highly talented person we have to let go after three years is a girl, 22, with three years of college and all the energy and initiative in the world. Has handled executive and cutting room correspondence, payroll, bookkeeping, assignment of camera crews, print bicycling, preparation of scene lists, script timing—you name it, she's got it—even looks. Salary $80. New York only.

Box V-5960-57, VARIETY
154 West 46th Street, New York 36

GROCERIES IN PLATTER GROOVE

Phony Gold Disk Cure

There's a movement afoot to give authenticity to the disk companies' "golden record" claims. A plan is now in the works whereby the Record Industry Assn. of America would have to give its stamp of approval before a record company can claim a sale of 1,000,000 records on a single disk.

RIAA's job would be to verify the 1,000,000 platter sales with publishers' agent and trustee Harry Fox's office. Fox collects disk royalties for most of the top publishers. Longplay platters will also come into the "gold disk" picture for every 250,000 albums sold.

It has been a well-known fact in the music biz that many disks tabbed as 1,000,000 sellers fell far short of that figure. Particularly when it came to paying off the publishers.

Capitol Does It Too; Loses Suit Vs. Decca on Lift of Album Titles

Los Angeles, Nov. 5.

Evidence that Capitol Records itself had recently engaged in the practice brought a decision for Decca in the 19-month-old lawsuit filed by Capitol charging infringement through duplicating album titles. Case was heard by Federal Judge William Byrne and had been watched with great interest by diskers since a verdict for the plaintiff would have further complicated the already harrowing problem of concocting sales-appealing names for albums.

Capitol brought suit in March, 1956, contending Decca had infringed on a pair of its titles by issuing packages yclept "Here Comes the Band" and "Holiday in Hawaii." Capitol, according to the complaint, had issued albums with the same titles some eight or nine years ago and the packages were still in current catalog, so that the new Decca releases would create confusion.

Decca attorney Averill C. Pasarow's argument that it was general industry practice to have duplicating titles was bolstered in court last week with the introduction of three recent Capitol albums bearing the same titles as Decca packages issued earlier. One, "Christmas In Spain," was released after the current case came to trial and was in the stores just under two years after Decca had issued a similarly-titled package. Others were "The French Touch," released by Capitol 11 months after Decca's album of that name, and "Overture!" which Capitol put out in July, nine months after Decca's "Overture!" was on the market.

Camden Sells 6,000,000 Disks Over 4-Year Span; Push Bestselling P'kges

Camden Records, RCA's low-priced line, marked the sale of its 6,000,000th platter last week with the award of gold records to its distributors. The label is four years old and has been growing steadily in line with the expansion of the supermarket outlets.

Camden, meantime, has launched a new promotion for a group of pre-selected bestselling packages. A total of 30 LPs and 20 EPs have been pre-packed in a special container which can immediately be transformed into a self-selling merchandiser by the dealer. Perry Como's first album for Camden, "Dream Along With Me," is heading the promotion.

A Singular Buy

ABC-Paramount has snatched up the master of "At The Hop," disk which broke in Philadelphia last week. The platter, cut by Danny & The Juniors, was released in Philly on the indie Singular label.

Deal for the turnover of the Singular disk to ABC-Par was set with Artie Singer, who heads the Singular outfit, and Sam Clark and Larry Newton, ABC's prexy and sales chief, respectively. A rush pressing job is expected to get the disk in the retail stores around the country in the middle of this week.

RCA's 'Jamaica' Rush

RCA Victor is getting its original cast album version of the current legit musical, "Jamaica," to the dealers' shelves today (Wed.) after a rush three-day production job. The set was taped Sunday (3) at Webster Hall, N. Y., under the supervision of Ed Welker, manager of pop album artists & repertoire.

With the Lena Horne starrer shaping up as a boxoffice cuick on Broadway, Victor execs feel they have a hot disk property in the "Jamaica" LP. Even the critics like Walter Kerr of the N. Y. Herald Tribune, who was less than warm to the book, mentioned that the show would make a "solid" longplay platter.

SPA Defends Stand Vs. BMI

Songwriters' Protective Assn. prexy Burton Lane, in a letter to the organization's membership this week, is answering those cleffers who believe that SPA should be silent in the current situation involving ASCAP writers and BMI. SPA's criticisms of BMI's operation have drawn scattered complaints in the last couple of months from the ranks.

Lane, in his letter, pursues the attack on BMI and the broadcasters for their alleged "monopoly power" which has "damaged and will be a threat to songwriters and publishers who are not under the control of broadcasters and BMI." Lane states that SPA was created to protect all songwriters, whether ASCAP or BMI. He said that SPA would continue to criticize BMI just as in the past, SPA "fought the writer's battle whether the question concerned ASCAP, publishers, users or anyone else."

RECORD INDUSTRY'S OSCARS VIA NARAS

Hollywood, Nov. 5.

Stan Richardson, executive director of the Hollywood Coordinating Committee until it disbanded, has beeen named exec secretary of the National Academy of Recording Arts and Sciences. He begins working immediately to speed the organization's drive for chapters throughout the country.

NARAS has been overtured by two tv networks and three ad agencies for an annual awards show for top diskers. Formation of a New York chapter is afoot, with John Hammond sparking the drive there.

Snyder's Orch Reprise With 1-Niter Teeoff

Bill Snyder has regrouped a traveling orch after a five-year layoff. The new Snyder crew took off last week for a string of one-nighters through the south. The band is managed by Nev Wagner.

For the past few years, Snyder has been recording for the Decca label. He's put 10 mood music albums into the groove in the last 18 months.

SUPERMARKET RACKS UP 50%

The supermarket phase of disk merchandising is growing at a steady, strong pace. During the last 12 months, the number of chain and supermarket outlets has climbed from 8,000 to 12,000, a rise of 50% compared to a 20% growth for the disk industry as a whole.

Most promising for the disk biz is the fact that the supermarket handling of platter merchandise has grown both quantitatively and qualitatively. Where many of the stores initially experimented with disks via a four-foot-wide rack, many are now expanding their departments to display a greater variety of platters. For the supermarkets, the hit pop platters and the low-priced LP packages are paying off as traffic pullers as well as profit items.

The growth of the supermarket disk outlets has been, and still is, not without its headaches. In the first place, reaction from regular retailers was definitely negative and, in many cases, still is. The

(Continued on page 62)

ASCAP-Video Pact Still In Bind Over Suit

Negotiations between the American Society of Composers, Authors & Publishers and the television industry for a new music licensing pact are still being stalled over an issue involving the long-standing $150,000,000 suit brought by 33 ASCAP songsmiths against the major networks and Broadcast Music Inc. It's understood that the tv reps are unwilling to sign a new deals with ASCAP without a settlement of the suit, or some other kind of agreement which would knock the props from under the legal action.

ASCAP's current pact with the tv industry expires at the end of December and involves yearly payments of some $10,000,000 to the Society. Even if, however, no deal is reached by the expiration date, there is no danger of an ASCAP blackout as occurred back in 1940 when BMI came into existnce. The webs now would undoubtedly continue to use ASCAP under an interim deal.

ASCAP negotiators have pointed out to the tv side of the the bargaining table that the Society, as such, is not involved in the suit and has no control over the actions of its writer-members. The tv negotiators, however, believe this separation of the Society from the plaintiffs in the suit is a technicality, particularly since the chairman of the negotiations committee, Oscar Hammerstein 2d, is an outspoken supporter of the legal action although not himself a plaintiff.

While the current ASCAP-video pact ran for four years, there has been discussion of a 10-year deal if and when an agreement can be reached. ASCAP has reportedly been asking for a straight renewal of the current agreement.

A new meeting of both sides is set for next week.

Everyone Saying It With 'Sayonara'

The Warner Bros. pic, "Sayonara," is sparking a wave of songs with "Sayonara" in the title. Sayonara is the Japanese word for goodbye.

Irving Berlin's title song for the WB pic is getting wide coverage with six different versions already cut. Meantime, other "Sayonara" tunes have also been hitting the market, including one sung by the Japanese songstress Miyoshi Umeki for Mercury Records.

MPPA to Block 'Do-It-Yourself' Music Printing by Schools; Suit in Cleve.

The widespread music schools practice of making unauthorized duplicates of copyrighted works is being checked under a program initiated by the Music Publishers Protective Assn. and the Music Educators National Conference and other school organizations. At the same time, MPPA publisher members plan to crack down on persistent violators via court action

First legal step was made last week against an accordion school, Musical Art Studios, in Cleveland, which was charged with unauthorized arranging, reproducing and sale of such tunes as "Wake The Town and Tell The People," "Solitude" "You Are My Sunshine." Suit was brought in behalf of Joy Music, the American Academy of Music and Peer International in Ohio Federal Court.

Extent of the academic use of duplicating machines was not fully known until Walter Douglas, MPPA chairman, sent a letter to some 12,000 music schools, warning them against the violation of the Copyright Act. Numerous legitimate schools and universities responded to the letter by asking how they could cooperate in stamping out the practice but, at the same time, meeting the requirements of the schools for music. Conferences have been held recently between Douglas and Dr. Frederick Fennell,

(Continued on page 62)

Coral's 'West Side' Jazz

While Columbia Records is cashing in on its original cast album of the "West Side Story," Coral Records has rushed out a jazz package based on the legit musical score by Leonard Bernstein. Several of the musical's themes are in a decided jazz groove.

The Coral set features Manny Albam and his combo.

Capitol Wraps Up B'way 'Music Man'

Capitol Records is stepping into the original Broadway cast sweepstakes with "The Music Man." Tuner, penned by Meredith Willson, is set to open in New York Dec. 19. Willson also wrote the book in collaboration with Franklyn Lacey.

The score will be published by Frank Loesser's publishing firm, Frank Music. Incidentally, Frank Productions, a subsid of the music firm, is co-producing "Music Man" with Kermit Bloomgarden and Herbert Greene. Show features Robert Preston, Barbara Cook, David Burns and Pert Kelton.

Only other tuner to have been put into the groove so far this season has been "West Side Story" via Columbia. RCA Victor has the rights to "Jamaica," which preems on Broadway tomorrow (Thurs.), while Decca has the options on "Copper and Brass," "Carefree Heart" and "Rumple." Former two are still in the iffy stage.

WESTON TO VERVE FOR SPECIAL ASSIGNMENTS

Hollywood, Nov. 5.

Paul Weston, who recently resigned as West Coast music director for Columbia Records although remaining with the label as an artist has signed a contract with Verve Records for a pair of special assignments. Pact is unusual in that Columbia okayed the deal, despite Weston's exclusivity clause as an artist with that label.

First of the assignments will be to arrange and conduct a special 4-side LP package of "Ella Fitzgerald Sings Irving Berlin," which will be a follow-up to her Cole Porter and Rogers & Hart albums. It will be done in direct cooperation with Berlin.

Second assignment will be to arrange and conduct an album of Stan Getz playing Rodgers & Hart love songs. Fitzgerald "Berlin" package will be on the market early next year, to be preceded by "Ella Sings Duke Ellington," which also will be a four-sided package.

New Indie Pub Outfit To Vote Constitution

The recently organized Assn. of Independent Music Publishers are holding another membership meeting today (Wed.) in New York to pass on a constitution for the organization and a declaration of purpose. An unofficial statement that originally summoned the organization into being said it would be for the purpose of giving music publishers a voice in all matters affecting their business, such as the controversy stemming from the suit of the ASCAP songwriters against Broadcast Music Inc., copyright legislation and other matters. The sparkplugs of the AIMP are known to be generally oriented towards BMI.

Joe Csida, head of Trinity Music and Towne Music and temporary prexy of the association, has been one of the chief organizers of the publishers' group.

House ICC Comm. May Press Probe on Webs' Edit of Foster Songs

Washington, Nov. 5.

The House Interstate Commerce Committee may investigate network "censorship" of Stephen Foster songs, Rep. Oren Harris (D., Ark.) the committee chairman, warned over the past weekend.

Harris said he wasn't fully satisfied with the promise, received from NBC and CBS, to end substitions in two Foster songs, "Swanee River" and "My Old Kentucky Home," officially adopted as the state songs of Florida and Kentucky, respectively. The two webs had earlier provided that words such as "darkies" be changed to "Negroes," in order to avoid offending any group, and to preserve racial dignity. ABC and Mutual notified Harris they have no censorship policy about Foster's songs.

Harris was dissatisfied with the NBC and CBS explanations because the reversion to original Stephen Foster lyrics is to apply only to the two state songs—not to any other Foster numbers. Describing himself "gratified" at the modified policies, Harris added in a statement:

"On the other hand, the question of the power of the censorship held and exercised by some networks which control many of the programs seen on the nation's television screens, continues to be a serious one; and the committee undoubtedly will have occasion in the future to go further into this question."

The congressional Interstate Commerce Committees regulate broadcasting.

Rep. D. R. Matthews (D., Fla.) praised the network decision against further "censorship" of "Swanee River." A Stephen Foster Memorial is located in his district.

Angel Hikes LP Tabs

Angel Records is upping its standard-package LP list prices from $3.48 to $3.98 at the end of this month. The label's special factory-sealed packages will continue at the $4.98 level.

Angel, which is predominantly active in the longhair field, is a U. S. subsid of the British Electric & Musical Industries (EMI) company which also owns Capitol Records here.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Vic Damone (Columbia): "JUNIOR MISS" (Chappell*); title song of the video show, is a lovely ballad handled in fine style by Vic Damone. Could go all the way. "I CAN'T CLOSE THE BOOK" (Joy♡) is a good ballad smoothly crooned.

Gisele MacKenszie (RCA Victor): "THIS I KNOW" (BVC*), a class ballad with a lilting melodic line, could put this excellent vocalist back in the hit groove. "NEVER GO 'WAY" (Joy*) is a catching rhythm number also with strong chances.

Della Reese (Jubilee): "BY LOVE POSSESSED" (Cromwell*), no retractive slice by this rhythm duo. "WHERE IS MY HONEY" (Ben Ghazi♀), from their recent album, is a catching entry with chances.

Bill Plato (Decca): "CARIBBEAN SERENADE" (Rytvoc*) is a neatly conceived instrumental skillfully delivered with lead by Bill Plato and orch. "DANCER AT THE FAIR" (Cherio♀) is another catching production.

Dick Jacobs Orch & Chorus (Coral): "THE LOVELY LADIES OF MILANO" (Meridian†), an Italo-styled bouncing number, gets highly commercial instrumental-choral workover. "PLACE PGALLE" (Greta♀) moves over to Paris

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Best Bets

VIC DAMONE (Columbia)	**JUNIOR MISS** *I Can't Close This Book*
GISELE MACKENZIE (RCA Victor)	**THIS I KNOW** *Never Go 'Way*
DELLA REESE (Jubilee)	**BY LOVE POSSESSED** *I Only Want to Love You*
TED LAWSON (Roulette)	**WASTELAND** *One Way Love*
BILLY ECKSTINE (Mercury)	**IF I CAN HELP SOMEBODY** *Boulevard of Broken Dreams*
ROSEMARY CLOONEY (Columbia)	**TONIGHT** *Love and Affection*

lation to the current bestselling novel of the same title, is standout ballad material projected in distinctive style by Della Reese. "I ONLY WANT TO LOVE YOU" (Planetary - Spina*) is another strong number belted in a hit potential groove.

Ted Lawson (Roulette): "WASTELAND" - (Jefferson*), a bright, bouncing number with a clever lyric, has click potential via this slice. "ONE WAY LOVE" (Jefferson*) is another good item tailored for the current market.

Billy Eckstine (Mercury: "IF I CAN HELP SOMEBODY" (Leeds♀), a well-written inspirational ballad, shapes up as excellent material for Billy Eckstine who could find his way back to the hit lists with this one. "BOULEVARD OF BROKEN DREAMS" (Remick♀) is a striking slice of the oldie.

Rosemary Clooney (Columbia): "TONIGHT" (Schirmer*), from the "West Side Story" score, is potent, even if difficult, ballad material projected with strong impact by Rosemary Clooney. **Vera Lynn** also has an excellent open-voiced version of this number for London Records. "LOVE AND AFFECTION" (Roger*) is a catching rhythm tune with a good lyric.

Joe Morris Orch (Atlantic): "GOING GOING GONE" (Progressive♀) is a catching tune with an offbeat sound that could push it all the way. "SINNER WOMAN" (Progressive♀) is a more routine slow ballad also vocalled effectively by Louis Madison.

Tony Perkins (RCA Victor): "WHEN SCHOOL STARTS AGAIN" (Reserve†), a standard-cut, tune aimed right at the teenagers, gets a good commercial ride for the genre by film actor Tony Perkins. "ROCKET TO THE MOON" (Pan♀), the rock 'n' roll answer to sputnik, is a clever item with fine chances.

The Platters (Mercury): "THE MYSTERY OF YOU" (Argo†) is an okay ballad projected by one of the best combos in the rock 'n' roll idiom. "ONLY BECAUSE" (Argo†) is another good number neatly projected.

Lucho Gatica (Capitol): "IF I LOVE" (Beechwood♀), a big class ballad, is a strong kickoff for the Latin-American crooner, Lucho Gatica, a singer with an expressive set of tenor pipes. His English is somewhat accented, but he handles the lyrics smoothly. "BLUE MOON" (Robbins*) is a tiptop version of the great standard.

Slim Whitman (Imperial): "HUSH-A-BYE" (Roosevelt♀) is a charming lullaby sold in appealing style by this oatune vocalist. "UNCHAIN MY HEART" (Sharron♀) is an okay ballad also handled nicely.

Al Martino (Verve): "A LITTLE LOVE, A LITTLE KISS" (Chappell*) gets a smooth, pleasing ballad treatment by Al Martino, who hasn't been heard from much in the wax sweepstakes recently. "WHEN DAY IS DONE" (Harms*) is a good version of the oldie with some rock 'n' roll figures in the background.

Mickey & Sylvia (Vik): "THERE'LL BE NO BACKIN' OUT" (Ben Ghazi♀) is another attractive slice by this rhythm duo. "WHERE IS MY HONEY" (Ben Ghazi♀), from their recent album, is a catching entry with chances.

Bill Plato (Decca): "CARIBBEAN SERENADE" (Rytvoc*) is a neatly conceived instrumental skillfully delivered with lead by Bill Plato and orch. "DANCER AT THE FAIR" (Cherio♀) is another catching production.

Dick Jacobs Orch & Chorus (Coral): "THE LOVELY LADIES OF MILANO" (Meridian†), an Italo-styled bouncing number, gets highly commercial instrumental-choral workover. "PLACE PGALLE" (Greta♀) moves over to Paris for a lush Gallic-flavored slice.

Danny Winchell (MGM): "I DO, I DO" (Porgie♀), a rock 'n' roll number whose lyric goes nowhere in particular but has the right kind of sound, gets a good ride by Danny Winchell. The kids might go for it. "MY LITTLE TREEHOUSE" (Bourne*) is a pleasing tune with a cute lyric.

The Tempos (Kapp): "THE PRETTIEST GIRL IN SCHOOL" (World♀) is a juve-angled ballad nicely handled by this combo. "NEVER YOU MIND" (Ror-Ron†) is a fair uptempo entry.

The Johnston Bros. (London): "I LIKE MUSIC, YOU LIKE MUSIC"*, a rinky-tinky old-fashioned type of song, gets an infectious harmony ride. "SEVEN BAR BLUES"* is so-so material.

Wayne King (Decca): "JOEY'S SONG" (Shapiro - Bernstein*), which was kicked off by Joe Reisman for Victor, gets an added impetus via this swinging version by Wayne King. "KING'S BONES" (Forrest†) is handled in a lively jazz groove.

Stan Jones (Disneyland): "TOO YOUNG TO MARRY" (Stanley*), a simple, bouncing ballad with a folk-flavor, gets a pleasing oatune workover by Stan Jones. "CREAKIN' LEATHER" (Stanley*) is a good piece of mustang song material.

Ivory Joe Hunter (Atlantic): "IF ONLY YOU WERE HERE WITH ME" (Deslard♀), a good slow rocking ballad is sold by a firstrate blues stylist. "ALL ABOUT THE BLUES" (Progressive♀) is a solid number in a traditional blues groove.

Otis Williams & Charms (De Luxe): "WELL OH WELL" (Loist) is a bright jump item handled in driving style. "DYNAMITE DARLING" (Jay & Cee) is a so-so bounce tune.

The Five Keys (Capitol): "DO ANYTHING" (Eden†), rocking ballad, is belted in the approved style by this quintet. "IT'S A CRYIN' SHAME" (Planetary*) is a bright uptempo side.

Warner Mack (Decca): "ROC-A-CHICKA" (Old Charter♀) registers as one of those frantic rocking numbers that could go all the way via this slice. "SINCE I LOST YOU" (Copar†) is a routine ballad in the same idiom.

Dolores Hawkins (Epic): "MY WONDERFUL LOVE" (Gil†) is a rocking torch number effectively belted by Miss Hawkins. "HOOPLA" (Southern*) is a colorful, polka-dotted novelty for a neat change-of-pace programming.

Vince Edwards (Capitol): "WIGET" (Holford*), a cute bounce number, debuts another film player, Vince Edwards, on wax. Edwards knows how to swing. "LOLLIPOP" (Holford*) also has a nice juve flavor.

Don Ragon Quintet (Window): "AFTER LOVE" (Windy City*), a good torch ballad, gets this new label off via the okay performance by this combo. "JUNGLE ROCK" (Lakefront†) has a good Latin beat.

Jerome Courtland (Disneyland): "THE SAGA OF ANDY BURNETT" (Wonderland†), from the tv show of the same name, is a catching story ballad which the kiddies might latch onto big. "LADIES IN THE SKY" (Wonderland†), from the same show, is a more pretentious ballad and not as effective.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Sound Track**	**Around World 80 Days**	Decca
2.	**Original Cast**	**West Side Story**	Columbia
3.	**Frank Sinatra**	**A Swingin' Affair**	Capitol
4.	**The Weavers**	**At Carnegie Hall**	Vanguard
5.	**Original Cast**	**My Fair Lady**	Columbia
6.	**Lena Horne**	**At The Waldorf**	RCA Victor
7.	**Original Cast**	**Bells Are Ringing**	Columbia
8.	**Nat Cole**	**This Is Nat King Cole**	Capitol
9.	**Harry Belafonte**	**Calypso**	RCA Victor
10.	**Original Cast**	**Simply Heavenly**	Columbia
11.	**Mantovani**	**Film Encores**	London
12.	**Harry Belafonte**	**Sings of Caribbean**	RCA Victor
13.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
14.	**Roger Williams**	**Fabulous Forties**	Kapp
15.	**Original Cast**	**New Girl in Town**	RCA Victor
16.	**Sound Track**	**Pajama Game**	Columbia
17.	**Sarah Vaughan**	**Sings Gershwin**	Mercury
18.	**Eydie Gorme**	**Swings The Blues**	ABC-Paramount
19.	**Nat King Cole**	**Love Is The Thing**	Capitol
20.	**Pete Seeger**	**Favorite Ballads**	Folkways

Album Reviews

"A Jolly Christmas From Frank Sinatra" (Capitol) gets Capitol off to a swinging start in the Christmas package market. In excellent voice, Sinatra handles a surefire songalog comprising pop holiday fare and some familiar carols. Gordon Jenkins orch and Ralph Brewster Singers provide seasonal backgrounds.

Gisele MacKenzie: "Christmas with Gisele" (Vik) is a neatly conceived set of holiday songs, pop and traditional. Repertory ranges from "White Christmas" through "Rudolph The Red-Nosed Reindeer" to "The Coventry Carol," all handled with perfect taste.

"Around The Christmas Tree" (Decca) shapes up as a bargain package comprising 14 Xmas tunes each done by a different name. Included are Bing Crosby and Carol Richards duetting. "Silver Bells," Guy Lombardo's "Jingle Bells," Peggy Lee's "Ring Those Christmas Bells," Judy Garland's "Have Yourself A Merry Little Christmas" and others. A pleasing, varied program.

"Search for Paradise" (RCA Victor), the soundtrack from the latest Cinerama production, has an attractive, offbeat score by Dimitri Tiomkin for sales appeal on wax. The oriental mood of the pic's setting pervades the music, including some songs with lyrics by Ned Washington and Lowell Thomas. Robert Merrill's delivery of the title song is the highlight of the set. Other songs, done by Merrill include "Kashmir," a doubtful mix of oriental and calypso ideas, and "Epilogue," a finale with big choral support. Tiomkin also conducts the studio orch.

The Columbia World Library of Folk and Primitive Music (Vols. 15-16) (Columbia). Alan Lomax's massive study of folk music around the world extends in these volumes into the Italian peninsula, one set covering the south of Italy and the islands, and the other devoted to northern and central Italy. Of exceptional musical interest to scholar and layman alike, these sets have been attractively packaged with explanatory notes, song translations and photos of the various regional singers.

David Rose Orch: "Autumn Leaves" (MGM) is another lush set of instrumentals with a timely seasonal peg. In its usual glistening string style, Rose's orch dishes up an autumnal serving of "Autumn Leaves," "September in the Rain," "Shine on Harvest Moon," "October Mist" and a flock of standards with "autumn" in the title.

Gene Austin: "Restless Heart" (RCA Victor). On the comeback trail, Gene Austin, the Elvis Presley of the Roarding Twenties, is still a very pleasant vocalist who can strike a nostalgic note without pouring on the schmaltz. Austin delivers with a catching simplicity, registering with considerable impact on his own tune, "Take Your Shoes off Baby" with a slight yodelling effect; also "Memories of You" "Sharecroppin' Blues," "Where The Shy-Little Violets Grow," and other items in a fresh-sounding songalog.

"Brother John Sellers in London" (London). Brother John Sellers, an authentic blues singer from the south, performs with a powerful, moving quality that contrasts with the shallow vocalizing of the latter-day rhythm & blues stylists. Recorded at a London concert, this collection contains such oldies as "Backwater Blues," the Bessie Smith classic; "Sometimes I Feel Like A Motherless Child," "The House of The Rising Sun" and several songs written by Sellers. A fine jazz combo backs up.

Stan Wilson: "Folk Songs" (Verve) is another excellent showcase for the Coast folk singer, Stan Wilson, who has a fine voice and a sensitive style going for him. Wilson ranges a lovely religioso song like "Cherry Tree Carol" to the German war song, "Lili Marlene," in an interesting folksong program.

Mark Monte & His Continentals: "Dancing At The Plaza" (Jubilee). Mark Monte, longtime maestro at the Plaza's Persian Room in N. Y., is hep to all the dansapation rhythms and serves them all up with a clear beat. His small combo, with accordion lead, blankets the field with fox trots, mambos, cha cha and other tempos. One side concentrates on Broadway show tunes, the other on the Latin items.

"Rooms" (Cadence) is an offbeat ballet score by Kenyon Hopkins played by a small jazz combo. The score is divided into nine bands, with Hopkins writing in the idioms of both modern longhair and jumping blues. But without the visual play of the dancers, this set is heavy going.

"Rock 'n' Roll a la Francaise" (Vox). How a French band, like the appropriately named crew of Roland Rock, takes to rock 'n' roll is a question that's fully answered in this swinging package. The French orch may be a little more polite and musical than the American practitioners, but they still belt with a hefty beat. Tunes include a French entry, "Va T'Faire Cuire Un Oeuf" and such rock 'n' roll "standards" as "Rock Around The Clock," and "Love Me Tender," among a half dozen others.

"Rock 'n' Roll With the Robins" (Whippet) spotlights a slick rocking combo in a typical session of harmonizing for this genre. Only one standard, "All of a Sudden My Heart Sings" is included. Other tunes alternate between the uptempo rhythm items and the slow r 'n' ballads. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1.	**WAKEUP LITTLE SUSIE (4)**	*Everly Bros.* — *Cadence*
2.	**JAILHOUSE ROCK (4)**	*Elvis Presley* — *Victor*
3.	**CHANCES ARE (6)**	*Johnny Mathis* — *Columbia*
4.	**SILHOUETTES (2)**	*Rays* — *Cameo*
5.	**HONEYCOMB (8)**	*Jimmie Rodgers* — *Roulette*
6.	**MELODIE D'AMOUR (3)**	*Ames Bros.* — *Victor*
7.	**FASCINATNON (9)**	*Jane Morgan* — *Kapp*
8.	**YOU SEND ME (2)**	*Sam Cooke* — *Keen*
9.	**THAT'LL BE THE DAY (8)**	*Crickets* — *Brunswick*
10.	**MY SPECIAL ANGEL (1)**	*Bobby Helms* — *Decca*

Second Group

	DIANA	*Paul Anka* — *ABC-Par.*
	APRIL LOVE	*Pat Boone* — *Dot*
	BE BOP BABY	*Rickey Nelson* — *Imperial*
	TAMMY	*Debbie Reynolds* — *Coral*; *Ames Bros.* — *Victor*
	LIECHTENSTEIN POLKA	*Willie Glahe* — *London*
	PLAYTHING	*Nick Todd* — *Dot*
	FRAULEIN	*Steve Lawrence* — *Coral*
	AND THAT REMINDS ME	*Della Reese* — *Jubilee*
	JUST BETWEEN YOU & ME	*Chordettes* — *Cadence*
	ALL THE	*Frank Sinatra* — *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Home-Brewed: 'Nat'l Chorus' for U.S.

By ROBERT J. LANDRY

America is to have its first year-round, fully professional chorus, 54 voices, two conductors, librarian, accompanists and permanent staff, thanks to the beer industry of the country. This experiment, for which funds asuring 18 months' minimum existence have been put up, might open the door to industry or trade association sponsorship of talent, which heretofore has been obliged to seek subsidy from private philanthrophy or tax-exempt foundations.

National Chorus of America, the title just decided, has been auditioning for some weeks, is now practically cast and rehearsing at Steinway Hall, N.Y., under Edwin MacArthur, and Rene Wiegert. Its first shakedown tour along the Atlantic Seaboard to Miami will occur in January. Each singer is under year-round contract, the minimum being slightly above scale of the American Guild of Musical Artists.

National Institute For Music Inc. was set up with Julius Bloom, long chief of the Brooklyn Academy of Music, as its exec director by the beer industry's trade association, viz., the U.S. Brewers Foundation (word is a misnomer) as a unique venture in goodwill.

There is no year-round, pro chorus in U.S. and part of the reasoning behind the present one is the musical dictum that one trained pro equals two and a half campus singers. Brewers foresee their chorus appearing (1) on its own (2) with local symphonies (3) divided by sexes to support college groups. Brewers get a program credit line, no more.

Another possibility: the National Chorus will spend next summer circulating among the various music festivals of America. It will be "in residence" a week at each place, if negotiations jell. There will be no travel or salary charges against festivals, though possibly local lodging will be asked.

Inside Stuff—Music

The Freddie Wacker who maestros the Windy City Seven, Chicago-style circa 1957 jazz exponents, on a new Dolphin LP, is in private life an industrialist, head of a large automotive-parts manufacturing concern, Ammco Tools Inc. He's a former president of the Sports Car Club of America and for two years was an auto racer for the French team in the International Grand Prix Circuit.

However, Wacker is no jazz dilettante. The group has worked at Easy Street and the Blue Note, Chi niteries; has done beaucoup private party work (Debutantes' Cotillion, British Consul General's Ball, etc.) Besides the drummer-emcee Wacker, his team comprises

(Continued on page 64)

Vinnie Andrews Lights Candle, Diskery With A Religioso-Educ'l Wick

Vincent S. Andrews, business manager for numerous radio, tv and film personalities, has organized a new diskery, Candle Records, which will specialize in producing religious and educational platters.

Andrews explained that the tag for the label, Candle, stems from the candle's significance in the services of the three main religious denominations, Catholic, Protestant and Jewish. Louis Livingston, former promotion director for the N. Y. Journal-American and other dailies, is exec v.p. of the new diskery.

Andrews is business manager for Tony Marvin, Everett Sloane, Bea Wain, Frank Parker, Bud Collyer, Julia Meade, Douglas Edwards and others.

MERC EXPANDS A&R STAFF; ADDS RUGOLO

Chicago, Nov. 5.

Art Talmadge, Mercury Records veep, expanded his staff last week. Pete Rugolo, recording artist for Mercury, was put in charge of the company's Coast a&r department. Carl Stevens was shifted to the home office here to head Mercury's singles operation in the midwest, and Bob Shad who heads the eastern singles department was recently joined by Morty Kraft. Talmadge continues as overall head of a&r.

Smoke Gets in ASCAP's Eyes

'Pinky Herman Goes Down With the Ship'; Membership Nears 5,000 Level

Membership meeting of the merican Society of Composers, uthors & Publishers ran off ithout a hitch last week (29) ntil a fire broke out at the N.Y. aldorf-Astoria Ho el and smoke egan pouring into the Empire oom. The fire again frustrated inky Herman, who was speaking t the time, from getting action on mendments regarding ASCAP's listribution system. Fellow ASCAPERs, as they exited the oom while Herman kept on talking, despite the smoke, quipped that "Pinky was going down with the ship."

Before the meeting got hot, ASCAP prexy Paul Cunningham and other directors delivered their customary reports. While ASCAP's distribution for the first six mon hs of this year totalled slightly over $10,000,000, the Society's membership is continuing to climb sharply. During the past six months, 145 new writers joined ASCAP to bring the cloffer total of 3,877. During the same period, 65 new publishers joined up to make the total 1,039.

The treasurer's report, which for the past few years was made by Saul H. Bourne, who died a few weeks ago, was delivered by Frank H. Connor, assistant treasurer and head of Carl Fischer Music. Also speaking at the meet were Deem Taylor, L. Wolfe Gilbert, Ned Washington, and Herman Finkelstein, ASCAP's general counsel who explained the operation of the Society's legal department.

Mean'ime, squawks from Chicago publisher Louis P. O'Connell over Cunningham's alleged steamroller handling of the ASCAP meeting in Chicago the previous week were answered by numerous other Chi ASCAP members. Cunningham was lauded both for staging the Society's first membership meeting for the midwest membership and for his handling of the meeting. It was pointed out by ASCAP observers at 'he meet that Cunningham did not deny O'Connell the floor, but that the membership itself refused O'Connell's request to talk at length.

All-Grandma Orch

Pittsburgh, Nov. 5.

Former Pittsburger Jean Wald, who had an all-femme band here for years, has gone a step farther on the Coast, where she's been making her home for some time. Miss Wald has organized an All-Grandmothers Orchestra out there and is presently rehearsing it for tv and personal appearances. Project has been getting plenty of press attention in Los Angeles. One of the featured performers will be Rose Perfect, featured in several editions of old Earl Carroll and George White musicals.

Miss Wald is associated in the venture with her husband, Leonard (Shappy) Shapiro, film and tv assistant director.

Carter and Burgstaller Hiked by Carl Fischer

In a reshuffling of exec posts at Carl Fischer Inc. Clifford L. Carter was upped to veepee in charge of sales and production and Carl W. Burgstaller appointed sales manager.

Carter had been in the sales manager post while Burgstaller had served as his aide. Both have been with the company for 20 years.

New 33-45 Standards Adopted by the RIAA In Major Dimensional Step

The Record Industry Assn. of America, trade organization repping the leading disk labels in the U.S., has taken a major step in standardizing of disk manufacturing around the world with the adoption of new dimensional standards for 33 and 45rpm disks. The standards were prepared and recommended by RIAA's engineering committee.

The dimensional standards supplement an earlier set of electronic criteria set up by the RIAA in 1954. Since that time, the RIAA recording and reproducing characteristic has become accepted around the world by disk manufacturers and makers of playback equipment. Standards for 78rpm disks had been previously established by the RIAA.

The new dimensional standards cover such measurements as outside and center hole diameters, thickness of playing and label surfaces and recording groove contours. Dimensions are also recommended for reproducing equipment.

Members of the engineering committee are William S. Bachman, Columbia Records chairman; H. E. Roys, RCA Victor; Charles Lauda, Decca; C. Robert Fine, Mercury; William Savory, Angel; James Bayless, Capitol; and Robert Dougherty, MGM. Frank Walker, head of MGM Records, is RIAA prexy.

Gloria Lambert's Col Bow

Gloria Lambert will make her disk debut on Columbia Records. Thrush is featured singer on Canadian tv.

She's being managed by Dick Linke, who recently left Col to open his own management shop.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	ELVIS PRESLEY (Victor) Jailhouse Rock	1	...	6	1	2	10	4	2	1	1	1	..	1	4	1	6	4	1	1	2	1	1	169
2	1	EVERLY BROS (Cadence) Wake Up Little Suzy	3	..	..	..	1	7	3	1	2	2	2	2	3	10	..	9	8	2	3	3	2	2	133
3	3	JOHNNY MATHIS (Columbia) Chances Are	2	6	..	8	5	2	6	5	6	7	4	..	5	5	5	..	2	8	2	1	4	8	118
4	4	RAYS (Cameo) Silhouettes	5	1	1	6	3	9	1	4	..	..	3	..	2	3	..	3	7	..	..	5	..	4	108
5	10	SAM COOKE (Keen) You Send Me	8	2	..	3	9	..	2	3	7	..	9	1	4	2	10	2	1	..	6	8	..	..	99
6	6	JANE MORGAN (Kapp) Fascination	4	..	5	8	4	7	6	5	4	10	5	7	..	..	6	9	..	..	..	..	8	3	74
7	7	RICKY NELSON (Imperial) Be Bop Baby	6	..	..	..	..	8	..	7	..	3	..	..	9	1	9	1	10	3	10	..	3	6	67
8	5	BOBBY HELMS (Decca) My Special Angel	9	3	2	10	7	..	..	10	4	..	..	..	..	8	..	..	..	..	..	..	5	..	41
9	15	THURSTON HARRIS (Aladdin) Little Bitty Pretty One	..	4	..	..	4	..	..	..	..	..	7	..	..	..	..	4	3	..	..	..	..	5	39
10	13	PAT BOONE (Dot) April Love	10	5	4	..	..	..	..	..	..	6	..	..	..	..	4	7	..	6	..	9	..	..	37
11	19	AMES BROS. (Victor) Melodie D'Amour	7	..	..	9	..	3	..	9	..	..	..	..	..	7	..	..	..	4	..	..	..	..	27
12	8	DEBBIE REYNOLDS (Coral) Tammy	..	..	..	..	6	1	..	8	..	..	..	..	..	..	..	..	5	..	..	10	10	..	26
13	9	TUNE WEAVERS (Checker) Happy, Happy Birthday, Baby	..	..	..	..	..	..	5	..	..	..	5	7	..	..	..	..	..	..	4	..	..	..	23
14	17	FRANK SINATRA (Capitol) All the Way	..	7	8	7	..	..	..	..	..	..	..	..	..	8	..	..	..	10	..	4	..	..	22
15	11	JIMMIE RODGERS (Roulette) Honeycomb	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	7	6	..	10	19
16A	23	ROGER WILLIAMS (Kapp) Till	..	..	9	2	..	..	..	..	..	..	..	..	6	9	..	..	..	..	..	..	..	..	18
16B	20	PERRY COMO (Victor) Just Born	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	8	..	7	..	..	..	..	18
18	14	DELLA REESE (Jubilee) And That Reminds Me	..	..	..	4	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	12
19	18	WILL GLAHE (London) Liechtenstein Polka	8	7	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	11
20A	21	CRICKETS (Brunswick) That'll Be the Day	..	..	..	..	..	..	..	..	8	..	..	6	..	..	..	..	..	..	..	..	9	..	10
20B	..	SHEPHERD SISTERS (Lance) Alone	..	3	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
20C	..	TONY BENNETT (Columbia) Middle of the Island	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	10
23	..	STEVE LAWRENCE (Coral) Fraulein	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9	7
24	25	RUSS HAMILTON (Kapp) Rainbow	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7	..	6
25	12	STAN FREBERG (Capitol) Wunnerful, Wunnerful	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	..	..	..	5

Top Record Talent and Tunes

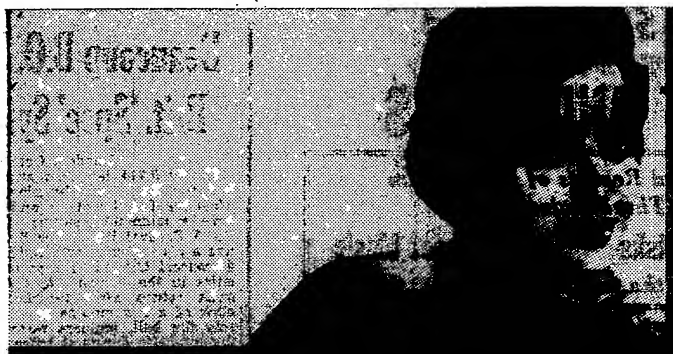
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

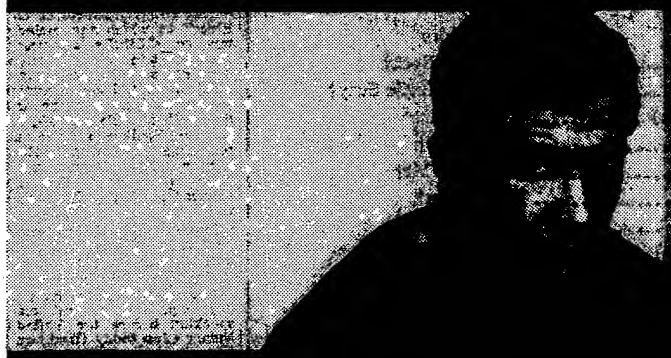
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	EAST: George E. LeZotte—WAVZ—New Haven	EAST: Eddie Gallaher—WTOP—Washington	EAST: Ken Garland—WPOR—Portland, Me.	EAST: Jack Gale—WITH—Baltimore	EAST: John Scott—WCOP—Boston	EAST: Leo La Brache—WMOO—Milford	EAST: John Woods—WAAB—Worcester	EAST: Ray Harris—WFEA—Manchester	EAST: Mort Nusbaum—WBBF—Rochester	EAST: Al Meltzer—WHEN—Syracuse	EAST: Dan Fusco—WRUN—Utica-Rome	EAST: Nedd Flemming—WAEB—Allentown, Pa.	SOUTH: Dick Doty—WTRI—Bradenton	SOUTH: Charlie Murdock—WQAM—Miami	SOUTH: Dick Pike—WNOP—Newport, Ky.	SOUTH: Bob Elliott—KENT—Shreveport	SOUTH: John Ademy—WBIG—Greensboro	SOUTH: John Wrisley—WIS—Columbia, S. C.	SOUTH: Dave Walshak—KCTI—Gonzales	SOUTH: Larry Kane—KXYZ—Houston	SOUTH: Bob Story—WNOR—Norfolk	MIDWEST: Howard Miller—WIND—Chicago	MIDWEST: Dick Morse—KFBI—Wichita	MIDWEST: Ed McKenzie—WXYZ—Detroit	MIDWEST: Stanley Mack—WDGY—M'pls.-St. Paul	MIDWEST: Bob Drews—KOIL—Omaha	MIDWEST: Bill Dawes—WCPO—Cincinnati	MIDWEST: Bill Mertz—WVKO—Columbus, O.	MIDWEST: Joe Angello—WOHO—Toledo	MIDWEST: Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	FAR WEST: Bill Jenkins—KAFY—Bakersfield	FAR WEST: Allin Slate—KLEV—Glendale	FAR WEST: Earl McDaniel—KLAC—Hollywood	FAR WEST: Dick Whittinghill—KMPC—Los Angeles	FAR WEST: Jim Ameche—KPAL—Palm Springs	FAR WEST: Len Ross—KDB—Santa Barbara	FAR WEST: Tony Larsen—KUDY—Denver-Littleton	FAR WEST: Flo Winerlter—KALL—Salt Lake City	TOTAL POINTS
1	1	8	Johnny Mathis	Columbia	*Chances Are	5	1	1	1	..	9	1	..	4	2	..	1	2	4	4	3	4	2	1	7	6	2	4	..	..	..	4	4	1	2	3	6	..	..	..	..	..	3	2	..	219
2	2	6	Everly Bros.	Cadence	†Wake Up Little Suzy	2	..	2	..	2	..	9	3	..	..	1	..	1	1	3	..	2	..	2	2	1	..	3	1	2	9	2	1	..	1	..	..	..	..	..	..	..	1	5	186
3	3	4	Elvis Presley	Victor	†Jailhouse Rock	3	..	6	..	1	..	7	4	..	..	7	..	4	3	1	1	1	..	3	1	3	..	2	2	..	2	1	3	..	4	..	..	..	..	..	..	..	3	..	169
4	5	7	Ames Bros.	Victor	†Melodie D'Amour	9	2	9	2	..	1	3	1	..	..	..	2	3	6	..	..	..	1	4	..	..	..	..	..	..	3	..	..	8	2	8	1	..	..	3	..	5	..	7	..	140
5	8	4	Rays	Cameo	†Silhouettes	1	10	3	..	6	..	..	2	1	..	2	..	9	..	2	4	..	..	..	..	..	..	1	..	4	1	3	..	7	..	..	..	..	..	..	..	..	..	..	109
6	4	14	Jimmie Rodgers	Roulette	*Honeycomb	..	..	4	..	..	..	..	..	..	..	..	10	..	2	..	2	3	..	9	6	..	..	9	4	..	..	..	6	..	..	..	..	..	..	..	..	8	..	5	..	64
7	12	6	Sam Cooke	Keen	†You Send Me	4	..	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	5	..	5	..	1	3	..	..	..	..	..	..	..	..	..	10	..	..	9	6	..	53
8	15	5	Patti Page	Mercury	*I'll Remember Today	..	5	..	7	..	..	..	..	7	5	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	4	8	..	..	..	4	..	..	..	51
9	17	4	Ricky Nelson	Imperial	†Be Bop Baby	8	..	..	7	..	..	..	..	..	..	3	..	..	..	..	6	..	..	..	..	..	..	6	3	..	6	..	5	..	6	..	..	..	..	..	..	..	..	..	..	49
10	9	4	Frank Sinatra	Capitol	*All the Way	..	4	..	5	..	8	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	1	..	..	..	..	..	..	47
11A	6	13	Jane Morgan	Kapp	*Fascination	..	..	5	..	10	..	4	..	..	..	..	..	..	10	..	..	..	..	..	..	..	1	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	2	44
11B	7	17	Debbie Reynolds	Coral	*Tammy	..	..	7	..	..	..	..	..	..	..	..	3	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	..	..	7	..	4	..	..	44
13	11	2	Pat Boone	Dot	*April Love	10	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	5	..	6	..	..	..	1	..	6	4	..	..	..	..	..	42
14	13	7	Bobby Helms	Decca	†My Special Angel	6	..	..	..	2	..	5	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	35
15A	..	1	Thurston Harris	Alladin	†Little Bitty Pretty One	7	..	..	8	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
15B	14	5	Edmundo Ros	London	†Melodie D'Amour	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	31
17	29	4	Margie Rayburn	Liberty	†I'm Available	..	..	..	..	6	8	9	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	10	29
18A	39	5	Roger Williams	Kapp	*Till	..	9	..	9	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4	..	..	..	..	9	..	..	..	..	..	..	28
18B	40	8	Andy Williams	Cadence	†Lips of Wine	..	..	..	..	..	5	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	2	..	..	..	28
20	..	12	Chordettes	Cadence	†Just Between You & Me	..	..	..	6	..	4	2	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
21A	45	11	Della Reese	Jubilee	*And That Reminds Me	..	..	..	4	..	..	10	..	5	..	..	4	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	26
21B	..	14	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	26
23A	..	1	Cindy & Lindy	ABC-Par	†Language of Love	..	..	..	..	3	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9	..	..	25
23B	22	16	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	25
25	42	2	Diamonds	Mercury	†Silhouettes	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	25
26	19	11	Crickets	Brunswick	†That'll Be the Day	..	..	8	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	4	..	23
27A	..	7	Artie Wayne	Unique	†Sign Your Name	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	3	22
27B	20	8	Tune Weavers	Checker	†Happy, Happy Birthday	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	21
29	36	4	Billy Williams	Coral	*Got a Date With an Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	21
30A	25	3	Perry Como	Victor	*Ivy Rose	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	8	4	..	..	..	..	20
30B	..	1	Jackie & Roy	ABC-Par	†Opus No. 1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	..	..	..	..	19
32A	41	2	Eddie Fisher	Victor	*Sayonara	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	1	..	19
32B	24	8	Johnny Mathis	Columbia	*Twelfth of Never	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	2	6	..	17
34A	18	12	Kay Starr	Victor	*My Heart Reminds Me	..	8	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	1	..	..	8	17
34B	33	6	Tony Perkins	Victor	*Moonlight Swim	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	16
36	23	3	Elvis Presley	Victor	†Treat Me Nice	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	16
37	..	1	Jackie Wilson	Brunswick	†Reet Petite	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	15
38	..	3	Rainwater-Francis	MGM	†Majesty of Love	6	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	14
39A	..	3	Steve Lawrence	Coral	†Fraulein	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39B	..	1	Esquires	Paris	†Love Me Forever	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	12
41A	37	4	Little Richard	Specialty	†Keep a Knocking	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	1	..	..	..	..	..	..	12
41B	21	4	Ricky Nelson	Imperial	†Have I Told You Lately	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	11
43A	..	1	Shepherd Sisters	Lance	†Alone	..	..	..	..	..	..	10	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43B	..	8	Buddy Knox	Roulette	†Hula Love	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
45	28	18	Paul Anka	ABC-Par	†Diana	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	9

(Copyright Variety, Inc. All Rights Reserved)



GOGI GRANT

They're

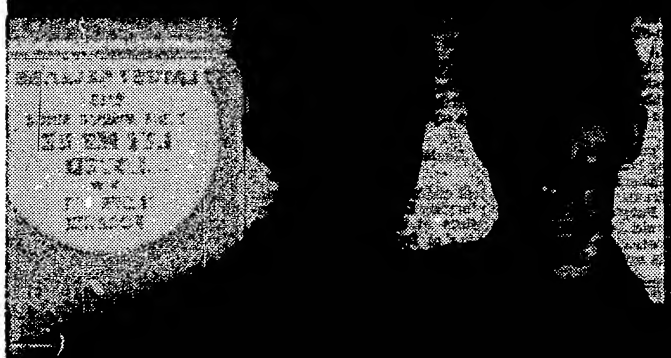


TONY PERKINS

getting the

AL ELIAS

season's



THE SPROUTS

Big Play!

Watch for these NBC-TV network shows, in Color and black-and-white... PERRY COMO, GEORGE GOBEL, EDDIE FISHER, THE PRICE IS RIGHT, TIC TAC DOUGH... all sponsored by

RCA VICTOR
RADIO CORPORATION OF AMERICA

A&R'er Tege Out Of Pathe-Marconi On a Lasso Tie

Paris, Nov. 5.

Maurice Tege has ankled the top diskery here, Pathe-Marconi. He was the artists & repertoire man and had the whole talent stable under him.

Some friction arose when other stars felt he paid too much attention to launching Hispano songstress Gloria Lasso who has become one of the biggest selling platter names here. Decision to part company was mutually agreed upon by Tege and Pathe-Marconi and he exited with Miss Lasso under personal contract to him.

Tege will be replaced by a group of new a&r men who will each take a few artists to work with. Among the diskery's roster are Georges Guetary, Line Renaud, Edith Piaf, Maurice Chevalier. Labels controlled by Pathe-Marconi are Pathe, Le Voix De Son Maitre, Columbia (the name only, since Philips has Yank Columbia disks), Capitol, MGM.

Up Sparnon at BMI

Ken Sparnon has been named director of station relations for Broadcast Music Inc. He'll work under Glenn R. Dolberg, v.p. in charge of BMI's station relations.

Sparnon has been a field rep with BMI for the past 11 years and previously served as musical and program director of a couple of upstate N. Y. radio stations.

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

Styne and Cahn
"THE THINGS WE DID LAST SUMMER"
THE PERFECT After-Vacation SONG
Styne and Cahn Music Co.

ATTENTION:
Mr. MUSIC PUBLISHER
Young man, 27, wishes position as Man Friday to busy music publisher. Thorough knowledge of every facet of music field. Can do promotion work, find suitable material, visit A & R men, etc. Replies confidential.
Write Box V-375, VARIETY, 154 W. 46th St., New York 36, N. Y.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**ELVIS PRESLEY** (Victor)	Jailhouse Rock†
2	1	**EVERLY BROS.** (Cadence)	Wake Up Little Suzy†
3	3	**JOHNNY MATHIS** (Columbia)	Chances Are*
4	5	**RAYS** (Cameo)	Silhouettes†
5	10	**SAM COOKE** (Keen)	You Send Me†
6	4	**JANE MORGAN** (Kapp)	Fascination*
7	8	**RICKY NELSON** (Imperial)	Be Bop Baby†
8	7	**JIMMIE RODGERS** (Roulette)	Honeycomb*
9	..	**AMES BROS.** (Victor)	Melodie D'Amour†
10	6	**BOBBY HELMS** (Decca)	My Special Angel†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	3	†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
2	1	†WAKE UP LITTLE SUZY	Acuff-Rose
3	2	*CHANCES ARE	Korwin
4	7	†SILHOUETTES	Regent
5	5	*TAMMY—"Tammy & Bachelor"-F	Northern
6	..	†YOU SEND ME	Higuera
7	8	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
8	6	*HONEYCOMB	Joy
9	10	*FASCINATION—"Love In The Afternoon"-F	Southern
10	..	†MELODIE D'AMOUR	Rayven

(*ASCAP †BMI F-Films)

MPPA Cracks Down

Continued from page 57

of the Eastman School of Music who also reps the Music Educators National Conference, the College Band Directors National Assn. and the National Assn. of College Wind and Percussion Instructors.

Fennell and Douglas have come up with a five-point program designed to solve the problem. The program calls for:

(1) An expansion of MPPA's public relations work concerning the copyright law and MENC's sponsorship of courses in such law for music teachers.

(2) Adequate warning notices to be put on all music publications. The notice, "All Rights Reserved," is not sufficient for those not familiar with the various separate rights under copyright.

(3) MPPA will urge publishers to use duplicating machines of their own for out-of-print publications to supply copies when needed. It was pointed out that many schools resorted to duplicating machines when they ordered music only to get back an "out-of-print" reply.

(4) The MPPA will furnish MENC a list of publishers to whom requests for permission of various kinds can be addressed. MENC will distribute the list to its 31,000 members.

(5) A form of permission to arrange for marching band, which can be used by publishers wishing to do so, will be drawn up for use by publishers. Purpose of such an agreement would be to stimulate working agreements between individual schools and publishers.

Supermarkets

Continued from page 57

disk companies, however, have in the main convinced the conventional retailers that the supermarkets are no competitive threat, but are creating new disk customers. They point out that supermarkets can carry only a limited line of merchandise at best and hence can only serve to whet, not satisfy, disk consumer appetites.

The second big headache has been the problem of the quality of the disks sold to the syndicate stores. In several cases, supermarket managers have been on the verge of throwing out the disk racks because of the number of squawks and returns from customers. The shoddy merchandise foisted on some supermarkets also reacted against the legitimate labels.

In the last year, however, attractive new packaging ideas in the low-priced fields have sparked the rapid growth of the supermarket racks. LP packages, selling for slightly under $2 are getting fancy four-color art work, liner notes and protective covering by polyethylene bags. The customers now know that they are getting fresh platters.

Distribution to the supermarkets is handled via rack-jobbers who give the stores a 100% return privilege, but cut their discount from the regular 38% to 25%. The rack-jobbers have the status of sub-distributors in the areas in which they work.

Louisville and 'Legit'

Louisville, Nov. 5.

Local chain stores and groceries are plugging LP records, and offering disks at special prices, with purchase of food. This trend has been cutting into the biz of legit record shops, with Variety Record Shop, on the main stem, feeling the competish from a chain grocery next door.

Horace Roth, proprietor of the record shop, has his own radio show. He's emphatic in his pitch, saying, "we do not sell aspirin, coffee, and the like, but do sell records. He now has a window display offering a pound of coffee, jar of condensed cream, and a pound of sugar with each LP record, for free.

'Previn for Xmas'

Hollywood, Nov. 5.

Tops Records, which specializes in a low-price line of albums for sale in supermarkets, has signed Andre Previn to cut an album of Fats Waller material. It will be released in time for the Christmas trade.

TONI ARDEN
Currently
PALMER HOUSE, Chicago
To Follow
STATLER HOTEL, Detroit
and Then
STATLER HOTEL, Cleveland
Exclusively: DECCA RECORDS
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave., New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave., Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd., Miami Beach, Fla. Phone: JEfferson 8-0383
8619 Sunset Blvd., H'wood 46, Calif. Phone: OLympia 2-9940

Basie Counts Up Beaucoup B.O. In Brit. 'Spec' Spree

London, Oct. 29.

Nearly 3,000 jazz fans swapped bed for Basie on Thursday (24) when the Count and his orchestra gave a midnight matinee at the Royal Festival Hall. For Basie it was a pipe opener for a whirlwind 40-concert tour in 21 days of key cities in the British sticks and a swift return after his fabulous click of a few months ago. Outside the hall, scalpers were selling top-price ducats at twice their face value of $2.80.

Basie at piano was supported by 15 musicians plus blues singer Joe Williams and most of the personnel were given solos. A standout was drummer Sonny Payne going to town with an acrobatic solo during an arrangement of 'Ol' Man River" in which the melody line was so skillfully obscured that even the late Jerome Kern would have got an idea for a new tune. Thad Jones and Joe Newman also scored with an amusing trumpet duet called, oddly enough, "Duet." Charlie Foulkes gave a mellow rendering of "Spring Is Here" on baritone sax and tenor sax Eddie "Lockjaw" Davis had several chances, notably with "Too Beautiful."

Impresario Harold Davison should be well satisfied with Basie's opening stint of his current tour.

George R. Marek, RCA Victor disk v.p. and general manager, speaking before the Philadelphia Rotary Club today (Wed.) on "The Growth of the Record Business."

From the 20th Century-Fox Film "APRIL LOVE"
April Love
LEO FEIST, INC.

From Paramount Pictures
THE TIN STAR
THE TIN STAR
ANTHONY PERKINS
DAVID ROSE
JEAN JONES
Paramount Music Corporation

LATEST RELEASE
9863
EYDIE GORME SINGS
LET ME BE LOVED
B/W
LOVE ME FOREVER

From Waxman's beautiful theme from the Warner Bros. production "Sayonara"
'KATSUMI LOVE THEME'
Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London
M. WITMARK & SONS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Crossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	2	1	1	2	1	1	3	1	1	2	2	2	123
2	3	*Around the World (Young)	2	1	3	8	1	2	3	1	2	2	1	3	6	108
3	2	*Fascination (Southern)	3	7	2	10	3	3	2	4	8	..	3	1	1	85
4	5	*Chances Are (Korwin)	5	9	4	3	5	7	5	6	3	..	5	4	..	65
5	4	*Affair to Remember (Feist)	8	10	..	..	4	6	4	2	10	3	4	9	..	50
6	6	†Wake Up Suzy (Acuff-R.)	7	..	..	5	..	4	7	10	..	5	8	..	5	37
7	9	*Heart Reminds (Symphony)	..	5	8	6	10	..	9	5	..	..	7	..	4	34
8	7	*Honeycomb (Joy)	9	..	2	..	8	..	6	..	6	10	6	6	..	26
9	10	†Melodie D'Amour (Rayven)	6	4	7	..	..	9	..	..	..	..	..	..	9	20
10	8	*Middle of Island (Mayfair)	..	..	..	9	9	..	8	..	..	4	9	..	..	16
11	11	†Diana (Pamco)	..	..	..	..	..	..	10	..	4	..	10	5	..	15
12	..	*Ivy Rose (Roncom)	..	..	6	2	..	..	..	..	..	..	..	..	..	14
13	15	*Till (Chappell)	..	..	9	..	6	5	..	..	..	..	..	..	..	13
14	14	†Jailhouse Rock (Presley)	..	..	8	..	..	10	..	..	..	..	..	..	3	12
15	..	†Silhouettes (Regent)	10	..	5	..	..	..	..	9	..	..	..	10	..	10

Combo Review

EDDIE REED & HIS RIVERBOAT 5 PLUS 2
Bourbon Street, N. Y.

For those interested in higher mathematics, Eddie Reed & His Riverboat 5 Plus 2 adds up to a swinging total of eight. (Clarinet, trumpet, trombone, tuba, drums, piano, banjo, femme vocalist.) And for those interested in a stimulating dixieland beat, Reed and his tooters have what it takes.

The boys go on for a set that runs a little over 30 minutes and drive all the way. With the maestro setting the pace on clarinet, the session runs at a happy and invigorating pace. They blast through with typical dixieland spirit on such winners as "Struttin' With Some Barbecue," "Tin Roof Blues," "Farewell Blues" and "Someday Sweetheart."

In the specialty department, Peanuts Dargan scores with a hard-plunking banjo treatment of "The World Is Waiting For The Sunrise" and vocalist Lynn Nash belts "Bill Bailey" with lotsa spirit although the mike didn't give her much help at show caught.

Gros.

Mitch Miller Adds Tony Piano as Aide

Mitch Miller, head of pop artists & repertoire at Columbia Records, has added Tony Piano to his a&r staff.

Piano had been with the American Broadcasting Co. as staff director since 1949.

Irving Berlin Salute

Continued from page 1

set and has issued a single of the title song by Eddie Fisher. The Ames Bros., also Victor artists, have cut the tune in English and in German. "Running Away From You" currently is riding with Merv Griffin (Decca) and Don Cherry (Columbia).

Also in on the Berlin drive is the tv-track set from the upcoming NBC-TV spec of "Annie Get Your Gun." Package will be issued by Capitol and stars Mary Martin with John Raitt. Decca has the original Broadway cast abum with Ethel Merman.

Genevieve Duffy, harpist for Fred Waring, has quit the Pennsylvanians to start her own trio.

Impressive U.S. Disk Know-How

Visiting German Music Bizites Struck With Studio Speed and Musicianship

The quality of American musicians and the dispatch with which recording sessions are conducted in New York have virtually bowled over three music business visitors from Germany. Music publisher Hans Gerig, lyricist Kurt Feltz and composer Heinz Gietz were all struck by the high standard of U. S. musicianship and the diskeries' smooth-flowing recording sessions.

They were particularly impressed with the standout quality of the "blowing" instruments (reeds and brass) and the electric and steel guitars. Gerig said that there's no tradition in Germany for the latter instruments, especially, and that there is a dynamic playing here that's lacking there.

In regard to how much is accomplished here in three-hour recording session, Gerig's quipped, "It's probably because U. S. musicians are so expensive."

They believe that the competition for jobs keeps the U. S. musician on his toes. In Germany, they pointed out, a musicians is as secure as a "civil service" man. He works steadily on radio and for the recording companies feeling safe in an income bracket that runs to about $1,600 a month.

In spite of this the disk business is running at full steam. They figure that 40,000,000 singles were sold in West Germany last year. That's a sizeable amount considering the country's population runs to about 45,000,000. A hit disk, they point out, racks up between a 500,000 and 700,000 sale. The single platter sells for four marks, which is equivalent to the American dollar, but the similarity ends there when it's considered that four marks can also buy two good-sized steaks.

Single records in Germany are still outdistancing the LP's. The single speed sales are now almost equally divided between 45's and 78's. Radio, said, Gerig, is still the most important outlet for record exposure. However, he added, that retail shops directly and jukeboxes also account for direct disk sales action. He predicts that tv will eventually grow into an important factor in the selling of disks. There are now 1,100,000 tv sets there and 13,000,000 radios.

As disk sales have zoomed, sheet music sales have collapsed. A hit record of say about 700,000 sales will have a sheet music sale of less than 50,000 copies.

Unlike the U. S. picture, the German teenager is not the main disk buyer. Gerig stated that it's still an adult market, but the teenagers are creeping in as they are beginning to earn more money.

The German market has become a lucrative market for U. S. publishers. They figure that close to 20 U. S.-originated songs become hits in Germany. The tunes usually are given a free Deutsche translation. According to Feltz, who translates many of the American tunes, German tradition and sentiment prohibit a literal translation. "A lyric has to have a meaning that will appeal to the German attitude," he said.

Feltz and Gietz planed home Sunday (3) while Gerig stays on for another week. Latter operates a publishing group of 10 firms which includes Sidemton-Verlag, representative in the German territory of certain material from the catalog of the Big Three (Robbins-Feist-Miller) and is the exclusive rep for current material including pop songs, film tunes and standards. Big Three's association with Gerig covers reciprocal aranrgements concerning the publication of certain Gerig publications in the U. S.

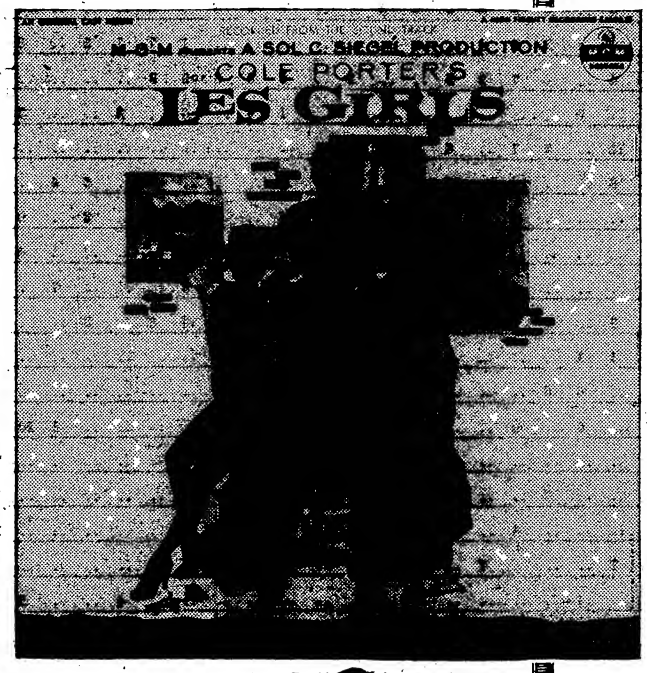
In Germany, the Big Three also is associated with Francis, Day & Hunter in Frankfort.

Diahann Carroll Abroad

Diahann Carroll, Vik Records songstress, is enroute to Europe for three-month tour of the Continent, opening at the Olympia Theatre in Paris Nov. 13.

Prior to that, she's set for a couple of British video dates.

OO-LA-LA WHAT A SOUND TRACK ALBUM!



M-G-M Records

MGM PRESENTS
A SOL C. SIEGEL PRODUCTION
OF
COLE PORTER'S
LES GIRLS
Starring
GENE KELLY
KAY KENDALL
MITZI GAYNOR
TAINA ELG
E3590 ST

On The Upbeat

New York

Morty Palitz honeymooning on the coast with **Jean Kandilou** . . . RCA Victor's latest crush, **Jennie Smith**, hails from West Virginia's Charleston and not the Carolina's Charleston as erratumed in last week's VARIETY . . . **Mary Lou Williams Trio** and the **Lou Donaldson All Stars** belting it out at Gil Blum's Sugar Hill, Newark, for the rest of the week . . . Barton Music making up a special coupling of "Same Old Saturday Night" and "Full Moon and Empty Arms" out of Bobby **Brookes'** RCA Victory album "This Is The Night" for a deejay push . . . **Ralph Strain** continues on the 88 at Goldie's eastside spot until Dec. 1 . . . Roulette Records and **Milton Berle** pouring at Danny's Hide-A-Way Friday (8) for latter's album, "Songs My Mother Loved" . . . **Renato Carasone** headlines "Jazz With A Neapolitan Touch" at Carnegie Hall Jan. 4-5.

Tony Martin begins a 10-day engagement at Blinstrub's, Boston, Nov. 15 . . . **Tommy Prisco** guests on Dick Clark's ABC-TV show Thursday (8) . . . In its push on the Concertgebouw albums, Epic Records is running a promotion contest for distributors. Winners get a round-trip ticket for two to Holland . . . Exposition Press hits the stalls today (Wed.) with "The March King and His Band," a tribute to John Philip Sousa. Tome written by **Kenneth Berger**, will appear under firm's Banner label. . . . **Judy Scott** returns to the Mapes, Reno, Nov. 14 for a two-week stand.

Teddi King goes into the Elegante, Brooklyn, for five days beginning Nov. 13 . . . **Daphne Hellman** joins **Lovely Powell** and **Warren Vaughan** at Julius Monk's Upstairs tomorrow (Thurs.)).

London

Nat Shapiro, of U. S. Columbia Records, planed out after a five-day quickie . . . **Dave Toff**, Melchor-Toff London topper, back in town after a few days on the Continent combining business with pleasure . . . The **Jack White** orch is bowing out of its resident spot at the Astoria ballroom after more than 21 years. **Jimmy Simmonds** orch will take over.

Hollywood

Marvin Fisher spinning wax for Jimmy Maddin's Sanbah Room nitely over KBLA . . . **Lionel Newman** will conduct Hugo Friedhofer's score the "The Young Lions," the fourth time they've been teamed this year . . . **Elsa Lanchester** to cut another album of bawdy ballads for Hi-Fi Records. . . . **Andre Brummer** is music director on "The Rawhide Breed," Terry & Lyon Production for Allied Artists . . . **Ronald Stein** will compose and conduct score for American International's "Hell Raiders."

Chicago

Wayne Muir orch starts sixth year as house band at Congress Hotel . . . Carter Hotel, Cleveland, started live music for first time in seven years with **Emil Gray Trio** who opened Monday (4) . . . **Bob White Quartet** repacted by McConkey agency for five years . . . **Charlie Barnet** booking at Blue Note, Nov. 27-Dec. 8, cancelled because of illness . . . **Endre Ocskay**, bandleader at Bismarck Hotel for several years, signed by Associated Booking Corp. . . . **Don Shirley Trio** go for two weeks at London House here Nov. 13.

San Francisco

Billy Barnes revue and **Shelley Berman** opened at the hungry i last Sunday (3) . . . **Currie Tjader's** leading a trio opposite **Virgil Gonsalves'** Sextet at the Jazz Showcase. . . . **Jean Hoffman** and her trio moved from the Offbeat Room to George Andros' Fack's II . . . Jazz Workshop's **Chris Ibanez** inked by Vik . . . **Joaquin Garay** opened yesterday (5) at Kona Club, El Cerrito. . . . **Dennis Day** opens Thursday (7) at the Fairmont's Venetian Room. . . . **Dave Brubeck** returned to the Blackhawk . . . **Bob Mielke's Bearcats** at the Pioneer Village, Lafayette.

Pittsburgh

Johnny Costa Trio goes into the Backstage Club, Phoenix, Ariz., Nov. 18 for a month . . . **Marie Moss** playing piano nightly at Park Schenley Restaurant and on Fridays-Saturdays she's joined by husband **Dick Mansfield**, on drums, and **Billy Catizone**, violinist . . . **Del Monaco**, whose quartet alternates with **Luke Riley** orch at Holiday House, is now permanent emcee there, too . . . **Jay Sullivan** band had its option picked up at Anchorage through next July . . . **Walt Harper** orch beginning series of Sunday afternoon jazz concerts at new Quippian Club Lounge in Aliquippa . . . **Al Morell** combo into the Cove for indef stay . . . **Jerry Betters 4** has checked into Hollywood Show Bar in East Pittsburgh . . . **All-Star Trio**, into the Chateau for a stretch, consists of **Chuck Maurice** on piano, **Billy Rye** on drums and **Emil Brenkus** on bass.

Robbins' 'Dollar' Score

Jack Robbins, as head of J. J. Robbins Music, is currently working on the score of "Happy Dollar," musical with music by William Friml and lyrics by the late John Latouche.

This was Latouche's final completed work.

LEILA WOLF CARRIES ON

Leila Wolf, widow of Lennie Wolf, disk promoter who died last week, is now heading her husband's firm. She went on a disk jockey tour this week for her clients.

She also is repping the Gus Kahn Music firm in New York.

'Annie' Reloads

Decca Records is mapping a new sales push on its original cast album of "Annie Get Your Gun" in conjunction with the upcoming NBC-TV version on Thanksgiving Eve, Nov. 27.

Mary Martin is playing the tv lead in the role that Ethel Merman created on the Broadway stage.

Name Israel, Chiantia To Board of MPPA

Arthur Israel, general manager of Paramount-Famous music, and Sal Chiantia, exec v.p. of Leeds Music, have been named to the board of the Music Publishers Protective Assn. at the meeting of directors last week.

They fill vacancies on the MPPA board created by the moveover of Bernard Goodwin from Paramount's music chief to DuMont prexy and the recent death of publisher Saul H. Bourne.

Johnny Matthews' Dome

Johnny Matthews has moved into the disk business with the launching of Dome Records. He had been in personal management for the past three years.

Distribuiton for the Dome label already has been set up in most of the key areas in the east and Matthews is now negotiating with distribs in other parts of the country. Dome's first release was cut by Valli Hilton, formerly with RCA Victor.

Inside Stuff—Music

Continued from page 59

a flock of jazz vets: Ralph Blank, piano, ex-Ted Weems; Reimer R. Hoffman, bass, confrere of Bix Beiderbecke; Russ Phillips, trombone, ex-Louis Armstrong sideman; Charlie Sperb, clarinet; Bob Burnett, trumpet; Spencer Clark, sax; latter two also do the band's arrangements.

The Kenner System, a survey and logging operation for advertising and public relations firms, is planning a crack at the disk business to service diskeries, distributors and publishers with a rundown of day-to-day air play of leading disk jockeys on New York's independent stations. Before entering the field, the Kenner System surveyed the N.Y. market (which accounts for 10% of the nation's gross disk sales) to determine which jockeys sell the bulk of pop and rock 'n' roll disks in N.Y. via their air play.

The survey revealed that the leading deejay "salesmen" in N.Y. were Art Ford and Lonny Starr (WNEW), Allan Freed (WINS), Jerry Marshall and Peter Tripp (WMGM), Ernie Stone and Bob Callen (WMCA) and Jocko Henderson (WOV).

A tv-biography of a tune has been set for ABC-TV's "Telephone Time" next Tuesday (12). Yarn, written by Laslo Vadnay, concerns "I Get Along Without You Very Well" and how composer Hoagy Carmichael resurrected an old poem by "J.B." (Jane Brown Thompson) which he had found in a magazine for a song version. Carmichael then enlisted the aid of colmunist Walter Winchell to find "J.B." Both Carmichael and Winchell will appear on the show. The tune will be sung by Tony Mitchell who also grooved it on the Liberty label.

"Kisses Sweeter Than Wine," Jimmie Rodgers' latest side for Roulette Records, was the center of a short tug-of-war between two publishers last week. On the Roulette label, credit was given to Favorite Music, a subsid of the disk company which thought that it was a public domain number. Howie Richmond's Folkways Music firm, however, successfully put in its claim, pointing out that it copyrighted the identical tune several years ago. It was written by Paul Campbell and Joel Newman and was originally recorded by The Weavers.

Music publisher Jerry Vogel is again doubling as benefactor of the handicapped for the Thanksgiving season. Through the Jerry Vogel Foundation, he's shipping "Kandy Treats" to mental hospitals, homes for the incurable and state schools. During the past year about 1,000,000 candy packages were sent throughout the U.S., Alaska and Canada. Contributions to the Foundation are accepted at 112 West 44th Street, N. Y.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Albany—(Ten Eyck Record Shop)	Boston—(Mosher Music)	Washington—(Disc Shop)	Philadelphia—(Record Mart)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(J. K. Gill)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Soundtrack (DC 9046)	1	3	2	2	7	8	2	1	2	2	1	8	2	3	2	1	2	1	7	1	9	2	173
2	2	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	3	..	5	8	4	7	..	..	6	1	5	1	7	6	1	3	..	4	6	2	5	1	133
3	3	**FRANK SINATRA** (Capitol) Where Are You (W 855)	9	..	3	3	2	..	3	2	3	9	..	6	..	7	5	..	4	3	8	10	2	7	101
4	5	**NAT KING COLE** (Capitol) Love Is the Thing (W 823)	6	5	..	5	..	4	8	5	9	8	3	..	..	2	8	6	..	6	..	..	..	..	68
5	10	**PAT BOONE** (Dot) Pat's Greatest Hits (DLP 3071)	4	..	..	..	..	2	5	4	..	..	..	..	..	..	..	..	1	7	1	5	..	8	62
6	4	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	5	..	4	4	..	..	7	3	5	..	..	3	..	5	3	8	9	9	..	..	..	..	57
7	17	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	2	..	..	9	..	..	..	..	6	..	..	..	1	4	..	6	..	2	..	..	3	55
8	6	**JOHNNY MATHIS** (Columbia) Wonderful, Won'ful (CL 1028)	..	4	9	10	..	1	1	..	4	5	10	..	1	..	..	..	..	..	..	..	..	..	54
9	7	**HARRY BELAFONTE** (Victor) Sings Caribbean (LPM 1505)	2	..	6	6	..	..	10	..	10	..	..	..	..	..	..	2	..	2	..	6	4	..	51
10	11	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	6	..	..	..	8	..	..	4	..	..	..	5	..	3	..	9	31
11A	13	**KING & I** (Capitol) Soundtrack (T 740)	..	6	..	..	..	..	..	10	..	..	6	..	..	..	..	..	3	..	..	..	..	4	26
11B	9	**PAJAMA GAME** (Columbia) Soundtrack (DL 5210)	..	..	8	..	..	..	..	8	1	..	..	..	8	..	..	..	8	..	..	..	7	..	26
13	8	**MANTOVANI** (London) Film Encores (LL 1700)	..	7	10	9	..	..	9	9	8	..	7	..	..	..	..	..	10	8	..	8	..	..	25
14A	..	**WEST SIDE STORY** (Columbia) Original Cast (CL 5230)	7	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
14B	19	**EDDY DUCHIN STORY** (Decca) Soundtrack (DL 8289)	..	..	..	..	6	6	..	..	..	..	4	..	..	..	..	..	4	..	..	..	..	..	24
16A	21	**PAL JOEY** (Capitol) Soundtrack (W 192)	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10	22
16B	16	**LAWRENCE WELK** (Coral) Dixieland (57146)	..	..	..	..	..	..	..	..	10	2	4	..	..	..	..	..	..	..	..	..	..	..	22
18	..	**GOGI GRANT** (Victor) Helen Morgan Story (OLC 1030)	..	..	..	..	3	..	..	..	3	..	..	..	..	10	10	..	..	..	..	..	..	..	18
19	22	**ROGER WILLIAMS** (Kapp) Almost Paradise (1063)	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	17
20A	12	**FRANK SINATRA** (Capitol) Swinging Affair (W 8031)	10	..	7	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
20B	14	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	13
22	..	**FRED WARING** (Capitol) Waring in HiFi (W 845)	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	12
23	..	**JONATHAN EDWARDS** (Columbia) Piano Artistry (CL 1024)	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	8	..	11
24	18	**EYDIE GORME** (ABC-Par) Swings the Blues (192)	..	..	..	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25	25	**LESTER LANIN ORCH** (Epic) Dance to Music Of (LN 3340)	..	..	..	10	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	9

AGVA SCALE SINKING CRUISES?

Natives for Sure, But U.S. Acts a Must As Paris Olympia Hits Vaude Groove

Paris, Nov. 5.

Bruno Coquatrix, prexy of the Olympia musichall, feels that since his house has reached staple status here, top Yank acts are indispensable to keep it going. They are necessary to take the brunt off the low number of Gallic vaude names who can draw audiences.

American names appeal to a growing English speaking audience and come in usually with disk or film reps to help at the wickets. The showy technical gloss and knowhow of stateside acts also helps.

The Olympia, well situated in central Paris, gets the highbrow "tout Paris" crowd who have returned to help make this renaissance of an old show biz aspect a regular, plus the youth for its presentations of top pop jazz and song figures. Coquatrix says the French artist is still the mainstay of a house here, but Yank names will get more important each season and also allow the lead Gallic stars a respite allowing them to hit the boards every 18 months to two years so as not to wear out their welcome.

Coquatrix points to the appearances of Maurice Chevalier, Edith Piaf and Yves Montand whose farbetween stints allow for prolonged one-man shows or long house runs. Miss Piaf does a six-week stay at the Olympia starting next February. With three vauders here, Olympia, Bobino, Alhambra-Maurice Chevalier, Coquatrix opines that the few big draws peter out their appeal by playing all spots in one season. There are different auds for each house, with the Bobino and Alhambra tilting for nabe following, but there is still a conflict.

Yanks who already have played the Olympia are Lena Horne, Billy Eckstine, Louis Armstrong, Lionel Hampton, Nicholas Bros., June Richmond and the Peters Sisters, but the American era really started last week with the phenom reaction to the Platters (5) preceded in bally by top disk sales. They were upped to top split billing with comic Henri Genes the second day and are the pull which is giving the house a three-week SRO stanza.

Coquatrix has signed them for a sixmonth tour of the Continent, maybe even Eastern Europe, starting with the Brussels-World's Fair in April, and will then ease them in as headliners for the first show next season in September. For the rest of this season he also has lined up Frankie Laine, Dizzy Gillespie, Count Basie, Diahann Garroll, Erroll Garner, Terrier Trio, Billy Holiday, Modern Jazz Quartet, Jack Teagarden and Earl Hines, Harry Belafonte and Judy Garland.

The jazz stars will do mainly two-day concerts worked between regular three-week shows, as well as headline or feature some regular entries. Miss Garland is expected to be a definitive test of whether a solid talent can definitely cut through lingo barriers without being popularly recognized in advance. Miss Garland is known via pix but Yank musicals are not too successful here usually.

Conquatrix heads for the U.S. next January and will make two or three annual treks to keep up the flow of Yank names to the Olympia, which he envisions as an offshoot of the American circuits. He said the Olympia could now pay American prices, which would give him access to the wanted performers.

Borone As Atty. But Not LaRosa's Personal Mgr.

Singer Julius LaRosa and his personal manager, attorney Frank Barone, have separated on the personal management chores although Barone will still represent the singer on legal matters.

LaRosa is contemplating no further personal management. General Artists Corp. will continue to book him.

Coquatrix Takes Over Paris' Bobino Hall

Paris, Oct. 29.

Bruno Coquatrix, prexy of the Olympia Music Hall, took over direction of the Bobino Music Hall this week. Latter is a 900-seater with mainly a nabe following, while the former is the top house here. Coquatrix will finish the season with the present lineup at the Bobino, which calls for repeats of topliners already at the Olympia.

Coquatrix may buy out the Bobino next year and intends to use it for launching of new big names. If Bobino works as a springboard it might give some new stars a chance to take the load off the overworked toppers in France who are forced to play all the houses each season and may wear out their welcome early.

Gov't Rules Cafes Must Pay 20% Tax Even If Stolen

Washington, Nov. 5.

Theft of the funds set aside to pay the 20% cabaret tax does not free the nitery from any of its obligations to pay the bite to Uncle Sam. Internal Revenue Service, asked for a ruling, explained:

"A cabaret experienced an armed robbery. A portion of the money stolen represented funds that the cabaret owner had set aside for payment of the cabaret tax. Therefore it is contended that relief from payment should be allowed to the extent that the funds stolen represented cabaret tax.

"There is no provision of law affording relief from payment of the cabaret tax by a person liable therefor, where his funds, including those he may have set aside to discharge such liability, are stolen. Accordingly, there is no basis for reducing the cabaret owners' liability for the tax."

Georgia Drive On

Macon, Ga., Nov. 5.

A drive for collection of the Federal cabaret tax of 20% on the gross receipts of a wide variety of places offering entertainment to the public is being launched in 22 middle Georgia counties.

Howard Cass, Macon agent of the U. S. Internal Revenue Service, said this tax has been laxly enforced for several years. He intimated this was due more to confusion among those who should pay the tax and to laxity tracing to lack of manpower in the bureau rather than to intent to evade the law.

Cass said the campaign to collect this tax is a general effort and will be pointed at settlement of past due accounts as well as continuing enforcement in the future. The statute of limitations for collection of claims under this law is four years.

'Show of Stars' Rolls Up $17,800 in Can. 1-Niter

Seattle, Nov. 5.

Hot pace for the rock 'n' roll "Show of Stars" in Canada continued in Regina with alltime record take for one-night stand last Thursday (31) was $17,800 at Exhibition Stadium. It was scaled from $3.50.

Calgary's DeArcy Scott combined with Northwest Releasing Corporation in Seattle, in promotion.

Stan Scottland, head of the cafe dept. of Mercury Artists Corp., has been made a veepee.

FEAR U.S. TALENT KO'D BY MINIMUM

The new cruise ship scale recently adopted by the American Guild of Variety Artists may scuttle floating vaudeville, according to bookers of the pleasure jaunts. They fear that the scale is so high as to be impractical, under present day circumstances, and that the steamship lines will turn to foreign performers to avoid the new scale which calls for $125 minimums as against the $50 bottoms under the previous setup.

It's pointed out that the $125 scale is only the beginning. In order to book acts at $125 weekly, the lines will have to pay a service fee to the talent setters, since no commissions can be collected on minimum dates. In addition, the lines have to provide first-rate accommodations which in some of the longer cruises can go as high as $750 per performer. All this for two or three evenings of shows during a single trip, makes the lines feel that the hiring of American acts is no longer feasible, according to the bookers.

The condition aggravated by the fact that foreign entertainers can be hired as crew members, with it stricter discipline, and paid $100 monthly or less.

Claim a Precedent

The cruise bookers say that there is precedent for such thinking in the cruise entertainment business. When the American Federation of Musicians raised the scale on the cruise ships, demanded staterooms with portholes, even on airconditioned ships, for tooters, and favored seats in the dining room, most cruise ships hired alien musicians at a fraction of the scale demanded by the AFM. Today, it's pointed out, only a few Holland-American line boats and Italian liners have 802'ers plying the pleasure circuits. The French and Cunard Lines dropped Ameri-

(Continued on page 68)

Union Deal Aids S.F. Burlesque

San Francisco, Nov. 5.

Burlesque, dead in the Frisco Bay area only three weeks, made a quick comeback last week when AGVA and President Follies owner Eddie Skolak got together on contract terms. Skolak will resume live shows at the President next Friday (8).

He reluctantly closed down, in favor sex films, Oct. 14, because he claimed he couldn't pay the scale AGVA was demanding. Skolak at the time said AGVA insisted he pay slightly more than $150 a week. But last week Phil Downing, Frisco area AGVA rep, reported the union and Skolak had agreed on a $125 weekly scale, plus a $2.50 welfare fund contribution. He said he was returning to live shows with between nine and 12 girls, two comics, a straight man and a band of four.

WITHDRAW PICKETS

Disneyland Jurisdictional Dispute to Conciliation

Anaheim, Calif., Nov. 5.

Pickets were withdrawn from Disneyland after the management reached an agreement with two contesting unions to submit a labor hassle to the California State Conciliation Service. Pickets began patrolling the amusement park last weekend after the Office Employees International Union Local 30 charged that the firm had set up a company-dominated union despite the fact that most of its employees were OIEU members.

Disneyland, OIEU and Teamsters Union Local 952 agreed to let the state agency set up an election under which workers will decide whether they want to be represented by a union, and if so, which one.

Sheraton Chain (45) Favors Tax KO To Regain Major Spot in Cafe Sun

By JOE COHEN

Although the Sheraton chain, without one major supper club, spends $450,000 annually on talent, that's considered only a fraction of what its talent costs would be if the 20% cabaret tax were eliminated or at least reduced to 10% in keeping with the other amusement taxes. The Sheraton, with its 45 hotels in the U.S. and Canada, currently operates on a music unit basis on a minimum of 38 hotels throughout the country, says Albert Banks, entertainment director of the chain.

Its entertainment potential would be increased tremendously with the repeal or reduction to 10% of the present 20% levy, and it could conceivably enter in the ranks of the major entertainment buyers, according to Banks.

As matters stand now, Banks declared, most of the Sheraton hotels which formerly had a major league policy in some of its rooms, now make more by renting out this space for functions. By this means they take no chances on meeting costs to cover the weekly entertainment budget, and they stand a chance of making more money without any major outlays. What's more, it takes little effort by the hotel sales staffs to sell the room long in advance, so that it would be impossible to book a performer such as Frank Sinatra even if he wanted to work for scale. Consequently, most of the chain's top rooms are blacked out so that it is impossible to create any supper club activity.

According to Banks, the repeal or reduction of the tax would at least double present nitery employment, and would cause many hotels to reconsider their policies which pass up supper clubs in favor of rentals.

The Sheraton chain has in the past done its own promotions. During the summer, at its French Lick Springs, Ind., outlet, it promoted its own jazz festival profitably, and is now considering getting the units playing the Newport (R.I.) Jazz Festival to work this resort town immediately afterwards, thus creating a midwest version of Newport. The hotel also promoted a jazz festival at the Sheraton Park Hotel, Washington. Both these ventures were highly successfuly from both a financial and prestige viewpoints.

There are some execs in the chain who miss the first-class talent operations that used to be part of the Sheraton units, Banks stated. It would be a matter of great prestige to the circuit if, for example, the Sheraton Plaza, Boston, would revive its Oval Room, which was one of the foremost class talent operations in the country, or if the Mt. Royal, Montreal, could re-create its Normandie Room. It's a great promotional help to the various inns.

At the present time, most of the 45 units have talent, generally in the form of cocktail musical units, a policy which has paid off. However, with the added business that would accrue from repeal or reduction of the present cabaret tax, its potential as a talent buyer would increase considerably, Banks declares.

Hoop-la in Atlan-ta For Polynesian Eatery

Atlanta, Nov. 5.

Luau, Atlanta's newest eatery, was dedicated last week when Jody Shattuck, Miss Georgia and runnerup in Miss America contest, cut a rope of orchids to launch the $500,000 Polynesian-type restaurant. Miss Shattuck, along with Carling Dinkler Jr. and Carling Dinkler Sr., snipped the rope flown from Hawaii especially for the occasion. Opening celebration continued throughout day, taking on Hollywood aspects with searchlights piercing skies through dinner hour.

Six Polynesian chefs prepare oriental food at Luau, which has 317 seats and parking space for 200 cars. For those who prefer American food, four cooks are on hand. Owned and operated by Dinkler interests, who run a chain of hotels and motels in South, Luau is fronted by a pagoda-type porte cochere and surrounded by semi-tropical oriental gardens. It's located on Peachtree Rd.

Dick Jones' Libel Award Cut 40G By U.S. Court

Federal Judge Oliver D. Hamlin lopped $40,000 off the jury's award to Dick Jones, former eastern regional director of the American Guild of Variety Artists, as excessive. Defendants in the case Jackie Bright, now national administrative secretary of AGVA, and Jack Irving, who formerly held that position, were left with a total claim of $70,000 against them. Jury had awarded a total of $110,000 against both defendants.

As matters now stand, Judge Hamlin lowered the $30,000 general damages against each of the defendants to $10,000. Jurist left intact the $35,000 punitive damages against Irving and $15,000 claim against Bright.

Jones now has 20 days from last Wednesday (30) to decide whether to accept the award or whether to appeal in an effort to reinstate the full amount. Bright and Irving may also appeal the case.

Libel suit stemmed from a series of three articles written in the union's house organ, AGVA News, which Jones says libeled him by referring to him as a "traitor." Articles were bylined by Bright and Irving.

Lilo To Reno After French Musical Role

Lilo, who returned last week from a stand at the Statler-Hilton, Dallas, has been signed to play the Riverside Hotel, Reno, next Aug. 28 following a sixmonth stand at the Theatre du Chatelet, Paris, where she has been signed to star in a Henri Retti composed musical, tentatively titled "Marie."

Lilo, who planed out to Paris Sunday, followed her husband, the Marquis Guy de la Passardiere by one day. Rehearsals started for the Maurice Lehmann produced show on Monday (4) and will open Dec. 28.

Lilo opened the season at the Persian Room of the Plaza, and will most likely repeat at that hostel next year.

Liberace's 52G, Det.

Detroit, Nov. 5.

Liberace grossed a solid $52,000 in a week's engagement at the 2,700-seat Riviera.

Potential capacity was $68,000 with the house scaled up to $4.95.

'8:05' Revue Rack Up 300,000 in Scotland

Glasgow, Nov. 5.

The "Five-Past Eight" revue, staged annually by Howard & Wyndham at the Alhambra Theatre, wound after 171 performances in 21 weeks. It drew 317,000 customers. The 1956 edition played over 23 weeks to 280,000 outfronters, but minus twice-nightly performances in mid-week.

Show, staged by Dick Hurran for Stewart Cruikshank, starred Jimmy Logan, Stanley Baxter and David Hughes.

Vaude, Cafe Dates

New York

Erika Kolosy, who used to sing at **Max Loew's** Viennese Lantern, has now become a competitor of her ex-boss by opening a nitery around the corner. Spot is known as Erika's and is on a gypsy fiddle policy . . . **Chuck Dreyfus** named eastern U. S. publicity rep for the Capri Hotel, Havana, opening Nov. 29 with **Jose Greco** as headliner . . . **Lou Nelson** pacted for the Chez Paree, Chicago, Jan. 31 . . . **Harmonica Rascals** to the Eden Roc, Miami Beach, Jan. 24, on bill headlined by **Buddy Hackett** . . . **Pearl Bailey** cancelled out her date at the Cafe de Paris, London . . . **Freddy Wittop** inked to design the costumes of the Latin Quarter, N.Y., show opening in January . . . **Kovach & Rabovsky** to do four weeks at the Palmer House, Chicago, upon completion of their current tour under Sol Hurok auspices. . . . Comic **John L. Gilbert** to the Stagecoach, So. Hackensack, N.J., over the weekend . . . **Marge Cameron** started at the Town Casino, Buffalo, Sunday (3) . . . **Monique Van Vooren** to the Nacional, Havana, Nov. 13.

Chicago

Deep River Boys pacted for Lake Club, Springfield, for three frames, Nov. 23 . . . **Ruth Brown** set for Roberts Show Lounge Jan. 29-Feb. 8 . . . **Bob Lewis & Ginny** into Statler Hilton, Dallas, Nov. 28 for two frames . . . **Gene Austin** into Eddys', K.C., for two weeks Dec. 26, also **Patricia Wilson** . . . **Jaye P. Morgan, Morgan Bros.** and **Kovach & Rabovsky** make up Palmer House bill Dec. 27-Jan. 22 . . . **Dorothy Collins** into Chase Hotel, St. Louis, for one week Nov. 13 . . . **Jimmy Ames** into Crescendo, Houston, for two weeks Nov. 20 . . . **Nippsy Russell** starts two weeks at Roberts Show Lounge tonight (Wed.) . . . Ice show at Conrad Hilton closes Dec. 22 and new icer starts Dec. 28 . . . **Bill Lawrence** scheduled for date at Sutmillers, Dayton, Nov. 8.

Hollywood

Rosy McHargue & his Regtimers held over for an additional four weeks at the 400 Club . . . **Connie Towers** set for two-week stand at Nacional Hotel, Havana, Nov. 27-Dec. 10 . . . **Peggy Ryan** and **Ray McDonald** open week's engagement at Hisperia Inn, Nov. 8. Songstress **Lucy Ann Polk**, comic **Norm Alden** and the **Calvin Jackson Quartet** current at Avant Garde nitery.

Kansas City

Nelson Eddy and **Gale Sherwood** head for the B & B, Indianapolis, following their current stand at Eddys' here. They open in the Indiana spot Nov. 18 for two weeks. . . . **Preston Foster** is set for Eddys' Nov. 15 for a two-week stand, his first night club date here. With him wffi be **Kay Cee Jones** . . . **George Rico** foursome playing currently in the Picardy of Hotel Muehlebach. . . . **Les Harding** band at the 39 Club in midtown.

Atlanta

Sylvia & Christian, adagio-acro dance team, added to Atlanta Biltmore's Empire Room show, which stars **Freddie Martell**, with music by **Emile Poisson** combo . . . Warbler **Johnny Glade** opened Monday (4) as topper on new revue at downtown Club Peachtree . . . **Leny Stuart** and his mambo combo opened Monday (4) at El Morocco . . . San San, danseuse, comedian **Benny Ray** round out bill starring the **Four Mints** at Chick Hedrick's **Domino Lounge** at Imperial Hotel . . . **Hollis** heads up a six-act show at Clovis Club, Atlanta's lone show Bar. Featured are dancers **Tina LaRue, Desiree,** and **Jo Turner**, with **Gene Griffin** as emcee and **Ma and Pa Perkins**, oldtime rural comedy act, as special added attraction.

BILLY GLASON'S **FUN-MASTER**
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Clean-Out Special on All 35 Gag Files for Only $15
Plus $1.00 Postage
● 3 Parody Books, Per Bk ... $10 ●
● 4 Blackout Books, Per Bk ... $25 ●
● Minstrel Budget ..... $25 ●
How to Master the Ceremonies $3 per Copy
No C.O.D's ..... "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1138
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

KEN BARRY

5 WEEK TOUR
O'KEEFE CARAVAN
Thanks—
BOSSIN & POSTER, Toronto
Mgt.: Stu & Will Weber, New York

GI Unit Review

Get Happy

Frankfurt, Oct. 29.

Seventh United States Army soldier show; with Pfc. Gary Crosby, Pfc. William Clarke, Pvt. William Walker, Pfc. Donald McCardle and Estelle Barusck, Wac Specialist/2 Elsie Davis, Pfc. Ronald Mayer, Specialist /3 Frank Taylor, Pfc. Aaron Austin, Pfc. Thomas Gayson, Pfc. Morris Gibson, Cedar Walton Sextet Orchestra, Pfc. Dale Grand; at the Idle Hour Theatre; 90 minutes.

Latest of the soldier shows to be presented before military groups in Europe is the Seventh Army revue "Get Happy," which has just opened its run here.

With so much of the USO schedule of paid entertainers being eliminated in the Government's economy drive, the U. S. Army in Europe is trying to augment its entertainment for the troops—especially those in outlying areas—by originating shows consisting of talented servicemen.

Prime advantage for the service personnel themselves is that many of the participants are draftees who were formerly in some segment of show business, and soldier shows give them a showcase for their acts, a chance to try out new material before a different audience. And it gives some amateurs a chance to work with experienced performers.

"Get Happy" is the newest, and probably the best, of the soldier shows to date, since almost all of the cast have had pro experience, and the training shows in a heavy audience mitt. Although the group comes onstage with some of the forced merriment of a college revue, once they set down to doing their individual acts the show has some standout performances that are just as good as if not better than much of the paid entertainment provided the military in Europe.

Biggest name of the show is Gary Crosby, who is like a carbon copy of his father Bing, the old master of the casual song and chat. Featured in a couple of solos like "Birth of the Blues," he's a sound-alike and look-alike, lacking only the originality of his father. Best of his numbers is "Wedding Bells," backed up by the Canaries, colored quartet consisting of the harmonious voices of Sp/3 Frank Taylor and Pfc.'s Aaron Austin, Thomas Gayson and Morris Gibson.

Greatest applause of the evening, though, goes to Pfc. Ronald Mayer, former ABC network performer from New York. The accordionist plays a series ranging from Enesco's "Roumanian Rhapsody" to jump numbers, and his personable charm plus his squeezebox playing made him the hit of the show.

Another young pro is 19-year-old Pvt. Martin Walker, who's done major tv shows in New York. The slender young tenor is standout in an up number, "Learning the Blues."

Pfc. Dale Grand, who emcees the show, does an excellent original comedy bit about his career in the Army that is good enough for presentation on tv in the States. He has a flip Jerry Lewis-like delivery, and some good original routines about army life.

Pfc. Don McCardle, dancer who also did the choreography for the whole show, is at his best with **Estelle Barusck** in an up-to-the-minute calypso number.

Wac Specialist Elsie Davis is a most attractive sepia singer with tv experience in the U.S. She's stunning in a duo with orchestra's pianist-arranger, who sings with her in "Get Comfortable, Baby."

The talent in this unit indicates that the elimination of the state-side package shows isn't a total loss, and that the Army can in some measure fill its own entertainment bill with these excellent youngsters. *Haze.*

Saranac Lake

By Happy Benway

Saranc Lake, Nov. 5.

Thomas Scotti, for 25 years in Metro's shipping dept., came here in March, 1956, unable to walk and in a plaster cast. Surgery and Will Rogers Hospital care brought him his good health today. He had to learn to walk again, a tedious ordeal, and returns to Sheepshead Bay in Brooklyn a new man.

Herbert Gladney of the Chicago office of 20th-Fox, rated his first two-week furlough out of the hospital that he will spend between his home and the Chi Loop.

Bill Hart, son of Lew (Collins & Hart), was graduated from here a year ago and since then has been connected with a local insurance company in our downtown actors' colony, doing well and in good health.

George Martin, editor and author, developed an abscess that rated an emergency operation. His recuperation is above par and he is all agog as the picture "Our Vines Have Tender Grapes" is booked to play here at the hospital. He wrote the story.

Joseph (IATSE) Hays, stagehand from Culver City, after a year of ups and downs packed up his teepee and left for California where he will continue the cure.

Ray McCarthy who beat the rap here in class of '55, took up an X-ray technician course and received his sheepskin, in from Albany for the usual annual checkup and came out 100%.

By way of report from Walter Romanik who is doing well for himself in Hollywood: He was formerly with CBS and got well here. States that Jean & Jeff Clark are now connected with a San Diego radio show; Ted Brennan is freelancing in films and doing nicely; ditto Jack Wasserman, author and writer who made it here; Hazel Gladstone and Monroe Coleman (Mr. & Mrs.), but connected with a Los Angeles hospital in the research laboratory field; also Bob Tarr, projectionist from Oil City, Pa., all owing their good health to the Will Rogers.

Write to those who are ill.

Series of Brit. Names In Blackpool Bookings

Blackpool, Eng., Nov. 5.

Eve Boswell, Hungarian-born English thrush, who starred in George & Alfred Black's "Big Show of 1956" at the Opera House here, is to be featured next summer in the indie-owned Queen's Theatre summer show, staged by local impresario Jimmy Brennan. Al Read is named as comedian.

David Whitfield, English singer, is named as star of the Black freres' show at the Opera House in his third Blackpool summer. He previously appeared in Black shows at the Winter Gardens Pavilion in 1954 and 1955.

Lonnie Donegan, Joan Regan and Alma Cogan are other top vaude names likely for Blackpool in '58. Josef Locke, Irish tenor, will star with comedian Ken Dodd at Central Pier.

Blackpool, with over 12 live shows, is the leading summer show biz mecca in the U. K.

The Three Flying Marilees, U.S. act, wound up a long stint in the Tower Circus here. Act's next date is with the Circus Boswell in South Africa. In 1959 they join Circus Knie in Europe.

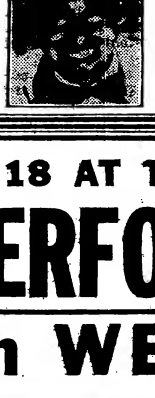
SENSATIONAL! FABULOUS!
A veritable Fort Knox of Classified Comedy material. Took 3 years to compile each of the first two editions. Five years spent on third edition.
FUN MASTER'S
Giant Classified Encyclopedia of Gags
● 3 Different Editions ●
Edition No. 1— 5 Vols. $300.00
Edition No. 2— 5 Vols. $300.00
Edition No. 3—10 Vols. $500.00
All 3 Editions—20 Vols.—$1,000.00
No C.O.D.'s
Fully classified, covering every conceivable subject from A to Z. The last word in classified gags. Top drawer stuff! Can't be beat!
BILLY GLASON
200 W. 54 St., NewYork 19 Circle 7-1138

100 THANKSGIVING GAGS $1
Original Material
1200 Gags $8 800 Gags $5
EDDIE GAY
242 W. 72 St. New York 23, N. Y.

YVONNE MORAY
NOW WITH
ASSOCIATED BOOKING CORP.

The DEEP RIVER BOYS
Starring HARRY DOUGLASS
9th International Tour
Currently
HIPPODROME
Bristol, England
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKSBY

TOM AVERA
Singing Currently
Cy Warner's
Excusez - Moi
Hollywood's Smartest New Nite-Spot
(753 N. La Cienega)


CAB CALLOWAY
Featured in PARAMOUNT'S
"ST. LOUIS BLUES"
SOON TO BE RELEASED
Mgt. BILL MITTLER, 1619 Broadway, New York

INVITED TO APPEAR NOV. 18 AT THE
ROYAL COMMAND PERFORMANCE
• 20th WEEK •

The GOOFERS
PALLADIUM, London
Direction: MCA
Management: MANNIE GREENFIELD

Atlanta Goes Ga-Ga as Key Griddery Sparks New B.O. Goals for Bistros

Atlanta, Nov. 5.

Ushering in another football weekend (Georgia Tech vs. Duke, homecoming), eateries and danceries loaded up with talent to cash in on game throngs, here Saturday (Nov. 2). Seven spots opened with new shows on preceding Monday.

Four Mints, fresh from five-week run at New York's Copacabana, headlined at Imperial' Hotel's Domino Lounge, backed up by dancer San San and comedian Benny Ray, who doubles as emcee.

Henry Grady Hotel's Paradise Room offered Helen Boice, who mingles-dancing, comedy and music in her act. Dancers James & Jardine Williams and Alan Marlo, harmonica virtuoso, featured, with Erv Hinkle band playing for show and dancing.

Terper Ginger Kinney, singer Freddie Martell and Emile Poisson and his society combo booked in at Atlanta Biltmore's Empire Room.

Downtown Peachtree Club started the big football week with impressionist Dick Broderick, who serves as emcee. with exotics Cheyenne and Georgia Storm, Vince Rillo, singing troubador, rounding out the bill.

Mal Fitch, pianist and former musical director of the Crew Cuts, opened at Howell House's Zebra Lounge. Gene Griffin is emcee and host at Clovis Club with Brenda Hollis, terper, in the starring role.

John Carmichael, owner and operator of Circus Lounge, has eliminated minimum and cover charges and offers continuous performances, featuring the Novelaires, two boys and a girl who dance and play 14 musical instruments between them. Eloise Bryant plays piano and sings during intermissions.

George Petras and Ann Arlington continue as co-hosts in Leb's Pigalley, presiding over the Continental type entertainment offered. Jim Scott Duo is current at Dogwood Lounge, Henry Grady Hotel's cocktailery.

BERNARD HILDA HEADS MADRID HILTON'S SHOWS

Madrid, Nov. 5.

Bernard Hilda has taken over direction of the entertainment department of the Hilton Hotel here. He's operating the newly decorated Le Rendez-Vous with three international orchs, the Italian "Zerosei," the Cuban "Los Guaracheros de Tropicana" and a French ensemble under his personal direction.

He's also continuing with his tv show, "Music-Hall Parade," originating in Paris once every two weeks.

Cops Put Reefer Bite On Stripper Candy Barr

Dallas, Nov. 5.

Exotic dancer Candy Barr, headliner at the Colony Club here, is free on bond after being arrested in her apartment Sunday (27) for alleged violation of the state marijuana law. A police raid netted 375 grains of marijuana, besides a cigarette on the floor. Conviction of charges filed Thursday (31) could bring imprisonment of from two years to life.

Stripper was booked under her real name, Juanita Dale Phillips, and was more subdued than when she asked lensmen to "make it sexy, boys" on Jan. 27, 1956, when arrested for shooting—but only wounding—her husband, Troy Phillips. She wasn't indicted for the gunplay at her apartment.

Colony Club owner Abe Weinstein was surety on her bond. He has a personal managament contract with the dancer, who regularly plays his midtown cabaret, except for twice yearly deals when she plays the Silver Slipper in Las Vegas.

AGVA FRISCO SHIFTS

San Francisco, Nov. 5.

AGVA has moved Sidney Dean from Seattle to become Phil Downing's assistant in the Frisco territory.

AGVA closed its Seattle office and whole Northwest territory will be run out of Portland henceforth.

Tix Gotta Be Numbered Or Dated, Sez Revenue

Washington, Oct. 29.

Tickets for admission to entertainment events must be either serially numbered or must bear the date for which they are good, the Internal Revenue Service has ruled.

Revenue thumbs-downed a request for sale of tickets for reserved seats to such operations as carnivals, circuses, racetracks, etc., where the date of the specific performance is not known beforehand and the tickets dated accordingly.

"It is held," ruled IRS, "that since the tickets of admission described neither show the date for which they are valid nor are serially numbered, they do not meet the requirements of the statute and the applicable regulations." The tickets did contain the information on the specific reserved accommodations, the event, and the performance number. That was ruled insufficient.

No Nod This Year to All 'Command' Acts Cut in '56 By 'Act of Suez'; Big List

London, Nov. 5.

The widespread belief that artists picked for last year's Royal Command Variety Show—cancelled because of the Suez crisis—would automatically receive the Royal nod this year has been rudely shattered. One or two of the acts chosen last year—Sabrina and Liberace, for instance—were accused of indiscreet blabbing about their selection. True or not, they and most of last year's selected artists have been overlooked for the London Palladium show on Nov. 18.

Half-a-dozen American acts have been honored—Judy Garland, following her sensational Dominion Theatre season, Count Basie and his orchestra (the first American band to play in front of Royalty for 25 years), Mario Lanza, Leo de Lyon, Ben Lyon and The Goofers. Accept this year is largely on disk celebrities. Selection of pop vocalists such as Alma Cogan, Ronnie Hilton, Teddy Johnson, Kaye Sisters, Dennis Lotis, Vera Lynn, Dickie Valentine, Malcolm Vaughan, Frankie Vaughan, David Whitfield and Tommy Steele & His Steelmen emphasize the tremendous influence that disks play in British show biz.

The Royal show which, this year, has more of a vaudeville look than for some time, introduces a number of old favorites in Gracie Fields, the Crazy Gang, Arthur Atwell and Ralph Reader's Gang Show. For the Crazy Gang (14th appearance), Gracie Fields (8th time picked) and Max Bygraves (5th selection), the Royal show, while still a big kick, is becoming a routine. But there are 18 acts picked for the first time.

Selection of Tommy Steele rounds off a fantastic year for the young rock 'n' roll singer, who has shot to the top though scarcely known a year ago. He will appear before the Queen twice in two weeks, having been presented yesterday (Mon.) at the Royal Command Film show. It will also be a great night for a band of tinplate workers who have won fame in their native Wales as the Morriston Orpheus Choir.

Full list of acts: Arthur Askey, Winifred Atwell, Count Basie Orch, Max Bygraves, George Carden Dancers, Tommy Cooper, Alma Cogan, the Crazy Gang (Bud Flanagan, Naughton & Gold, Nervo & Knox, Eddie Gray), Jerry Desmonde, Gracie Fields, Judy Garland, The Goofers, Dickie Henderson, Ronnie Hilton, Jack Hylton, Teddy Johnson, Kaye Sisters, Mario Lanza, Jimmy Logan, Dennis Lotis, Vera Lynn, Ben Lyon, Leo de Lyon, Markova, Alfred Marks, George Mitchell Singers, Bob Monkhouse, Morriston Orpheus Choir, Norris Paramor's Benjo Band, Ralph Reader's Gang Show, Brian Reece, Harry Secombe, Tommy Steele & Steelmen, John Tiller Troupe, Dickie Valentine, Frankie Vaughan, Malcolm Vaughan, David Whitfield.

Fire Razes Calgary Club

Calgary, Alta., Nov. 5.

Fire of undetermined origin destroyed the Lone Pine Supper Club with damage estimated at $110,000. Fire officials said close to $80,000 insurance was carried on the one-story building and its contents. The blaze occurred after closing time.

Building was owned by Edward Jaeger and leased to William Cooper and William Delton, both recent arrivals from the U.S. Plans were underway to bring in several topflight acts during the winter.

SOME CAMP SHOWMEN SWITCHING TO USO

Several of the veteran USO-Camp Shows staffers have been incorporated into the new USO setup, with USO takeover of the functions of Camp Shows, which folds officially on Dec. 31. New operation started Monday (4) at the USO headquarters in New York.

Camp Shows personnel going to USO include booker Bert Wishnew, who has been with CS for more than 15 years, Charles Burgess, who had been CS music director; Louis Hood, an administrative assistant to Lawrence Phillips, CS exec veepee. Ed Lowry, who has been in charge of Camp Shows activities on the Coast, will remain in that spot for the time being.

New USO setup will be headed by Jerome B. Coray, former colonel in the Army in charge of the professional entertainment branch of the Dept. of Defense. Lt. Col. Lionel Layden (USFA) is now heading the Professional Entertainment Branch of the Armed Services. Latter has been at work lining up Christmas Shows for the troops.

'Opry' $6,140, Regina

Regina, Sask., Nov. 5.

A "Grand Ole Opry" show headed by Ray Price drew 3,210 customers for two performances in Exhibition Auditorium. Gross was $6,140. Tickets sold at $2 and $1.75. With Price were Kitty Wells, Marvin Rainwater, Johnnie & Jack, Jimmy Newman, Sanford Clark, Van Howard, Tennessee Mountain Boys and Cherokee Cowboys. Western Canadian tour was promoted by D'Arcy Scott Attractions, Calgary.

Ernest Tubb, the Wilburn Bros., Bobby Helms and George Jones come to town with the next "Opry" show, Nov. 30.

CHI ARA ELECTIONS

Chicago, Nov. 5.

Election of Artists Representatives Assn. midwest branch was held here with Jack Russell named prexy.

New first, second and third v.p.s are Fred Williamson, Charlie Hogan and Eddie Hall. Secretary is Goldie Cohan and treasurer is Howard Schultz.

Paris Lido Impresarios' 80 'Days Around The World' On Talent Quest

Impresarios Pierre Louis-Guerin and Rene Fraday of Le Lido, top Paris nitery, are back in the French capital after a global talent quest which brought them from the Orient to Las Vegas, New York and back to France. Among the U. S. business was a possible deal with Wilbur Clark's Desert Inn for a touring version of the Lido floorshow, although Guerin and Fraday have negotiations with two other Vegas spots.

While on the Bangkok, Delhi, Calcutta, Thailand, Hong-Kong, Tokyo, Honolulu and Havana route, before hitting the States, both picked up some new novelties. From Bangkok they booked a three-people puppet act which performs sans strings or other manipulation—it's all done via electronics.

A steel band from Trinidad is another import for the new Lido show which is scheduled for Dec. 12 premiere, again staged by Donn Arden. It's titled "Prestige." Other new acts for the show are the Allaria Ballet (12) from Argentina; Holga & Dolores, who were with Judy Garland and latterly at Blackpool, England; the return of Chaz Chase, longtime Paris panto fave; Helen & Howard, comedy act; Tony & Eddie, comedy disk act from Bon Soir, N. Y.; from Scandinavia, the Lucky Latinos (3), act a la The Charlivels. Holding over is the Austrian juggler Eric Brenn, whom Leon Leonidoff wanted for Radio City Music Hall, and iceskater Margie Lee.

Other Features

The swimming tank is being retained also but a new "Storm Over Trinidad" waterful effect, with the collapse of a prop wooden house into the pool, is an embellishment.

Still another new adidtion is the first-time use of a fullscale plane on a nitery floor, the new Air France Caravel jet, which, having no propellers, permits its use. Heretofore there was a hazard with the propellers. And still another embellishment will be runways all over the 1,200-capacity nitery, instead of only over the traditional giant floorshow stage.

With an eye to tourist influx from the Brussels World Fair next spring, Guerin and Fraday plan to reopen the 1,200-capacity Moulin Rouge and call it the Bal Tabarin de Paris. The Tabarin had only 700 capacity. A Japanese Ballet (12) will be highlight of this show.

Fraday stresses that the new "Prestige" show will cost 100,000,000 francs ($200,000) to produce. It has 70 people on the stage besides the two bands. Salaries are comparable to the U. S., including the chorus line which gets $75 a week (a marked uppage as against the lowscale at spots like the Folies Bergere). The chorus men get $100. Paris niteries get a break on the musicians overhead with a $70-per-man scale, but otherwise the big acts are paid in dollars according to Yank standards.

Shirley Bassey Set For Revue at Tivoli, Sydney

Glasgow, Oct. 29.

Shirley Bassey, Negro songstress headlining in vaude here, is set to open in a new revue at the Tivoli Theatre, Sydney, Nov. 16. Australian production is likely to have a six weeks' run, and may be extended conditioned upon thrush's U. S. dates.

Distaffer, a click on her previous U. S. visit, is also set for a stint at the El Rancho, Las Vegas, and for dates at the Mocambo, Hollywood, and Copacabana, N. Y. She winds her current U. K. vaude trek with a week at the Empire, Newcastle, and is skedded for a "Sunday Night at London Paladium" tv spot Nov. 10.

Miss Bassey was an unknown performer here three years ago, playing cabaret at a city club and doing a stand-in chore at the downtown Metropole vaudery. She scored on her first headline date at Glasgow Empire, leading Scot vaudery.

Tahitian Terping Draws Catholic Rap But Church, Honolulu Mayor Disagree

Honolulu, Nov. 5.

Tahitian dance acts, featured increasingly in Waikiki niteries, have drawn fire from a high Catholic source who brands them "vulgar performances that ought to be opposed and avoided by Catholics."

President of Honolulu Council of Churches promptly retorted that "if these dances are performed by Tahitians who have been brought up to perform in such a manner, I wouldn't object any more than I would to any other thing from a native country that they have learned to perform with no idea of being obscene or vulgar."

Even Mayor Neal Blaisdell got into the act, saying: "If it's a true representation of the dances of Tahiti, I see no reason why it shouldn't be displayed in other parts of the world."

Tahitian wiggling, which certainly would raise eyebrows if done on a burlesque theatre stage, is featured in Hawaiian Village Hotel's Tiare Room and Don the Beachcomber's, among other niteries. City liquor commission, which can either censor any nitery act or lift the room's liquor license, presumably won't take any action. One Protestant spokesman explained, "the same dance could be given in a barroom or in a church and it would perhaps have two different connotations."

H'wood's New Largo Keys Its Lure To 4-Buck Maximum; Okay Bill, Too

First major nitery to open on the Strip in some time, Largo represents some unusual departures from the norm. It has no cover or minimum, but a "maximum," a flat price which will include all liquor consumed. And, on the basis of the opening show at least, it will seek patronage more from the general public than from the sophisticates who frequent the swank spots or turn out only for a name attraction. Largo's possibilities are good, particularly since the show is visible from any part of the room and the surroundings simple but tasteful. It could, however, stand a trifle more draping to aid the acoustics.

Largo, H'wood

Hollywood, Nov. 5.

Novelites (3), *Meg Myles, Eddie Cano Orch* (5); $3.50-$4 *maximum.*

Opening show features the Novelites and Meg Myles in an hour-long layout that registers strongly. Miss Myles opens for a 20-minute song stint that revolves around standards and special material. A looker with a throaty, sexy style, she makes the most of tunes like "Love for Sale" and "You Made Me Love You," and achieves a highly effective change of pace with "Molly Malone," backed only by Hal Hidey's fine pianistics. Much of her stint, however, has to fight the music of Eddie Cano's orch, amplified by a hot mike on the bandstand. Elimination of this mike would help; better still, she should work only to piano, bass and drum accompaniment.

Novelites, a frantic song & comedy act, develop a barrage of laughs in a half-hour melange of corn and slapstick. There's an occasional pause for music and it's well handled, but the bulk of the act consists of broad satirization of a hillbilly troupe and of various name performers. It builds to an overlong routine in which two of the partners consistently interrupt the third's attempt to sing "Be My Love" with an assortment of wild props and costumes and punchlines from many jokes. They earn plenty of laughs, but too much of a percentage of the humor is unnecessarily based on suggestion of homosexuality and exaggerated outbursts of affection among the partners, and the material frequently breaches good taste.

Eddie Cano orch purveys a pleasant dance style and is featured in an exciting arrangement of "Man I Love," with strong bongo passages, in the show overture.

Kap.

'BIGGEST SHOW' A 47G GUSHER IN W. CANADA

Seattle, Nov. 5.

Fantastic business in the oil-rich Canadian prairie towns, Calgary and Edmonton, greeted "The Biggest Show of Stars," handled by Northwest Releasing (Volchok & Engerman), with disk jockeys Curly Gurlock, Edmonton, and D'Arcy Cott, Calgary, co-operating. SRO prevailed with $24,500 at Edmonton Gardens and $22,500 at Calgary Stampede Corral, both scaled from $3.50.

"Stars" included Fats Domino, Lavern Baker, Frankie Lymon, Chuck Berry, Clyde McPhatter, Everly Bros., Paul Anka, Eddie Corcoran, Drifters, Crickets, Buddy Knox, Jimmy Bowen, Paul Williams and Rhythm Orchids.

ABRAMSON HEADS BENEFIT

Nat Abramson, topper of the WOR Artists Bureau and prexy of the Entertainment Managers Assn., N. Y., has been named chairman of the benefit committee of the Actors Temple by Rabbi Bernard Birstein.

Show will be held at the Majestic Theatre, Dec. 8.

Circus Reviews

Cirque Medrano, Paris
Paris, Oct. 30.

Lydia & Lions, Trosca, Albert Fratellini & Co. (6), Kalsky (8), Olgano, Riconos (2), Weldens (2), Li King Si (2), Paul Berny, Madeleine Marnier, Marcellys; $2 *top.*

In trying to keep up with the growing musichall menace th's perun circus has added a nylon mat instead of sawdust for its one ring and a chorus line along with a mixture of vaude and big top numbers. It works out well and there are still enough nostalgic oldtimers and eager moppets to make this still a staple affair.

Lydia, a lithe femme lion trainer, puts six distaff charges through a bunch of smart capers. Looks, aplomb and ease of this number get it a mighty hand. Trosca ups to the top and cavorts on a crescent-shaped turning apparatus. Headstands, etc., sans hands swing this into a daring gambit in for good returns.

Oldtimer Albert Fratellini comes out of retirement again to parade his classic clown bits for yocks. There are plenty of laughs left in his pagliacci painted phiz as he sits on a cask and has water flowing from his head or mingles with the aud. He is aided by a fine group of clowns (5) who do a ribtickling takeoff on "Faust" and fun-laden intermittent skits.

Kalskys are an octet group of shapely girls who do several different nationality-type terp numbers with enough added acrobatics and precision to make this a good entry. All girls shine and combine dextrously. Riconos (2) ride the bareback horses for a well regulated number which, however, lacks some derring-do.

Olgano does some good tightwire flips and later doubles as Romano in a good bike number as he rides successively smaller two-wheelers. Weldens (2) go up a ladder to balance precariously atop it on bottles and weld this into a fine filler. L. King Si (2) does some svelte oriental magico bits and his partner fills in with slick workouts with swirling ribbons kept in motion for fine figurines.

Paul Berny contributes a solid juggling number of precision and deftness. Madeleine Marnier and Marcellys are old-hand femcee and emcee as they intro and play straight for the many acts. All is presented in a more pepped up manner with a sprightlier musical backing than is usually apparent in the circus. *Mosk.*

Circus Roland
(BERLIN FUNKTURM)
Berlin, Oct. 5.

Wolfi, Ten Murata, Josef Hack's Animals, Erna Hack & Evelyn Hans' Horses, Cycling Dutch Atom (2), Ada Aureden's Elephants (6), Lindes (2), Emil Kling & Elisabeth Stuetzer Chimpanzees, Charly Baumann's Bengal Tigers (7), Mme. Anna Barina, Jolly Jack, Jaque Frey's Norwegian Horses (6) & Zebras (6), 2 Akimotos, 5 Elwardos. Directed by Kurt Kamm; music, Roland Orch (7) under direction of Gerhard Riepke. Sept. 13-Oct. 6, '57, at Berlin Funkturm; $1.50 *top.*

It was circus time again in Berlin, this time, Circus Roland, one of Germany's youngest (set up 10 years ago by ex-journalist Will Aureden), and is headquartered in Bremen (northern Germany).

Most prominent headliner is Charly Baumann, one of Germany's leading predacious animal trainers. This 29-year-old Berliner made headlines all over Germany last year when nearly all his lions suddenly died of a mysterious disease. Within a six-month period of indefatigable work, he has managed to train a group of seven Bengal tigers. His cage act is now one of the most effective and also most applauded items this circus has to offer.

Roland's best acrobatic act is in the hands of the Five Elwardos. Latter, a bunch of whirlwinds from Denmark, is an act which easily recommends itself for the best houses.

Program also has an American headliner, Jolly Jack, a nearly 300-pound saxophone virtuoso once of the Gene Krupa band. He tees off with a brilliantly delivered version of "Flying Home" and then gets his laughs via a droll Wild West parody. Sitting on a chair, a miniature whip in his hand and a toy horse in front of him, he gives out with "Mule Train"—a fine stint.

Also strictly on the positive side are two Akimotos, blitz jugglers from the Far East who also score strongly with a highly difficult foot balance plus ladder act.

There are two particularly worthy acts in the animal department. An exotic picture with all sorts of animals (zebras, lamas, bulls, etc.) is presented by Swiss Josef Hack. His special gimmick is Yuba, a trained (rideable) hippopotamus. The other one, also presented by Hack, finds a rare mixture of African and Indian elephants in the same ring. The ponderous ones do all kinds of surprise things, climaxed by an unusual "elephant concert" with each using his own instrument.

The chimpanzee act also rates mention. The monkeys appear on roller skates, on wooden legs, on bikes as well as on the wire. This number is contributed by Emil Kling, a vet in the trade, accompanied by Elisabeth Stuetzer. Also in the animal section are Jaque Frey and his Norwegian horses and East African zebras and Evelyn Hans and her marvellously built horses; latter also appears with Erna Hack in a number titled "Double High (riding) School."

The Cycling Dutch Atom, presented by two girls from Holland, work high up below the circus cupola in a unicycle act which looks breathtakingly dangerous. The two Lindes contribute classy acrobatics on two rolling balls. Ten Murata, from Japan, shows several masterful jumps and balance acts on the slack wire. Madame Barina provides some nerve-tingling trapeze stints. Midget clown Addi comes on with comely between acts. Nine-year-old Wolfi does a fine riding act which tees off the program. *Hans.*

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 87th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double sags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.
BILLY GLASON
200 W. 54 St., New York 19

JACKIE KANNON

AT THE
CHEZ PAREE
CHICAGO

VARIETY

"Jackie Kannon is a frequent repeater at The Chez, who this time does one of the sharpest warm up jobs this Club has seen—fresh, peppery comments are houserockers—alternates with deadpan and punchy lines — rate him a big share of the credit for the success of this show."

NATE GROSS—Herald Amer.
"Uncanny sense of comedy."

BENTLEY STEGNER—Sun Times
"Jackie Kannon is a sharp comedian who gets sharper all the time—hilarious."

CHARLIE DAWN—Herald Amer.
"Superb comedy—expert comedy man—refreshing new outlook on funstuff."

o

Just Concluded SANDS HOTEL, Las Vegas
Currently CLUB ALAMO, Detroit

o

Dates to Follow: KO KO CLUB, Phoenix, RIVERSIDE HOTEL, Reno

o

Thanks, TONY MARTIN

Records: R.C.A.
Press: GENE WEBER

Personal Management:
TELEVISION ARTISTS CORP.
JACK BERTELL and JOHNNY GREENHUT
527 Madison Ave., N. Y. C.

GREENHUT, BERTELL MERGE MGT. OFFICES

Two vet personal management offices have merged into Television Artists Corp. Johnny Greenhut and Jack Bertell, both of whom were with Music Corp. of America at one time, have combined into a single operation. Bertell will serve as prexy while Greenhut will be exec veepee. Julian Rosenthal is secretary and attorney.

Under contract to the office are Polly Bergen, Bill Hayes, Carol Haney, Jackie Miles, Chordettes, Jane Morgan, Carol Lawrence, Jeckie Kannon, Morey Amsterdam, Earl Wrightson, Lois Hunt, Elaine Malbin, Larry Daniels, James Starbuck, Joe Cates, David Tihmar, Peter Gennaro, Luther Henderson and Jerome Shaw.

Inside Stuff—Vaude

The Copacabana is apparently its own best audition spot for singers. Deal is now in the works for Lonnie Sattin to work the New York room, Negro singer subbed last week for Steve Lawrence when latter was downed by the flu. Eydie Gorme is another made-it-at-the Copa singer who came to attention of operator Jules Podell when she subbed at that spot.

Dominic Como, brother of singer Perry Como and operator of the Como Club and Resort in Houston, was ordered evicted from the club for non-payment of rent by Justice of the Peace W. C. Ragan. The property owner, Paul P. Phillips, testified that the $1,000 monthly rent was due. Como testified he'd tried to reach Phillips to pay him but could not reach him. Como's attorney, R. Wayne Amos, gave notice of appeal.

In county court, Dominic Como's wife, Mary Lou, also was scheduled to go on trial on a worthless check charge, but the case was postponed until Jan. 6. She was charged with passing a $42 check on Oct. 12, 1956 at a local grocery store.

Manager of Calgary's Jubilee Auditorium since April, John Panrucker is leaving to manage the new Civic Auditorium in Vancouver, B.C. Although the Vancouver building is now only at the foundation stage and won't be completed until the end of 1958. Panrucker's job starts Dec. 1. The auditorium's board of management decided to appoint a manager well in advance of the $4,000,000 structure's completion so that he might become familiar with the construction of the building. Panrucker, who got his theatrical background in England, managed three Calgary theatres before taking the Jubilee Autidorium job.

Sinks Cruises

Continued from page 65

can musicians when the upped scale became effective, and it's possible that the foreign lines will do the same with U. S. acts.

Story is told in entertainment circles that AFM prexy James C. Petrillo, returning from Europe recently on a liner, was dismayed at the lack of American musicians on the boats. Since then there have been some conferences aimed at increasing employment, but nothing has come of it as yet. The upped scale and higher working conditions have been the stymying points.

The bookers have another fear that a probable switchover from American to foreign acts may cause repercussions that could ultimately close off possible rehiring of American acts. One course of action predicted is that AGVA, which has long been on a friendly basis with the Seafarers Union and with certain elements in the currently troubled Teamsters Union, would picket the boats for "locking out" American acts. This would probably cause foreign talent organizations to picket boats of the American lines when in a foreign port; there would be lotsa knots for the State Dept. to straighten out. The resulting bitterness would mean the end of cruise shows for all time.

In the past some first-line names have been working cruise boats during vacation periods. Many such as Georgie Price, Harvey Stone and others have felt it to be a good vacation deal to give several shows during a trip. That day may be over, say the bookers, with the new scale.

BROWN'S 'HOMECOMING' SLOT
Boston, Nov. 5.

Walter A. Brown, prexy of Boston Garden, was named general chairman of Yankee Homecoming, '58, tourist promotion aimed to bring 2,000,000 additional visitors to New England next year.

Howard Johnson, prexy of the restaurant chain, and chairman of Yankee Homecoming, named Brown to the post. Among plans for the tourist promosh are a covered wagon train from west to east and a special trainload of New England filmsters from Hollywood to Boston.

Arthur Barkow, at one time an assistant manager of the ex-Diamond Horseshoe, N.Y., and who has been with the networks in a production capacity of late, has been signed as stage manager of the new Havana Riviera Hotel, Havana, opening Dec. 10.

RAY ROMAINE and CLAIRE
"Delightfully Different"
NOW APPEARING
SALON TITO'S
Palma, Majorca
Thanks to A. TAVEL Paris

NICK LUCAS
Now Playing
YEAMANS CLUB
Detroit, Mich.
Thru Nov. 9
Under Contract
DECCA RECORDS

Niteclub-Restaurant For Sale
Complete with dance floor, stage, kitchen equip., dishes, silverware, air cond., amplifying and spot lite system, chairs and tables, separate bar seating 60. Main room seats 250, very mod. Just renovated, ready to operate.
Box V-E914-57, VARIETY
154 W. 46th Street, New York 36

YVONNE MORAY
Amato's Supper Club
Portland, Oregon
(Thank You, Joe Daniels)

VING MERLIN
and
LYNDA

CURRENTLY
ANCIENNE BELGIQUE
BRUSSELS Then ANTWERP
BELGIUM
Mgt.: Jerry Levy - Fred Amsel
Dir.: WILLIAM MORRIS AGENCY

The Amazing Stars of "WHAT'S ON YOUR MIND"
Lucille and Eddie ROBERTS
Thru Nov. 10th—THE MONTELEONE HOTEL, New Orleans, La.
Nov. 11th—Industrial Tour from New York M.C.A.

St. Regis, N. Y.

Fernanda Montel with Milt Shaw's Orch and Ray Bari Ensemble; $1.50-$2.50 *couvert,*

French clothes-horse Fernanda Montel is back on her annual Maisonette romp and a romp it is. She's tailor-made for this chic boite although inclined, on this semester, to act "too American" and too hep. The Gallic chantoosies' prime fortification, realistic and psychological, is an aloof Continental air and when they attempt to make with the Charleston or crack Yankee they must suffer comparison with the home product —and suffer as result, period. Miss Montel isn't overboard on this but the caution at this time of her annual jaunts back to the U.S. plushteries is in order.

Always an arresting and photogenic blonde of Texas-size proportions she has a natural command on any cafe floor. Her blonde coiff is ever dramatic contrast to her characteristically heavy - tanned features.

While her repertoire borders betimes on the "surefire French hit parade" she mixes it up with sufficient change of pace. The rapid flow of French and Italian melodies from abroad, and vice versa, gives a familiar ring to her imports, many of them known in Brill Bldg. translation, viz. "Autumn Concerto," "Poor People of Paris" (Goulante de Pauvre. Gens), "Around The World" (in French), "Melodie d'Amour," which she interestingly explains started out by songsmith-singer Henri Salvador as "Maladie d'Amour" (Sickness of Love) but got paraphrased into a melodic paean.

Her "Chantez-Chantez" gangsing with the crackerjack Milt Shaw orch (and the maestro's violin virtuosity which is in a class by itself) segues into the Seine-et-Oise familiars; "Je Cherche un Homme" is a neat new novelty; "I'll Remember Today" is another gesture to les Americains' pop output; and withal she's a neat five-week business-getter here. *Abel.*

Tropicana, Las Vegas

(FOLLOWUP)

Las Vegas, Nov. 1.

Celeste Holm is Dick Shawn's new co-star in the "second edition" of the second edition" of Monte Proser's Tropicana revue, entitled "You Gotta Be in Love." Miss Holm replaces Vivian Blaine, who departed because of a previous commitment, and will be in the show with Shawn until Nov. 20, when Ernie Kovacs and Edith Adams come in.

Miss Holm is delightful with her sophisticated wit and songology, and is a perfect balance for Shawn's comedy. She looks good, and she's smartly gowned as she sings special lyrics to such w.k. tunes as "Where or When?" "I'm Late," and the "Can-Can" score. It's an exceptionally well-paced act. New material for the turn was cleffed by Ruth Aarons.

Remainder of revue is intact, with the exception of Leona (Miss U. S. A. for a Day) Gage, who ankled several frames ago. "You Gotta Be in Love" is still the most lavish and spectacular show in Las Vegas. *Duke.*

Palmer House, Chi

Chicago, Oct. 31.

Toni Arden, Johnny Puleo & His Harmonica Gang (6), *Del Ray, Ben Arden Orch* (10); $2 *cover.*

Music, magic and mayhem is a type of vaude mixture that usually comes off well in the Empire Room. In this two-hour show, Toni Arden, the headliner songbird, has to overcome a programming handicap. In the two preceding acts hardly a word is spoken, and strictly visual routines have a way of tiring the strained necks of an eatery crowd. Moreover, the audience's ears come in for heavy duty wear prior to the singer's turn during the raucus musical slapstick of five mouth organs. Nevertheless Miss Arden carries through her songalog for some well deserved palm pounding.

Miss Arden renders her varied repertoire with versatile and appropriate stylings. The diminutive pink-gowned canary makes a pleasant eyeful with smooth simple gestures that give her authority on stage. All the techniques of diction and modulation serve to produce a lively treatment of numbers like "Almost Like Being in Love." She can carry through "Fascination" in a mere whisper without losing the audience. Italian and French medleys with character and intensity have to vie with a swinging treatment of "Pennies From Heaven" for top honors. Her routine is adaptable to almost any surroundings.

The musical slugfest between pint-sized Johnny Puleo and his six-foot harmonica band comes off with precision. The competent musicality, however, is too often interrupted by the repetitive antics to give either the music or comedy its full chance. Best reaction is to the struggle for the mike between Puleo's soprano mouthpiece and the tall man's bass harmonica.

The silent treatment with an elaborate assemblage of springs and wires and a dummy for comic relief are deft weapons in the hands of magico Del Ray. The white gloved card manipulations get some novel treatments that stamps the act as original, but handkerchief tricks and disappearing birds are too routine to be anything but anticlimactic. Trimmed of these, the class character of the act could go off as strongly as it starts.

Anne Jeffreys & Bob Sterling open Nov. 27 with Dior dancers also billed. *Leva.*

Mocambo, Hollywood

Hollywood, Oct. 31.

Ella Fitzgerald, Paul Hebert's Orch (5), *Frankie Sands Trio;* $2 *cover.*

It takes a pro to catch a pro. Which is another way of saying that Ella Fitzgerald packed the Mocambo Wednesday night with the big spenders and a fair sprinkling of the cinema set, senior grade, the real "pros" of what is loosely called cafe society. And this caroler is all pro and no con. For the opening night the show also was caught in the pro aura, missing by only 12 minutes its scheduled 10:30 start, some kind of a record for this boulevard bistro.

What Ella can do with a song needs no illumination here. Her record sales prove she has a vast audience and is universally accepted as approximating, at least, her billing as "the first lady of song." To describe her technique beggars of many stylings but it comes closer to Danny Kaye's tongue-twisting scat or the fast lip work of a tobacco auctioneer than any other available descriptive. It might even be better pegged as toying with a song and rolling with the note. Her surprise ending of a tune is always a paw-pounder, the sitter never knowing whether she'll raise the register or lower the scale. It's all part of her peculiar skill that has long endured.

Her repertoire of 10 songs, spanning nearly every tempo, sets her up as the mistress of all she surveys. Her rendition of "You're Blase" and "Hard-Hearted Hanna" are gems of her own caricaturing and maybe not as written or sung by the others but in the idiom which is strictly on her own. This is artistry, sheer and shimmering. That hum to her voice after the note is discharged is another trick that sets her apart from other nitery thrushes.

As a singer she sings, without any of the humorous lead-ins so prevalent among the femme standup songbirds. The lyrics of her tunes generally take care of that. From her instrumental accompanists, Lou Levy, Gus Johnson and Max Bennett, she gets all the accomplished musicianship she needs. Paul Hebert and Frankie Sands Trio keep the small floor packed with leg stretchers with their sets. *Helm.*

Cascade Rest., London

London, Oct. 25.

Carl Hyson's presentation of "Debs On Parade!" with Vilma La Verne, Johnny Webb, Rae Landor, Barbara Ferris, Armand & Anita, Deb Starlets (5), *Confrey Phillips and Sonnelli Orchs;* $6 *minimum.*

Carl Hyson, long-experienced producer of West End floorshows, has dreamed up a brisk, gay frolic for the intimate atmosphere with three solo acts and three scenes based on "Paris By Night 1900," "London by Night 1920" and a current view of "New York by Night." These three scenes not only offer good opportunities for the principals but provide standout chances for Hyson's five glamor girls in both song & dance.

Principal solo act is Vilma La Verne, a tall, elegant blonde who gives a stylish rendering of "Love For Sale." Johnny Webb is the singing emcee and he scores with "Dig, Dig, Dig." But in his solo act he elects to sing "Lola," which is primarily a femme song.

Barbara Ferris, 21, has her big moment with "Steam Heat" and Canadian hoofers Armand & Anita have two spots which they fill energetically and well. Rae Landor, responsible for the dancing ensembles as well as making three appearances, has gone for pace, and the result is a breezy entertainment enhanced by James Parker's costumes. *Rich.*

Riviera, Las Vegas

Las Vegas, Nov. 1.

"Damn Yankees," presented by Frederick Brission, Robert E. Griffith, and Harold S. Prince in association with Albert B. Taylor. Starring Nathaniel Frey, Devra Korwin, Ralph Lowe; featuring Charlotte Fairchild, Al Lanti, Sally Brown, Robert Shafer, Joe Flynn, Burt Bier, Howard Krieger. Book by George Abbott, Douglas Wallop; music and lyrics by Richard Adler, Jerry Ross; dances and musical numbers by Bob Fosse; re-staged by Zoya; scenery and costumes by William and Jean Eckhart; musical direction by Jack Havener; orchestrations by Don Walker; dance music arrangements by Roger Adams; directed by George Abbott; Riviera Hotel producer, Sammy Lewis; $3 *minimum.*

"Damn Yankees" has moved intact from Broadway to the Clover Room, and the musical comedy batted 1,000 with first-nighters here, who rewarded the company with a standing ovation. It may be because the cast was imbued with renewed spirit because of the novelty of opening in a Las Vegas nightclub, or it may be because judicious streamlining brings about improvement—but the overall show plays better here than it did in New York.

The w.k. tunes such as "Heart," "Whatever Lola Wants," "Mambo," and "Two Lost Souls," make "Damn Yankees" somewhat of a classic which will last a long time, and each familiar number is warmly applauded. Word-of-mouth publicity probably could keep this show in Vegas longer than its skedded eight weeks, despite the fact that tourists are notoriously hungry for powerhouse box office names.

Nathaniel Frey is highly effective as the pompous super-natural baseball fan who makes it possible for the lowly Washington Senators to dethrone the mighty Yankees. Ralph Lowe, as the hero who gets the Svengali treatment, and Devra Korwin as Lola, the femme Dorian Gray, also contribute splendid performances. Altogether, high-quality portrayals are consistent throughout the cast. Joe Flynn and Burt Bier's voices are featured in "The Game," a production number which gets especially booming yocks.

Although the show is presented in 19 scenes, there were no noticeable rough spots that usually bug opening nights. Jack Havener conducts the Ray Sinatra orch (14) with appropriate flair. *Duke.*

Le Cupidon, N. Y.

Bobby Short & Trio; $3 *minimum.*

Bobby Short, a Coastite, has the knack of filling nitery rooms in the east through the simple expedient of singing tunes with music comedy backgrounds in a manner closely related to the way the composers intended them to be sung. He has recorded albums on several labels which have enjoyed a consistent sales appeal for the same reason.

Negro singer is presently in the process of building a sizable business at Le Cupidon. Last year, he stayed for the bulk of the season at The Red Carpet, where he hit top takes.

This time around there is a discernible difference in Short's operations. Whereas in previous years, he sat down at the piano with a trio behind him and pounded out the tunes, this year, he's alternating between working at the piano, standing in front of a mike and using the portable for a trip around the room. It's obvious that Short is seeking to expand his sphere to operations to the larger rooms, and the likelihood is that he'll hit these spots successfully in the near future.

In Short's catalog are tunes from both musical and film scores. He's a personable chap who can get delicate effects out of a number or who can pound away for maximum results. His ivory work is also potent, sometimes too strong for the needs of his own accompaniment, but nevertheless contributes a strong drive and direction to his work. He carries a second ivory accomper, plus a bass and drum for further support. *Jose.*

Ottawa House, Ottawa

Ottawa, Oct. 31.

Anita Ellis, Canadian Jazz Quartet; no admission or cover.

Strong on song-selling savvy, Anita Ellis keeps the Circus Lounge of the Ottawa House enraptured as she canaries a string of tunes ranging from bounce to exotic. Femme's a slick performer with strong impact built into every item of her 30-minute stint, and every item is solidly constructed. So is Anita; visual force is top throughout.

Stanza includes tunes she soundtracked for Rita Hayworth, Vera Ellen, others, plus her own efforts in pictures, radio and television and "Three Penny Opera" on stage.

Her work is also clicko with "Porgy & Bess" items. Backing her and pleasing the customers otherwise, as always, is the room's Canadian Jazz Quartet. In the downstairs grill is Mac Horner's Dixieland group (5) and unbilled singer Miss Ellis is here to Nov. 9. *Gorm.*

Chateau Madrid, N. Y.

Tun Tun, Nejla Ates, Kittie De Carlo, Trio Riveros, Ralph Font & El Canay Orchs; $4-$5 *minimums.*

Angel Lopez has poured a lot of budget and effort into his current talent collection. It's probably one of the strongest bills that he's collected for his Latino layout. In fact there's so much to the present card that in order to adequately display the bulk of the four acts, the show ran overtime by more than a half hour. Participants are the belly-ballerina Nejla Ates, the diminutive Tun Tun, Kittie De Carlo and the holdover Trio Riveros. Display's maximum efficiency will come when a few numbers by each are eliminated.

Tun Tun, the Mexican dwarf, is an ingratiating and hardworking entertainer, who sets off a pleasant reaction from the assemblage. He presents quite a picture with his small legs flailing about, and makes the most of his small stature in creating comedic effects. He has a robust baritone voice, on some good impressions which he uses to accent his comedy. Gets over excellently here.

Miss Ates, with one of the more picturesque diaphragms in town, wriggles her anatomy in several directions. There are times, though, when one gets the feeling that she's going through all the motions perfunctorily. Much of the spirit she displayed on previous sessions around town seems to be lost. Perhaps, she now prefers the rarified atmosphere of legit, where she worked for so long in "Fanny." However, the singing comes off better, and a couple of comedic moments with a male volunteer on stage also aid her cause.

Holdovers Trio Riveros, two boys and a girl, perform spiritedly in the Latin dance movements with an occasional song thrown in. Except for the fact that routine could be cut by one or two numbers to give the show a speedier opening, work is well received. Kittie De Carlo is under New Acts.

Ralph Font works hard at supplying the musical background for the show as well as Latin and American dansapation. El Canay works up the trade with some violent Latin musical roistering. *Jose.*

Eddys', K. C.

Kansas City, Nov. 1.

Nelson Eddy with Gale Sherwood, Tony DiPardo Orch (8); $1-$1.50 *cover.*

Third time in the Eddy club in two years for Nelson Eddy and Gale Sherwood, and they are making it a high spot of the fall season. Biz was capacity opening night, despite rainy weather and the flu epidemic. Customers are treated to a number of songs in the regulation Eddy manner, some topnotch singing by Miss Sherwood, and considerable fooling around, all of it a delightful 40 minutes.

As Nelson so aptly puts it, the customers are up to their necks in Eddys, what with the four members of the family which runs the place. He sings straight on "Great Day" and the "Serenade" from the "Chocolate Soldier," clowns around with "Shortnin' Bread" and ree's off a new ballad, "Out of the Night."

A tab version of "The Merry Widow" is the signal for Miss Sherwood to enter the proceedings and most of the show is a duet from there on. A talented doll, she is a great plus to the show with a fine voice, lush figure and a natural beauty. There's a lot of fun in the broad version they do of "The Merry Widow," and "If'n," and (Nelson gives out with some impressions of other singers and a few of his film hits while Miss Sherwood gets into a brief costume for the finale, "Blue Heaven." Closer is a genuine picture-type clinch, and the pair have to beg off. They're aided by Theodore Paxon at the piano and orch leader Tony DiPardo doubling as m.c.

Next in will be Preston Foster and Kay Jones due to open November 15. *Quin.*

Sands, Las Vegas

Las Vegas, Nov. 1.

Sammy Davis Jr. with Will Mastin, Augie & Margo, The Vogues (3), *Copa Girls* (12), *Antonio Morelli Orch* (17); *produced by Jack Entratter;* $2 *minimum.*

Jack Entratter has brought Sammy Davis Jr. back into the Copa Room during this so-called off-season with the theory that a hot attraction will pack 'em in no matter what the calendar says—and it looks as if he's right. Both shows opening night played to capacity houses, and advance reservations are coming in briskly.

Davis, long one of the top draws in Vegas, is better than ever this time around. His stylized singing and hoofing neatly fit the intimate atmosphere of the room—and he's at his best in front of a bistro audience.

A recent heart attack keeps the senior Davis out of this engagement, but Will Mastin is on hand as usual with his fine footwork. Sammy's songs include "Begin the Beguine," "Hey There," "Old Black Magic" and "Old Man River." He does very funny impreshes of Frank Sinatra, Elvis Presley, Tony Bennett, Tony Martin and Vaughn Monroe. Mitting and cheers from first-nighters kept him on for several encores.

Terp team of Augie & Margo, also faves on the Strip, return with new routines that are excitingly sensuous. Ornate and clever production numbers by Bob Gilbert and Renne Stuart are held over, backed by the zippy songology of The Vogues and the Copa Girls. Antonio Morelli and his orch smoothly blend the notes. Morty Stevens takes over the baton during Davis' turn. *Duke.*

Cave, Vancouver

Vancouver, Oct. 28.

Eagle & Man, The Volantes (2), *Coronet Dancers* (6), *Cindy & Alberto, Paul Suter Orch* (6), *Jimmy Brooks;* $1.50 *cover.*

Eagle & Man made their third return to Isy Walters' Cave, again for two weeks, in the thick of inauspicious events in this area. The woods, the lifeblood industry of Vancouver, closed down weeks ahead of winter bringing blight to show biz; showman Walters suffered a cardiac clot, was hospitalized last week and forbidden to work normal hours. Cave maitre d' is ringsiding tab-liffers while hooped like a keg with adhesive tape owing to bust ribs self-inflicted while headlocking a patron out to the exits; Richard Walters, the son, fights severe flu while standing stead for dad and half the staff are sick. All this on top of the death of Sandy De Santis last week he planned a new Vancouver nitery to his last hours. De Santis operated the now defunct Palomar cabaret.

The Eagle & Man offering is surefire and little changed from last time. They belt the standards that rate high in the nostalgia dept. Man opened Monday's first show with "When You're Smiling," a vocal punctuated by Eable's trumpet licks, strutting and asides to the room; the pair then work through "South," "Birth Of The Blues," "She's Funny That Way," "It's Almost Like Being In Love," "Hot Lips," "Sugar Blues," a Harry James impresh of "Ciricriribin," and the march-around "Saints."

The Volantes, a clean-cut pair of youths, contribute a slick unicycle novelty using small bikes, tall bikes and a bike that rides on top of a giant eight-ball, all being ridden up and over a teetertotter prop. They waltz and set up courses for collision and juggle on their monowheels making a first-rate warmup act. *Toms.*

Crescendo, Hollywood

Hollywood, Oct. 26.

Mary Kaye Trio, Dave Pell Orch (8); $2 *cover.*

Mary Kaye Trio is back at the Crescendo, where they did terrific business about six months ago, and indications are the threesome will crack its own mark on its new three-week stand. Opening night (25) brought out a capacity crowd, and prospects are good for Gene Norman's Sunset Strip bistro to continue the boxoffice pace during the trio's run.

Act generates a feeling of electricity throughout the nitery. Combo clicks solidly with its unique arrangements, plus the zany comedics of Frank Ross. Latter keeps the SRO crowd laughing with his antics and takeoffs, including ribticklers of Lawrence Welk and Don Rickles.

Trio is effectively backed by Frank Hudek at the skins; Ray Browne, tickling the ivories, and Bil Lalotti, bass. Dave Pell octet provides good music for the terpers. *Daku.*

House Reviews

Apollo, N. Y.

Jocko Henderson- Evelyn Robinson review with Arnett Cobb Band (13), Linda Hojkins, The Heartbeats (5), The Sentimentals (5), Donny Elbert, The Dubs (5), The Channels (4), Little Willie John; "Safari" (???).

Apollo's formula seems to be use a deejay (who can plug the vaudery on his audio airing the week he appears) as packager and host of rock 'n' roll 'vaude. This outing started big on the cash register and it's fronted by Evelyn Robinson, sister of Jackie, and a platter-pitcher on WOV. To give her a first-timer here, a helping hand, another WOV jock, Jocko Henderson, helps her over the early hurdles—sort of introduces the introducer. She does the emceeing for the last 89 minutes of a 90-minute show all by herself. Miss Robinson, perhaps unnerved by the shouting teenage aud, proves a verbose femcee, despite her vocabulary being limited to five adjectives—"fabulous," "wonderful" and "very, very, very."

Though little known, except for a fluke record or two, some of the talent is most satisfactory on the stage. The Heartbeats, the first of many singing groups, do well in a brace. The Dubs are also strong when they appear later. Other multi-member troupes, The Sentimentals and The Channels, don't manifest enough of what it takes vocally or physically to rise above the flood.

Donny Elbert, an upstate New York soloist in the idiom, takes his audience by surprise. A verile, good-looking man, he opens up and comes out a falsetto. But it's something to set him apart, and he sings nicely for all of it. His offbeat talent seems to appeal particularly to the screamers in the front pews.

Little Willie John, sole big name on the counter, is his usually casual self, hand mike and all, and somehow works up steam enough to be topnotch in his four or five ditties. He's a bit of a clown, but that only enhances his general stage worthiness.

Arnett Cobb crew, 13 in all, is one of the better bands around. His tenor sax; the Charlie Ross organ and general support is good and blends well. Only drawback is the overlong middle-of-the-show stand by the band. Band vocalist Linda Hopkins, with a hot mama style and excellent phrasing, deserves a break as a single. *Art.*

Trois Baudets, Paris

Paris, Nov. 3.

Catherine Sauvage, Raymond Devos, Jacques Brel, Menestrals (3), Preston, Guy Beart, Bernard Gauthron, Olivier Hussenot Co. (6), in "La Realite Depasse La Fiction," revue in one act by A. Aycard, J. Franck; sets and costumes, G. Le Roy; directed by Hussenot, with Madeleine Barbulee, Virginie Vitry, Hubert Deschamps, Jean Rochefort, Henri Virlogeux; $2.50 top.

This vestpocket combo house-chansonnier has the correct idea. It mixes a group of offbeat acts for the first part and has a topical revue for the last half. There are enough topnotchers, plus sufficient cleverness in the revue, to make this in for a probable season's run.

Catherine Sauvage has a biting voice just right for the powerful plaints of the songs from "Three-penny Opera" of Bertold Brecht and Kurt Weill. Fine bearing and a knowing interp of the ballads have her one of the best dramatic pop singers in the circuits here.

Raymond Devos is a clever comedian who uses an expressive face and fine material to best advantage. A knowing mixture of zany comedy and intelligent numbers make him something for the musichall circuits here as well as a good possibility for films and theatre. He gives out with a tale of a great traffic jam in which motorists are condemned to go round and round a square for all the off-streets are one-way the wrong way; a guitarist who can only play one lick, and other savvy routines for big yocks and applause.

Menestrals are a choral trio with good routines for their well-picked songs on historical and folk subjects. Preston is a deadpan magician who mixes knowhow and snafu perfectly for an excellent filler. Guy Beart sings his own songs. He has no voice but some smartly lyricked numbers and a good musical ear see him through.

Bernard Gauthron is a patter comedian whose material is too weak to make him anything but an opener. However, his personable qualities make him acceptable.

Jacques Brel has a big voice and earnest delivery to make his anarchic package of songs appropriate for this offbeat house. Olivier Hussenot Co. (6) do a revue based on true but droll gleanings from newspapers, magazines, radiocasts, etc. Idea is good but gets overlong and repetitious. There are some excellent moments, and crisp direction, playing and timing make this an okay windup to a well-balanced show. *Mosk.*

Gaumont-Palace, Paris

Paris, Nov. 5.

Florence & Frederic Ballet (10) (with Valery Camille), Romanos (3), Jean Laporte Orch (14); "A King in New York" (Cinedis); $1.50 top.

Outsize film house is the last still using a stageshow along with the pic. However, present entry does not say much for this format.

Florence & Frederic Ballet (10) goes in for the vulgarized exotico dances with phosphorescent, feathery costumes, beating drums etc. This is acceptable in one of the fleshery cabarets but is out of place on this immense stage. Derivative Jack Cole-type choreography does not help much, but Valerie Camille's insistent writhings and seriousness give this overlong entry some showmanship.

Romanos are a hardworking comico-acrobatic threesome who also do shoftshoe and sing. Frenetic quality makes this a big plus even if they are on too long. Cut, this would be a topnotch act. Jean Laporte orch (14) is only adequate in backing acts and in a medley of Charles Chaplin-cleffed songs to precede the pic. *Mosk.*

New Acts

MARTHA SCHLAMME

Songs
30 Mins.
Gate of Horn, Chi.

Martha Schlamme's concert experience lends itself to sock adaptation for a nitery setting. Always carefully gowned for the Gate's bare stage, she proceeds with a minimum of words and lucid gestures to create a setting for her golden pipings in German, Hebrew, Spanish and English—all with rich variation in character and style.

Miss Schlamme brings more than the usual folk music crowd in and is a natural for class hotel rooms or intimate spots. The ease with which she conveys impressions in foreign songs adds to her versatility. Her chief problem is getting offstage. Her audiences would keep her on all night.

At the Gate Miss Schlamme is currently accompanied by Tanya Gould's very competent keyboard. Miss Gould's versatility is particularly impressive on the art songs. The singer has also worked here with the potent guitar support of Frank Hamilton, which added tremendous depth and color to the wide variety of folk idioms. The effects in both cases are solid. Martha Schlamme's freshness, humor and classy showmanship are perfect for either one-act show spots or the plush touch for class niteries. *Leva.*

TONI CARROLL

Songs
32 Mins.
Le Cabaret, Toronto

After eight weeks last summer with George Jessel in "Showtime," stock musical revue, Toni Carroll is breaking in a new night-club singing act here, with Jonathan Lucas staging, Joseph Sherman doing the arrangements, and Samuel Chapman designing the lush wardrobe. Miss Carroll, of course, supplies the warbling, the good looks and the chassis. On initial tryout, Miss Carroll will be back at Le Cabaret for another fortnight's engagement, commencing New Year's Eve.

Currently, the alternately sexy and sultry songstress, plus that switch to innocent ballads, is doing two shows a night at Le Cabaret, where the tariff is $1.75 per person to sit down and an average check runs to about $15, definitely not for the workingman.

The former "Miss Missouri" (brunet), who also models and has done bits in pix, whams over her current MGM record—"I Want You To Know"—for the finish, but interpolates her stint with a blend of oldie ballads and current pops, plus table-hopping chatter.

In white-sequined gown, Miss Carroll's first number is the bouncy "Shooting High," a nostalgic "Autumn Leaves," the oldie "I Only Have Eyes for You," "Lorelei" and "If I Could Be With You." She brings lady-like class to her singing chores. Withal, delivery and looks, Miss Carroll sounds good. *McStay.*

MAX & CHERIE

Acro
18 Mins.
Chaudiere, Ottawa

Fresh in from Europe, Max & Cherie should find North American circuits eager for their slick stanza of comedy acro. Max is a sort of athletic Groucho, nice contrast to pert femme partner Cherie. Duo have several new twists to routine acro bits with emphasis on falls from high lifts sans the customary hamming. Cherie takes plenty tough falls from above Max's noggin and tosses her male partner around in some rough handling but the act never becomes low or ragged.

This is a clicko item for sight locations, particularly niteries and video. *Gorm.*

KITTIE DE CARLO

Songs
15 Mins.
Chateau Madrid, N. Y.

Kittie De Carlo is a looker with a lot of selling points in the song department. Most of her more potent assets are on the physical side. There are good features, gowning, bearing and demeanor to give her distinction on the floor, and indications point that with a few more swings around the circuit she'll be an assured cafe performer.

Miss De Carlo has an extremely sexy mien, and has taken a song routine to accent that facet. Sole fault on her preem night here, was the fact that her voice wasn't strong enough to carry but her intent. It could have been opening-night nerves that debilitated her voice, but it had its effect on her overall turn. *Jose.*

E. Germany Bans

Continued from page 2

American records, in order to woo their listeners away from listening to the West German stations which offer the same type of current music. And even in the theatre, American plays had been done, with "Diary of Anne Frank" presented last year in one East German house. And many East Berliners, particularly had gone into West Berlin until the new currency controls were installed, to see American pix and plays presented in West Germany.

Chairman of the recently appointed Communist Cultural Commission Alfred Kurella demanded a cultural revolution in East Germany, with a special attack on the "uncritical acceptance of the East German people of decadent bourgeois art influences of the West." He closely adhered to the party line laid down recently by Red chief Nikita Khrushchev, whose articles on culture appeared in the party magazine, Kommunist.

Some of the intellectuals of East Germany, suspecting the principles to be laid down at the meeting, had avoided attending. Many gave the "Asiatic flu" as a reason for not being present at the conference.

Godfrey Fires Again

Continued from page 1

White House ("I haven't been invited there in two years") because "you can't tell Ike something for his own good . . . he gets irritated." He added that his Air Force crusade has also cost him the friendship of the just-retired Defense Secretary, Charles Wilson, though "we still exchange polite phonecalls on birthdays."

Here he got diverted into his "self-imposed censorship" and told how he and his CBS associates had decided he better not use the airwaves for his deep-dish geopolitical pitch.

"The reason," he said, "is that political agencies in Washington, D. C., can hurt you bad"—presumably, he meant the FCC—"and can hold up station licenses for months and months. After all, this is my bread and butter."

VARIETY BILLS

WEEK OF NOVEMBER 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 7
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Orc

Roxy 7
Skating Squires
Roxyettes
Roxy Orch

Village Vanguard
Jimmy Giuffre 3
Mike Nichols
Mort Sahl

Waldorf-Astoria
Anna Maria Alberghetti
Emil Coleman Orc
Bela Babai Orc

AUSTRALIA

MELBOURNE
Tivoli (T) 11
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
The Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail

SYDNEY
Tivoli (T) 11
Majestys Irish Guards

WELLINGTON
Town Hall (T) 11
Luigi Infantino

BRITAIN

ASTON
Hippodrome (M) 4
Morecambe & Wise
Top Drum Four
Blue Orchid Lov'l's
Idris & Belle
Pat Trevor
E Fox & Beryl

BIRMINGHAM
Hippodrome (M) 4
Carroll Levis
Edorics
Golding & Stuart
Eddie Goffron
Larenty Tr.
Bobby Dennis
Victor Soverall

BRIGHTON
Hippodrome (M) 4
S & M Harrison
Ronnie Harris

EDINBURGH
Empire (M) 4
Terry Dene
La Rochelle 3
Les Hobeaux
Zom
Darty's Dogs
T Kennedy & Co.
Andy Stewart
Miki & Griff
Billy Stutt

FINSBURY PARK
Empire (M) 4
Educating Archie
Brough & Andrews
Jimmy Shand & Bd
Dancing McKennas
Lana Sis.
Dick Emery
Ronald Chesney

GLASGOW
Empire (M) 4
Yana
Edmund Hockridge
Baker & Douglas
Renee Strange
Freddie Harrison
Kendor Bros.
Anton & Janetta

HANLEY
Theatre Royal (M) 4
Russ Hamilton
Ballet Montmartre
Terry Scott
Dovovan & Hayes
Walters Dogs
Oliver & Twist
Der Kordas
2 Gees

LEEDS
Empire (M) 4
Jimmy Clitheroe
Miles Twins
Jack Watson
Les Brazilianos
Cox Twins
Alicia Dells
M French & Joy

LIVERPOOL
Empire (M) 4
Dickie Valentine
3 Martinis
Bill Maynard
Hackford & Doyle
Desmond Lane
Pan Yue Jen Tr.
Duo Russmar

COVENTRY
Hippodrome (I) 4
Al Read
Nat Jackley
Rawicz & Landauer
Fredye Marshall
Gina & Gerardo
Hassani Troupe
Tilibs Bros.
Margaret Burton
16 Joan Davis Dcs.
G Mitchell Singers

LONDON
Metropolitan (I) 4
F Dovie & C Kane
Calvin Lewin
Sylvia Drew
Peter Dawson
Dick Francis
John Hughes
Teddy Dunn
The Alabamas
Arthur Barclay
Tommy Welch
John Clarence
Johnnie Shawn

NEWCASTLE
Empire (M) 4
Shirley Bassey
Emerson & Jayne
Jimmy James
Bi-Alla
J & P Barbour
R & R Marlow
Roy Castle

NORTHAMPTON
New (N) 4
Davie & Lee
Frank Formby
The Goldwyns
Ramoni Bros.
Les Girls
Angelina & Marguerite

NORWICH
Hippodrome (N) 4
Eddie Reindeer
Al & Dave Page
Strip Queens of '57

NOTTINGHAM
Empire (M) 4
Harry Secombe
Rudy Horn
Billie Anthony
Ivanko 4
Jones & Arnold
Mitchell Singers

SOUTHAMPTON
Grand (N) 4
Gordon & Colville
George Meaton
Bob Grey
Rhoda Rogers
J Baldwin & Prtr.
Ron Dillon
10 Girls Nudes

SUNDERLAND
Empire (M) 4
Colin Hicks & Co.
Gilbert & Sylvia
Marty Wilde & Co.
Annell & Brask
Reg Thompson
Griff Kendall
Most Bros.
Johnny Lesley
Carlo Sis.

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Felicia Sanders
Charles Manna
Three Flames
Jimmie Daniels
Hal Schaeffer

Blue Angel
Martha Davis & Spouse
Anne Leonardo
Carol Burnett
Pat Kirby

Casanova
Jacques Zarow
Alex Alstone

Chateau Madrid
Tun Tun
Nejla Ates
Kittie De Carlo
Ralph Font Orc
El Canay
Candi Cortez

Copacabana
Martha Raye
Steve Lawrence
Four Barons
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman

El Chico
Maria Antinea
Rosita Rios

No 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John

Hotel Plaza
Katyna Ranieri
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Sammy Kaye Orc

RSVP
Mabelle Mercer
Stella Brooks

Hotel Statler
Buddy Morrow

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Szonys
Three Suns
Aren & Broderick
Debonairs
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Bobby Short

Old Romanian
Joey Adams
Al Kelly
Barry Sisters
Lou Wills Jr.
Lucienne & Ashour

Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson

Town & Country
Jack Carter
Arnold Dover
Rover Boys
Midge & Bill Haggett
Will Gaines
Buster Burnell
Ned Harvey Orc
Socarres Orc

Viennese Lantern
Vicky Autier
Jose Duval
Ernest Schoen Orc
Paul Mann

Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc

CHICAGO

Black Orchid
Shecky Greene
Lurlean Hunter
Norman Erskine
Joe Parnello (3)

Blue Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Lord Carlton
Ted Shovon (3)
Roger McCall
Al D'Lacy Orc

Blue Note
Erroll Garner
Leon Sash (4)

Chez Paree
Sophie Tucker
Happy Jesters (4)
Lenn Redman
Chez Adorables (6)
Ted Fio Rito Orc 13

Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria

Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc

Drake Hotel
Jane Morgan
Jimmy Blade Orc

Gate of Horn
Martha Schelamme
Glen Yarborough
Marilyn Child

London House
Bernard Pfeiffer
Eddie Higgins (3)

Mister Kelly's
June Christy
Marty Rubenstein 3

Palmer House
Tony Arden
Harmonica Rascals
Ben Arden Orc.

LOS ANGELES

Ciro's
Gateway Singers (5)

Coconut Grove
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Orc

Crescendo
Lili St. Cyr
Billy Barnes Revue
Dave Pell Octet

Interlude
Arthur Blake

Mocambo
Elaine Dunn
Peter Wood
Paul Hebert Orc

Moulin Rouge
The Treniers
Marthe Errolle
Billy Wells & 4 Fays
Ffolliat Charlton

Statler Hotel
Carmen Cavallaro
Meg Brown
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Johnnie Ray
Joe Maize
Cordolins
Wazzan Troupe
Carlton Hayes Orc

Dunes
"Minsky Follies"
Tempest Storm
Stunning Smith
Irv Benson
Joe DeRita
Dick Dana
Garwood Van Orc

El Cortez
"Rhythm on Ice"
DeJohn Sisters
George Arnold
Buster Hallett Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
Molnar Dancers
Dick Rice Orch

Flamingo
Pearl Bailey
Ink Spots
Flamingoettes
Lou Basil Orch

Fremont Hotel
Nitecaps
Make Believes
Satellites
The Castles

Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita

Riviera
"Damn Yankees"

Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Orc

Sahara
Marge & Gower Champion
Jean Carroll
Cee Davidson Orc
Louis Prima & Keely Smith

Sands
Sammy Davis Jr.
Augie & Margo
Copa Girls
Antonio Morelli Orc

Showboat
Gyle & Sena
Sandy Sims
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Jackie & Roy

Tropicana
Celeste Holm
Dick Shawn
Nelle Adams
Nat Brandywynne

RENO

Harolds Club
Krakerjacks
Twin Tunes

Harrah's
Kings IV
Johnny Ukelele
Reno 3

Holiday
Chuck Leonard
Ho Hums
Lawrence & Boyer
Beachcombers

Mapes Skyroom
Lancers
Snooky Lanson
Skylets
Ed Fitzpatrick Orc

New Golden
Billy Duke
Nick Esposito

Riverside
Spike Jones
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Dornan Bros.
Maria Neglia
Marie Sausier
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn

Di Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc

Eden Roc
Fran Warren
Bobby Sargent
Baron Bulka
Lord Flea
Mal Malkin Orc
Chico Cuban Boys

Fontainebleau
Marion Marlowe
Al Bernie
Four Fredianis
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natalie Fields Trio

Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Milt Ross
Marriette
Mario & Tonia
Syd Stanley Orc

Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Weela Galley
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc

Nacional
Dancing Waters
W. Reyes Orc

Sans Souci
Victor Alvarez
Kirna Moor
D'Aida Q
Gloria & Rolando
Miriam Barreras
Roberto Barcelo
Maria Magdalena
La Serie Orc
Ortega Orc

Tropicana
A..erto Rochi
..nca Varela
..dys & Freddy
..veros
..aracheros
..onica Castel
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Genevieve
Anna & Julia
Ray Carson

Chi Strawhat on 7-Year Plan

Edgewater Beach Playhouse Has $60,000 Bankroll—Undecided on Policy of Tryouts or Tour Pkges.

The Edgewater Beach Playhouse, Chicago, is operating on a seven-year plan. The 1,000-seat strawhat, which last summer completed its first season under the production auspicies of Noel Behn, is capitalized at $60,000 with provision for 20% overcall. It's been leased for seven years by the Edgewater Beach Summer Theatre Corp., with costs to be amortized over that period.

On the amortization basis, according to Behn, the Playhouse broke about even on its nine weeks of operation last summer. A sidelight to the reopening of the house, previously operated by Marshall Migatz and dark in 1956? was that it was set up for business by off-Broadway personnel from the Cherry Lane Theatre, N.Y.

Behn is general manager of the Cherry Lane and his staff for the Playhouse included James Preston, managing director, and Don McGovern, stage manager and set-up man with Jim Nichols, who was sent from New York to Chicago four weeks in advance of the opening to make contacts for equipment purchases.

During its nine weeks of operation, the Playhouse offered three regular touring packages and two independent productions, one a new adaptation of "Affairs of Anatol" and the other a tryout of "The Circus of Dr. Lao." The plays ran a fortnight each, "Anatol" at a loss and "Lao" breaking about even. Uta Hagen and Herbert Berghof costarred in "Anatol," while Burgess Meredith starred in "Lao," which was also presented for a week at the Famous Artists Playhouse, Fayetteville, N.Y.

The Playhouse management is mulling a future policy of concentrating on tryouts, packages, or a mixture of the two. Pre-season expenses for last summer came to about $18,000, with the amount next year expected to drop to around $14,000. The weekly operating cost at the house levelled off to about $14,000 during the season. Expenses, however, were particularly high the first season, with advertising - promotion getting a hefty outlay. According to Behn, the house was also overstaffed most of the season because of its late and abrupt start.

In the case of the two inde-

(Continued on page 76)

Anna Wiman, Wanamaker Open Liverpool Theatre As Membership Venture

London, Nov. 5.

Two American residents in London are operating Britain's first major provincial club theatre, the New Shakespeare, which opened in Liverpool last Thursday (31). They are Anna Deere Wiman and Sam Wanamaker, who are managing the project under the banner of W. W. Productions.

Following the example of the New Watergate Club, which took over the Comedy Theatre in London last year, the new Liverpool venture opened with Arthur Miller's "A View from the Bridge" and will follow that with "Tea and Sympathy."

The third presentation will be "Finian's Rainbow," which had a brief run in the West End some eight to nine years back. The musical will run from Dec. 26 to Feb. 8 and is expected to be followed by still another American production, "The Rainmaker," which was a West End hit a year ago.

The initial production, warmly received by the opening night audience, starred U.S. film actor Marc Lawrence in his first British stage role with Vera Fusek as his wife, Tim Seely as the blonde illegal immigrant, Ralph Nossek as the elder brother and Catherine Feller as the young girl. Sam Wanamaker, who staged the piece with considerable authority, played the role of the lawyer.

"View from the Bridge" and the scheduled "Tea and Sympathy" are being presented at the Shakespeare under the private club setup, which permits the performance of play not approved by the Lord Chamberlain for public performance.

Habimah Near-Preems Wm. Saroyan 'Innocents'

Tel Aviv, Oct. 29.

"Slaughter of the Innocents," a drama by William Saroyan about a fear-ridden country ruled by super-patriot demagogues, has been produced by the Habimah Theatre as "almost a world premiere."-The play, written at the peak of the late Sen. McCarthy's career, was never produced in the U. S., but is said to have been given a single presentation in Holland.

The sombre piece, translated into Hebrew by Jacob Orland, was directed by Peter Frye. It had a mixed reception.

Booking Legit Shows in South

The Independent Booking Office is experimenting with southern dates for touring shows. Ironically, the getaway entry in the test is Tennessee Williams' "Cat on a Hot Tin Roof." Williams' plays, including "Cat," are notorious for their sordid depiction of southern life.

"Cat," being sent out by George Brandt and costarring Victor Jory and his wife, Jean Innes, began its hike Oct. 24 at the WRVA Auditorium, Richmond. Bookings last week took in the Auditorium, Charlottesville; Carolina Theatre, Durham; Ovens Auditorium, Charlotte, and Tower Theatre, Atlanta.

This week the presentation plays a full frame at the Civic Theatre, New Orleans, and from there goes into the Coconut Grove (Fla.) Playhouse for a fortnight. The show then moves into regular touring stands.

DIRECTOR-ACTOR'S OWN PIANO SPOT IN 'DESK'

Houston, Nov. 5.

"The Desk Set," William Marchant comedy which opened recently at the Playhouse, equipped with furniture the author never envisioned, a Steinway Piano. On the bench behind it is Playhouse producer-director-star and play doctor, Herbert Kramer, in black tie and tux for the performance of "favorite selections from his original N. Y. Town Hall Programs" (as noted in program).

Musical stint, which runs 20 minutes and two encores, is one of the liveliest moments in the Kramer version of the three-acter. Since the play involves the life and loves of a network's minor employes who are about to be replaced by an electronic brain at Christmas time, cue for piano bit is interpolated line, "Mr. Kramer is coming before his television show to entertain at the Christmas party."

A few minutes later, half-way through second act, lights go down, cast sits on arena floor, and Kramer enters behind piano. The audience reaction to non-Kramer segments was not hearty though some laughter and applause rewarded the cast. Crix reacted as always to Playhouse productions. That is, the Post, tongue-in-cheek; Press, softened by liberal doses of editorial blue pencil; and Chronicle not at all, as Kramer has hung the "nongrata" sign on aisle-sitter because of past criticism.

Allentown (Pa.) Civic Gets Permanent House

Allentown, Pa., Nov. 5.

Allentown's Civic Little Theatre, in operation for 30 years, is getting its first permanent home, a film theatre purchased for $95,000. Activity at the new house, which has been renovated, got underway last Saturday night (2) with State and local officials and legit celebrities from nearby Bucks County slated to attend the opening.

The preem entry is "Janus," which will continue through this week.

Equity Considering Own Service for Casting Info

Actors Equity is considering setting up a casting information service for its members. A motion that such action be taken was made at the union's recent membership meet and adopted unanimously.

The Equity council has followed through by authorizing a subcommittee of the House Affairs Committee to survey the situation.

Roger L. Stevens' Blue Chip Angels

Roger L. Stevens has lined up an ultra blue-chip backer list for this season's Playwrights Co. productions. Rather than go through the usual routine of lining up financing in varying units from a long list of prospects, the producer-realtor-theatre operator went to a handful of bigtime associates and friends, getting $300,000 from 12 individuals.

Those investing include eight at $30,000 each and four at $15,000 each. The $30,000 group includes Emil A. Bartz, a vice-president of Webb & Knapp, representing the realty firm's president, William Zeckendorf; Robert W. Dowling, president of City Investing Co. and a partner with Stevens in the Producers Theatre, and Alfred R. Glancy Jr., and Ben Tobin, partners of Stevens in various large realty projects.

Also, philanthropist Mary Woodward Lasker, widow of advertising agency owner Albert Lasker; Robert R. Young, board chairman of the N. Y. Central and Chesapeake & Ohio railroads and the Allegheny Co.; and Stevens himself, representing David Rockefeller, one of the sons of John D. Rockefeller Jr., and a top executive of the Chase-Manhattan Bank.

The $15,000 group includes former ad agency head Milton H. Biow; George Killion, president of the President steamship line on the Coast; San Francisco financier, Louis R. Lurie, and Judge Samuel R. Rosenman, former law partner, political adviser and speech writer for Franklin D. Roosevelt.

The syndicate, legally titled Playwrights-Six Play Co.; is backing the following Broadway shows this season: "Miss Lonelyhearts" (already closed), "Time Remembered," "Nude with Violin," "Country Wife," "Rope Dancers" and "Summer of the 17th Doll." Each of the productions is being presented in partnership with another management, so the Playwrights Co. is putting up only part of the capital in each case. That explains the fact that $300,000 is sufficient to cover six shows.

ATPAM STIFFENING ON HOUSE MANAGER RULE

The Assn. of Theatrical Press Agents & Managers is clamping down on house managers who fail to abide by tenure of employment contracts. An action by the union's board of governors to enforce such contracts was approved by the membership at a recent meeting of the association.

The ATPAM stand on house managers is that outside employment is permitted when a theatre is dark, but when it reopens the house manager must report for duty. Otherwise, upon the agreement of the theatre owner, the manager contract will be terminated and another member will be assigned to the job.

Vet Stage Manager

ROBERT DOWNING

has an affectionate Valentine to the Choristers (Whom he affectionately calls Gypsies) in a Bright Piece titled

Gypsy Love Song

* * *

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

Equity Building Case vs. Merrick; Could List Him as 'Defaulting Mgr.'

Actors Equity is quietly gathering evidence against Broadway producer David Merrick. The union's move involves a number of complaints having to do with the producer's dealings with actors. Some of the charges could lead to placing Merrick on Equity's list of "defaulting managers."

Latest incident to arouse Equity's ire involves the cast of "Look Back in Anger," John Osborne's drama which Merrick brought to Broadway with four of the five members of the London cast. All the imported players are getting what Equity officials regard as inadequate salaries, and it's claimed that Merrick has refused to grant adjustments, despite the fact that the low-budget production is playing to capacity business and is figured to clean up a substantial profit.

One of the players in the show, according to Equity sources, is getting only $175 basic weekly salary. That is subject to 20% deduction for Federal income tax, another 20% for New York State income tax (the law provides for the employer to deduct the tax from the pay of out-of-State residents), as well as 5% that alien players must pay to Equity, and certain other small deductions bringing the actor's take-home pay to about $85 a week.

That's figured to be just barely subsistence pay for anyone able to sublet a modest apartment, but not enough for anyone living at a hotel, as the four British cast members are now doing. A trade report that Osborne has been giving financial assistance to some of the actors out of his author royalties could not be confirmed, and Equity has not been informed of it. The playwright, incidentally, is married to Mary Ure, femme lead in the play.

Since the contracts were all signed for the "Anger" cast, Equity has been unable to take any direct action to remedy the situation. However, union officials have delivered verbal dressings-down to at least one actor's agent involved and will probably write a letter to the League of N. Y. Theatres protesting the matter and other of Merrick's dealings with actors.

Caution Britons

In addition, a union official has reportedly advised British Equity to caution its members about contractual terms offered for New York engagements in London shows. That is apparently aimed primarily at 'The Entertainer," an-

(Continued on page 76)

Harold Gary to Texas As 'Rock' Actor-Stager

Harold Gary, who succeeded the late Harry Clark as the film producer in the Broadway production of "Will Success Spoil Rock Hunter?" is going to put in another four weeks in the play beginning tomorrow night (Thurs.) at the Alley Theatre, Houston. He'll be playing a different role, however, and will also double as director of the stock production.

His part in the Alley presentation will be that of the devil-agent, which Martin Gabel originated on Broadway.

Griffith, Prince Pay 140G Divvy

Producers Robert E. Griffith and Harold S. Prince distributed $140,000 over the weekend to backers of their four Broadway productions. The payment includes $30,000 return of capital on "West Side Story," $60,000 return of capital plus profit on "New Girl in Town," and $25,000 dividends apiece on both "Pajama Game" and "Damn Yankees."

The repayment on "West Side Story" brings the capital return on that musical to $60,000 thus far. The show, presented in partnership with Roger L. Stevens, is currently in its sixth capacity-attendance week at the Winter Garden Theatre, N.Y. It represents a $300,000 investment.

The distribution on "New Girl in Town" includes a final $30,000 return of capital and an initial $30,000 profit dividend. The musical, co-produced with Frederick Brisson, is currently in its 25th week at the 46th Street Theatre, N.Y. It has recently returned to standee business, after easing below the capacity level during the traditional summer lull. It represents a $300,000 investment.

The dividend on "Pajama Game" brings the total profit to date to $1,400,000, divided equally between management and backers. That gives the latter a 280% profit on their $250,000 investment.

The "Damn Yankees" divvy raises the total profit on the musical to $806,943 thus far. On the basis of the standard 50-50 split between management and backers, that gives the latter a 162% profit on their $250,000 investment. Both "Pajama" and "Yankees" were produced by Griffin & Prince in partnership with Frederick Brisson.

BOOK ON THEATRE IN SOVIET RUSSIA'

"The Theatre in Soviet Russia" by Nikolai A. Gorchakov (Columbia U. Press; $1), is billed as "the first extensive and authoritative treatment of the Soviet theatre by a prominent participant, outside the Soviet Union."

Author graduated from Moscow Higher Theatrical School in 1926, studied theatre painting with Yelev and Ekster, and was for several seasons directorial assistant of Meyerhold and Tairov. He taught dramatics and wrote for Russian stage and films. Since 1945 he has resided in Munich, where he writes about theatre and teaches acting. Book, translated by Edgar Lehrman, was made possible by a combination of grants, including a Rockefeller donation.

Author writes with awareness of the apparent vigor of the Soviet theatre in terms of activity and lack of unemployment; but also with the realization that the Communist regime has permitted a great art theatre to decline into a propaganda machine. "Creative freedom has been largely lost . . . the Soviet theatre sees Bolsheviks—and even their secret police—through rose-colored glasses." *Rodo.*

Richard Weede has succeeded **Russell Goodwin** in "The Most Happy Fella," in which his father, **Robert Weede**, plays the title role.

Boston Colonial Sale Closed for $1,250,000; To Continue as Legiter

Boston, Nov. 5.

Sale of the Colonial Theatre and the adjoining office building was consumated here last Friday (1). Princess Virginia Corp. of St. Paul, Minn., was purchaser of the building, and the sale was made by a corporation controlled by Jacob J. Shubert.

The Minnesota firm paid a deposit of $125,000, plus $187,500 in cash. The Shubert corporation took a first mortgage at 6% on the remainder of the purchase price.

Purchase price was $1,250,000. The mortgage of $937,500, was given by the purchaser to the owners and sellers of the property, 138 West 48th St. Theatre Co., Inc., New York. Walter N. Trenerry was named as head of the Princess Virginia Corp.

Sale of the Colonial ends the Shubert control of the Hub legit situation. The long-dominant firm now operates a single legit house, the Shubert. In the past two years, the Shuberts have given up the Majestic, now the Saxon film house; the Plymouth, now the Gary picture house; the Wilbur, now booked as an independent by Michel J. Kavanagh, former Shubert mgr. in Boston; the Copley, now the copley picture house, the Opera House, now being demolished; and the Colonial.

At the Colonial, Louis Cline stays on as manager. Talk is that the new owners will refurbish the 1,500-seater and install an air cooling system. Sale of the Colonial at $1,250,000 was about $400,000 more than the Shuberts paid for the house in 1952.

House Reviews

Apollo, N. Y.

Jocko Henderson- Evelyn Robinson review with Arnett Cobb Band (13), Linda Hojkins, The Heartbeats (5), The Sentimentals (5), Donny Elbert, The Dubs (5), The Channels (4), Little Willie John; "Safari" (???).

Apollo's formula seems to be use a deejay (who can plug the vaudery on his audio airing the week he appears) as packager and host of rock 'n' roll vaude. This outing started big on the cash register and it's fronted by Eve yn Robinson, sister of Jackie, and a platter-pitcher on WOV. To give her, a first-timer here, a helpi g hand, another WOV jock, Jocko Henderson, helps her over the early hurdles—sort of introduces the introducer. She does the femceeing for the last 89 minutes of a 90-minute show all by herself. Miss Robinson, perhaps unnerved by the shouting teenage aud, proves a verbose femcee, despite her vocabulary being limited to five adjectives—"fabulous," "wonderful" and "very, very, very."

Though litt'e known, except for a fluke record or two, some of the talent is most satisfactory on the stage. The Heartbeats, the first of many singing groups, do well in a brace. The Dubs are also strong when they appear later. Other multi-member troupes, The Sentimentals and The Channels, don't manifest enough of what it takes vocally or physically to rise above the flood.

Donny Elbert, an upstate New York soloist in the idiom, takes his audience by surprise. A verile, good-looking man, he opens up and comes out a falsetto. But it's something to set him apart, and he sings nicely for all of it. His offbeat talent seems to appeal particularly to the screamers in the front pews.

Little Willie John, sole big name on the counter, is his usually casual self, hand mike and all, and somehow works up steam enough to be topnotch in his four or five ditties. He's a bit of a clown, but that only enhances his general stage worthiness.

Arnett Cobb crew, 13 in all, is one of the better bands around His tenor sax; the Charlie Ross organ and general support is good and blends well. Only drawback is the overlong middle-of-the-show stand by the band. Band vocalist Linda Hopkins, with a hot mama style and excellent phrasing, deserves a break as a single. *Art.*

Trois Baudets, Paris

Paris, Nov. 3.

Catherine Sauvage, Raymond Devos, Jacques Brel, Menestrals (3), Preston, Guy Beart, Bernard Gauthron, Olivier Hussenot Co. (6), in "La Realite Depasse La Fiction," revue in one act by A. Aycard, J. Franck; sets and costumes, G. Le Roy; directed by Hussenot, with Madeleine Barbulee, Virginie Vitry, Hubert Deschamps, Jean Rochefort, Henri Virlogeux; $2.50 top.

This vestpocket combo house-chansonnier has the correct idea. It mixes a group of offbeat acts for the first part and has a topical revue for the last half. There are enough topnotchers, plus sufficient cleverness in the revue, to make this in for a probable season's run.

Catherine Sauvage has a biting voice just right for the powerful plaints of the songs from "Threepenny Opera" of Bertold Brecht and Kurt Weill. Fine bearing and a knowing interp of the ballads have her one of the best dramatic pop singers in the circuits here.

Raymond Devos is a clever comedian who uses an expressive face and fine material to best advantage. A knowing mixture of zany comedy and intelligent numbers make him something for the musichall circuits here as well as a good possibility for films and theatre. He gives out with a tale of a great traffic jam in which motorists are condemned to go round and round a square for all the off-streets are one-way the wrong way; a guitarist who can only play one lick, and other savvy routines for big yocks and applause.

Menestrals are a choral trio with good routines for their well-picked songs on historical and folk subjects. Preston is a deadpan magician who mixes knowhow and snafu perfectly for an excellent filler. Guy Beart sings his own songs. He has no voice but some smartly lyricked numbers and a good musical ear see him through.

Bernard Gauthron is a patter comedian whose material is too weak to make him anything but an opener. However, his personable qualities make him acceptable.

Jacques Brel has a big voice and earnest delivery to make his anarchic package of songs appropriate for this offbeat house. Olivier Hussenot Co. (6) do a revue based on true but droll gleanings from newspapers, magazines, radiocasts, etc. Idea is good but gets overlong and repetitious. There are some excellent moments, and crisp direction, playing and timing make this an okay windup to a well-balanced show. *Mosk.*

Gaumont-Palace, Paris

Paris, Nov. 5.

Florence & Frederic Ballet (10) (with Valery Camille), Romanos (3), Jean Laporte Orch (14); "A King in New York" (Cinedis); $1.50 top.

Outsize film house is the last still using a stageshow along with the pic. However, present entry does not say much for this format.

Florence & Frederic Ballet (10) goes in for the vulgarized exotico dances with phosphorescent, feathery costumes, beating drums etc. This is acceptable in one of the fleshery cabarets but is out of place on this immense stage. Derivative Jack Cole-type choreography does not help much, but Valerie Camille's insistent writhings and seriousness give this overlong entry some showmanship.

Romanos are a hardworking comico-acrobatic threesome who also do shoftshoe and sing. Frenetic quality makes this a big plus even if they are on too long. Cut, this would be a topnotch act. Jean Laporte orch (14) is only adequate in backing acts and in a medley of Charles Chaplin-cleffed songs to precede the pic. *Mosk.*

New Acts

MARTHA SCHLAMME
Songs
30 Mins.
Gate of Horn, Chi.

Martha Schlamme's concert experience lends itself to sock adaptation for a nitery setting. Always carefully gowned for the Gate's bare stage, she proceeds with a minimum of words and lucid gestures to create a setting for her golden pipings in German, Hebrew, Spanish and English—all with rich variation in character and style.

Miss Schlamme brings more than the usual folk music crowd in and is a natural for class hotel rooms or intimate spots. The ease with which she conveys impressions in foreign songs adds to her versatility. Her chief problem is getting offstage. Her audiences would keep her on all night.

At the Gate Miss Schlamme is currently accompanied by Tanya Gould's very competent keyboard. Miss Gould's versatility is particularly impressive on the art songs. The singer has also worked here with the potent guitar support of Frank Hamilton, which added tremendous depth and color to the wide variety of folk idioms. The effects in both cases are solid. Martha Schlamme's freshness, humor and classy showmanship are perfect for either one-act show spots or the plush touch for class niteries. *Leva.*

TONI CARROLL
Songs
32 Mins.
Le Cabaret, Toronto

After eight weeks last summer with George Jessel in "Showtime," stock musical revue, Toni Carroll is breaking in a new night-club singing act here, with Jonathan Lucas staging, Joseph Sherman doing the arrangements, and Samuel Chapman designing the lush wardrobe. Miss Carroll, of course, supplies the warbling, the good looks and the chassis. On initial tryout, Miss Carroll will be back at Le Cabaret for another fortnight's engagement, commencing New Year's Eve.

Currently, the alternately sexy and sultry songstress, plus that switch to innocent ballads, is doing two shows a night at Le Cabaret, where the tariff is $1.75 per person to sit down and an average check runs to about $15, definitely not for the workingman.

The former "Miss Missouri" (brunet), who also models and has done bits in pix, whams over her current MGM record—"I Want You To Know"—for the finish, but interpolates her stint with a blend of oldie ballads and current pops, plus table-hopping chatter.

In white-sequined gown, Miss Carroll's first number is the bouncy "Shooting High," a nostalgic "Autumn Leaves," the oldie "I Only Have Eyes for You," "Lorelei" and "If I Could Be With You." She brings lady-like class to her singing chores. Withal, delivery and looks, Miss Carroll sounds good. *McStay.*

MAX & CHERIE
Acro
18 Mins.
Chaudiere, Ottawa

Fresh in from Europe, Max & Cherie should find North American circuits eager for their slick stanza of comedy acro. Max is a sort of athletic Groucho, nice contrast to pert femme partner Cherie. Duo have several new twists to routine acro bits with emphasis on falls from high lifts sans the customary hamming. Cherie takes plenty tough falls from above Max's noggin and tosses her male partner around in some rough handling but the act never becomes low or ragged.

This is a clicko item for sight locations, particularly niteries and video. *Gorm.*

KITTIE DE CARLO
Songs
15 Mins.
Chateau Madrid, N. Y.

Kittie De Carlo is a looker with a lot of selling points in the song department. Most of her more potent assets are on the physical side. There are good features, gowning, bearing and demeanor to give her distinction on the floor, and indications point that with a few more swings around the circuit she'll be an assured cafe performer.

Miss De Carlo has an extremely sexy mien, and has taken a song routine to accent that facet. Sole fault on her preem night here, was the fact that her voice wasn't strong enough to carry but her intent. It could have been opening-night nerves that debilitated her voice, but it had its effect on her overall turn. *Jose.*

E. Germany Bans

Continued from page 2

American records, in order to woo their listeners away from listening to the West German stations which offer the same type of current music. And even in the theatre, American plays had been done, with "Diary of Anne Frank" presented last year in one East German house. And many East Berliners, particularly had gone into West Berlin until the new currency controls were installed, to see American pix and plays presented in West Germany.

Chairman of the recently appointed Communist Cultural Commission Alfred Kurella demanded a cultural revolution in East Germany, with a special attack on the "uncritical acceptance of the East German people of decadent bourgeois art influences of the West." He closely adhered to the party line laid down recently by Red chief Nikita Khrushchev, whose articles on culture appeared in the party magazine, Kommunist.

Some of the intellectuals of East Germany, suspecting the principles to be laid down at the meeting, had avoided attending. Many gave the "Asiatic flu" as a reason for not being present at the conference.

Godfrey Fires Again

Continued from page 1

White House ("I haven't been invited there in two years") because "you can't tell Ike something for his own good . . . he gets irritated." He added that his Air Force crusade has also cost him the friendship of the just-retired Defense Secretary, Charles Wilson, though "we still exchange polite phonecalls on birthdays."

Here he got diverted into his "self-imposed censorship" and told how he and his CBS associates had decided he better not use the airwaves for his deep-dish geopolitical pitch.

"The reason," he said, "is that political agencies in Washington, D. C., can hurt you bad"—presumably, he meant the FCC—"and can hold up station licenses for months and months. After all, this is my bread and butter."

VARIETY BILLS

WEEK OF NOVEMBER 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 7
Geoffrey Holder
Charles Manna
Rockettes
Raymond Paige Orc

Roxy 7
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 11
Archie Robbins
Margo "Z" Bomb
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
The Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail

SYDNEY
Tivoli (T) 11
Majestys Irish Guards

WELLINGTON
Town Hall (T) 11
Luigi Infantino

BRITAIN

ASTON
Hippodrome (M) 4
Morecambe & Wise
Top Drum Four
Blue Orchid Lov'l's
Idris & Belle
Pat Trevor
E Fox & Beryl

BIRMINGHAM
Hippodrome (M) 4
Carroll Levis
Edorics
Golding & Stuart
Eddie Goffron
Larenty Tr.
Bobby Dennis
Victor Soverall

BRIGHTON
Hippodrome (M) 4
S & M Harrison
Ronnie Harris

EDINBURGH
Empire (M) 4
Terry Dene
La Rochelle 3
Les Hobeaux
Zom
Darry's Dogs
T Kennedy & Co.
Andy Stewart
Miki & Griff
Billy Stutt

FINSBURY PARK
Empire (M) 4
Educating Archie
Brough & Andrews
Jimmy Shand & Bd
Dancing McKennas
Lana Sis.
Dick Emery
Ronald Chesney

GLASGOW
Empire (M) 4
Yana
Edmund Hockridge
Baker & Douglas
Renee Strange
Freddie Harrison
Kendor Bros.
Anton & Janetta

HANLEY
Theatre Royal (M) 4
Russ Hamilton
Ballet Montmartre
Terry Scott
Dovovan & Hayes
Walters Dogs
Oliver & Twist
Der Kordas
2 Gees

LEEDS
Empire (M) 4
Jimmy Clitheroe
Miles Twins
Jack Watson
Les Brazilianos
Cox Twins
Alicia Dells
M French & Joy

LIVERPOOL
Empire (M) 4
Dickie Valentine
3 Martinis
Bill Maynard
Hackford & Doyle
Desmond Lane
Pan Yue Jen Tr.
Duo Russmar

COVENTRY
Hippodrome (I) 4
Al Read
Nat Jackley
Rawicz & Landauer
Fredye Marshall
Gina & Gerardo
Hassani Troupe
Tilibs Bros.
Margaret Burton
16 Joan Davis Dcs.
G Mitchell Singers

LONDON
Metropolitan (I) 4
F Dovie & C Kane
Calvin Lewin
Sylvia Drew
Peter Dawson
Dick Francis
John Hughes
Teddy Dunn
The Alabamas
Arthur Barclay
Tommy Welch
John Clarence
Johnnie Shawn

NEWCASTLE
Empire (M) 4
Shirley Bassey
Emerson & Jayne
Jimmy James
Bi-Alla
J. & P Barbour
R & R Marlow
Roy Castle

NORTHAMPTON
New (N) 4
Davie & Lee
Frank Formby
The Goldwyns
Ramoni Bros.
Les Girls
Angelina & Marguerite

NORWICH
Hippodrome (N) 4
Eddie Reindeer
Al & Dave Page
Strip Queens of '57

NOTTINGHAM
Empire (M) 4
Harry Secombe
Rudy Horn
Billie Anthony
Ivanko 4
Jones & Arnold
Mitchell Singers

SOUTHAMPTON
Grand (N) 4
Gordon & Colville
George Meaton
Bob Grey
Rhoda Rogers
J Baldwin & Prtr.
Ron Dillon
10 Girls Nudes

SUNDERLAND
Empire (M) 4
Colin Hicks & Co.
Gilbert & Sylvia
Marty Wilde & Co.
Annell & Brask
Reg Thompson
Griff Kendall
Most Bros.
Johnny Lesley
Carlo Sis.

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Felicia Sanders
Charles Manna
Three Flames
Jimmie Daniels
Hal Schaeffer

Blue Angel
Martha Davis & Spouse
Anne Leonardo
Carol Burnett
Pat Kirby

Casanova
Jacques Zarow
Alex Alstone

Chateau Madrid
Tun Tun
Nejla Ates
Kittie De Carlo
Ralph Font Orc
El Canay
Candi Cortez

Copacabana
Martha Raye
Steve Lawrence
Four Barons
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman

El Chico
Maria Antinea
Rosita Rios

No. 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John

Hotel Plaza
Katyna Ranieri
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Sammy Kaye Orc

RSVP
Mabelle Mercer
Stella Brooks

Hotel Statler
Buddy Morrow

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Szonys
Three Suns
Aren & Broderick
Debonairs
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Bobby Short

Old Romanian
Joey Adams
Al Kelly
Barry Sisters
Lou Wills Jr.
Lucienne & Ashour

Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson

Town & Country
Jack Carter
Arnold Dover
Rover Boys
Midge & Bill Haggett
Will Gaines
Buster Burnell
Ned Harvey Orc
Socarres Orc

Viennese Lantern
Vicky Autier
Jose Duval
Ernest Schoen Orc
Paul Mann

Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc

Village Vanguard
Jimmy Giuffre 3
Mike Nichols
Mort Sahl

Waldorf-Astoria
Anna Maria Alberghetti
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Shecky Greene
Lurlean Hunter
Norman Erskine
Joe Parnello (3)

Blue Angel
"Calypso Cruise"
Phil Sanchez
Lydia Lora
Lord Carlton
Ted Shovon (3)
Roger McCall
Al D'Lacy Orc

Blue Note
Erroll Garner
Leon Sash (4)

Chez Paree
Sophie Tucker
Happy Jesters (4)
Lenn Redman
Chez Adorables (6)
Ted Fio Rito Orc 13

Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria

Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc

Drake Hotel
Jane Morgan
Jimmy Blade Orc

Gate of Horn
Martha Schelamme
Glen Yarborough
Marilyn Child

London House
Bernard Pfeiffer
Eddie Higgins (3)

Mister Kelly's
June Christy
Marty Rubenstein 3

Palmer House
Tony Arden
Harmonica Rascals
Ben Arden Orc.

LOS ANGELES

Ciro's
Gateway Singers (5)

Coconut Grove
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Orc

Crescendo
Lili St. Cyr
Billy Barnes Revue
Dave Pell Octet

Interlude
Arthur Blake

Mocambo
Elaine Dunn
Peter Wood
Paul Hebert Orc

Moulin Rouge
The Treniers
Marthe Errolle
Billy Wells & 4 Fays
Ffottiat Charlton

Statler Hotel
Carmen Cavallaro
Meg Brown
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Johnnie Ray
Joe Maize
Cordolins
Wazzan Troupe
Carlton Hayes Orc

Dunes
"Minsky Follies"
Tempest Storm
Stunning Smith
Irv Benson
Joe DeRita
Dick Dana
Garwood Van Orc

El Cortez
"Rhythm on Ice"
DeJohn Sisters
George Arnold
Buster Hallett Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
Molnar Dancers
Dick Rice Orch

Flamingo
Pearl Bailey
Ink Spots
Flamingoettes
Lou Basil Orch

Fremont Hotel
Nitecaps
Make Believes
Satellites
The Castles

Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita

Riviera
"Damn Yankees"

Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Orc

Sahara
Marge & Gower Champion
Jean Carroll
Cee Davidson Orc
Louis Prima & Keely Smith

Sands
Sammy Davis Jr.
Augie & Margo
Copa Girls
Antonio Morelli Orc

Showboat
Gyle & Sena
Sandy Sims
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Jackie & Roy

Tropicana
Celeste Holm
Dick Shawn
Nelle Adams
Nat Brandywynne

RENO

Harolds Club
Krakerjacks
Twin Tunes

Harrah's
Kings IV
Johnny Ukelele
Reno 3

Holiday
Chuck Leonard
Ho Hums
Lawrence & Boyer
Beachcombers

Mapes Skyroom
Lancers
Snooky Lanson
Skylets
Ed Fitzpatrick Orc

New Golden
Billy Duke
Nick Esposito

Riverside
Spike Jones
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Dornan Bros.
Maria Neglia
Marie Sausier
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn

Di Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc

Eden Roc
Fran Warren
Bobby Sargent
Baron Buika
Lord Flea
Mal Malkin Orc
Chico Cuban Boys

Fontainebleau
Marion Marlowe
Al Bernie
Four Fredianis
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natalie Fields Trio

Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Milt Ross
Marriette
Mario & Tonia
Syd Stanley Orc

Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Weela Galley
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc

Nacional
Dancing Waters
W. Reyes Orc

Sans Souci
Victor Alvarez
Kirna Moor
D'Aida Q
Gloria & Rolando
Miriam Barreras
Roberto Barcelo
Maria Magdalena
La Serie Orc
Ortega Orc

Tropicana
Alberto Rechi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Genevieve
Anna & Julia
Ray Carson

Chi Strawhat on 7-Year Plan

Edgewater Beach Playhouse Has $60,000 Bankroll—Undecided on Policy of Tryouts or Tour Pkges.

The Edgewater Beach Playhouse, Chicago, is operating on a seven-year plan. The 1,000-seat strawhat, which last summer completed its first season under the production auspicies of Noel Behn, is capitalized at $60,000 with provision for 20% overcall. It's been leased for seven years by the Edgewater Beach Summer Theatre Corp., with costs to be amortized over that period.

On the amortization basis, according to Behn, the Playhouse broke about even on its nine weeks of operation last summer. A sidelight to the reopening of the house, previously operated by Marshall Migatz and dark in 1956, was that it was set up for business by off-Broadway personnel from the Cherry Lane Theatre, N.Y.

Behn is genera. manager of the Cherry Lane and his staff for the Playhouse included James Preston, managing director, and Don McGovern, stage manager and set-up man with Jim Nichols, who was sent from New York to Chicago four weeks in advance of the opening to make contacts for equipment purchases.

During its nine weeks of operation, the Playhouse offered three regular touring packages and two independent productions, one a new adaptation of "Affairs of Anatol" and the other a tryout of "The Circus of Dr. Lao." The plays ran a fortnight each, "Anatol" at a loss and "Lao" breaking about even. Uta Hagen and Herbert Berghof costarred in "Anatol," while Burgess Meredith starred in "Lao," which was also presented for a week at the Famous Artists Playhouse, Fayetteville, N.Y.

The Playhouse management is mulling a future policy of concentrating on tryouts, packages, or a mixture of the two. Pre-season expenses for last summer came to about $18,000, with the amount next year expected to drop to around $14,000. The weekly operating cost at the house levelled off to about $14,000 during the season. Expenses, however, were particularly high the first season, with advertising - promotion getting a hefty outlay. According to Behn, the house was also overstaffed most of the season because of its late and abrupt start.

In the case of the two inde-

(Continued on page 76)

Anna Wiman, Wanamaker Open Liverpool Theatre As Membership Venture

London, Nov. 5.

Two American residents in London are operating Britain's first major provincial club theatre, the New Shakespeare, which opened in Liverpool last Thursday (31). They are Anna Deere Wiman and Sam Wanamaker, who are managing the project under the banner of W. W. Productions.

Following the example of the New Watergate Club, which took over the Comedy Theatre in London last year, the new Liverpool venture opened with Arthur Miller's "A View from the Bridge" and will follow that with "Tea and Sympathy."

The third presentation will be "Finian's Rainbow," which had a brief run in the West End some eight to nine years back. The musical will run from Dec. 26 to Feb. 8 and is expected to be followed by still another American production, "The Rainmaker," which was a West End hit a year ago.

The initial production, warmly received by the opening night audience, starred U.S. film actor Marc Lawrence in his first British stage role with Vera Fusek as his wife, Tim Seely as the blonde illegal immigrant, Ralph Nossek as the elder brother and Catherine Feller as the young girl. Sam Wanamaker, who staged the piece with considerable authority, played the role of the lawyer.

"View from the Bridge" and the scheduled "Tea and Sympathy" are being presented at the Shakespeare under the private club setup, which permits the performance of play not approved by the Lord Chamberlain for public performance.

Habimah Near-Preems Wm. Saroyan 'Innocents'

Tel Aviv, Oct. 29.

"Slaughter of the Innocents," a drama by William Saroyan about a fear-ridden country ruled by super-patriot demagogues, has been produced by the Habimah Theatre as "almost a world premiere." The play, written at the peak of the late Sen. McCarthy's career, was never produced in the U. S., but is said to have been given a single presentation in Holland.

The sombre piece, translated into Hebrew by Jacob Orland, was directed by Peter Frye. It had a mixed reception.

Booking Legit Shows in South

The Independent Booking Office is experimenting with southern dates for touring shows. Ironically, the getaway entry in the test is Tennessee Williams' "Cat on a Hot Tin Roof." Williams' plays, including "Cat," are notorious for their sordid depiction of southern life.

"Cat," being sent out by George Brandt and costarring Victor Jory and his wife, Jean Innes, began its hike Oct. 24 at the WRVA Auditorium, Richmond. Bookings last week took in the Auditorium, Charlottesville; Carolina Theatre, Durham; Ovens Auditorium, Charlotte, and Tower Theatre, Atlanta.

This week the presentation plays a full frame at the Civic Theatre, New Orleans, and from there goes into the Coconut Grove (Fla.) Playhouse for a fortnight. The show then moves into regular touring stands.

DIRECTOR-ACTOR'S OWN PIANO SPOT IN 'DESK'

Houston, Nov. 5.

"The Desk Set," William Marchant comedy which opened recently at the Playhouse, equipped with furniture the author never envisioned, a Steinway Piano. On the bench behind it is Playhouse producer-director-star and play doctor, Herbert Kramer, in black tie and tux for the performance of "favorite selections from his original N. Y. Town Hall Programs" (as noted in program).

Musical stint, which runs 20 minutes and two encores, is one of the liveliest moments in the Kramer version of the three-acter. Since the play involves the life and loves of a network's minor employes who are about to be replaced by an electronic brain at Christmas time, cue for piano bit is interpolated line, "Mr. Kramer is coming before his television show to entertain at the Christmas party."

A few minutes later, half-way through second act, lights go down, cast sits on arena floor, and Kramer enters behind piano. The audience reaction to non-Kramer segments was not hearty though some laughter and applause rewarded the cast. Crix reacted as always to Playhouse productions. That is, the Post, tongue-in-cheek; Press, softened by liberal doses of editorial blue pencil; and Chronicle not at all, as Kramer has hung the "nongrata" sign on aisle-sitter because of past criticism.

Allentown (Pa.) Civic Gets Permanent House

Allentown, Pa., Nov. 5.

Allentown's Civic Little Theatre, in operation for 30 years, is getting its first permanent home, a film theatre purchased for $95,000. Activity at the new house, which has been renovated, got underway last Saturday night (2) with State and local officials and legit celebrities from nearby Bucks County slated to attend the opening.

The preem entry is "Janus," which will continue through this week.

Equity Considering Own Service for Casting Info

Actors Equity is considering setting up a casting information service for its members. A motion that such action be taken was made at the union's recent membership meet and adopted unanimously.

The Equity council has followed through by authorizing a subcommittee of the House Affairs Committee to survey the situation.

Roger L. Stevens' Blue Chip Angels

Roger L. Stevens has lined up an ultra blue-chip backer list for this season's Playwrights Co. productions. Rather than go through the usual routine of lining up financing in varying units from a long list of prospects, the producer-realtor-theatre operator went to a handful of bigtime associates and friends, getting $300,000 from 12 individuals.

Those investing include eight at $30,000 each and four at $15,000 each. The $30,000 group includes Emil A. Bartz, a vice-president of Webb & Knapp, representing the realty firm's president, William Zeckendorf; Robert W. Dowling, president of City Investing Co. and a partner with Stevens in the Producers Theatre, and Alfred R. Glancy Jr., and Ben Tobin, partners of Stevens in various large realty projects.

Also, philanthropist Mary Woodward Lasker, widow of advertising agency owner Albert Lasker; Robert R. Young, board chairman of the N. Y. Central and Chesapeake & Ohio railroads and the Alleghenny Co.; and Stevens himself, representing David Rockefeller, one of the sons of John D. Rockefeller Jr., and a top executive of the Chase-Manhattan Bank.

The $15,000 group includes former ad agency head Milton H. Biow; George Killion, president of the President steamship line on the Coast; San Francisco financier, Louis R. Lurie, and Judge Samuel R. Rosenman, former law partner, political adviser and speech writer for Franklin D. Roosevelt.

The syndicate, legally titled Playwrights-Six Play Co., is backing the following Broadway shows this season: "Miss Lonelyhearts" (already closed), "Time Remembered," "Nude with Violin," "Country Wife," "Rope Dancers" and "Summer of the 17th Doll." Each of the productions is being presented in partnership with another management, so the Playwrights Co. is putting up only part of the capital in each case. That explains the fact that $300,000 is sufficient to cover six shows.

ATPAM STIFFENING ON HOUSE MANAGER RULE

The Assn. of Theatrical Press Agents & Managers is clamping down on house managers who fail to abide by tenure of employment contracts. An action by the union's board of governors to enforce such contracts was approved by the membership at a recent meeting of the association.

The ATPAM stand on house managers is that outside employment is permitted when a theatre is dark, but when it reopens the house manager must report for duty. Otherwise, upon the agreement of the theatre owner, the manager contract will be terminated and another member will be assigned to the job.

Vet Stage Manager

ROBERT DOWNING

has an affectionate Valentine to the Choristers (Whom he affectionately calls Gypsies) in a Bright Piece titled

Gypsy Love Song

* * *

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

Equity Building Case vs. Merrick; Could List Him as 'Defaulting Mgr.'

Actors Equity is quietly gathering evidence against Broadway producer David Merrick. The union's move involves a number of complaints having to do with the producer's dealings with actors. Some of the charges could lead to placing Merrick on Equity's list of "defaulting managers."

Latest incident to arouse Equity's ire involves the cast of "Look Back in Anger," John Osborne's drama which Merrick brought to Broadway with four of the five members of the London cast. All the imported players are getting what Equity officials regard as inadequate salaries, and it's claimed that Merrick has refused to grant adjustments, despite the fact that the low-budget production is playing to capacity business and is figured to clean up a substantial profit.

One of the players in the show, according to Equity sources, is getting only $175 basic weekly salary. That is subject to 20% deduction for Federal income tax, another 20% for New York State income tax (the law provides for the employer to deduct the tax from the pay of out-of-State residents), as well as 5% that alien players must pay to Equity, and certain other small deductions bringing the actor's take-home pay to about $85 a week.

That's figured to be just barely subsistence pay for anyone able to sublet a modest apartment, but not enough for anyone living at a hotel, as the four British cast members are now doing. A trade report that Osborne has been giving financial assistance to some of the actors out of his author royalties could not be confirmed, and Equity has not been informed of it. The playwright, incidentally, is married to Mary Ure, femme lead in the play.

Since the contracts were all signed for the "Anger" cast, Equity has been unable to take any direct action to remedy the situation. However, union officials have delivered verbal dressings-down to at least one actor's agent involved and will probably write a letter to the League of N. Y. Theatres protesting the matter and other of Merrick's dealings with actors.

Caution Britons

In addition, a union official has reportedly advised British Equity to caution its members about contractual terms offered for New York engagements in London shows. That is apparently aimed primarily at "The Entertainer," an-

(Continued on page 76)

Harold Gary to Texas As 'Rock' Actor-Stager

Harold Gary, who succeeded the late Harry Clark as the film producer in the Broadway production of "Will Success Spoil Rock Hunter?" is going to put in another four weeks in the play beginning tomorrow night (Thurs.) at the Alley Theatre, Houston. He'll be playing a different role, however, and will also double as director of the stock production.

His part in the Alley presentation will be that of the devil-agent, which Martin Gabel originated on Broadway.

Griffith, Prince Pay 140G Divvy

Producers Robert E. Griffith and Harold S. Prince distributed $140,000 over the weekend to backers of their four Broadway productions. The payment includes $30,000 return of capital on "West Side Story," $60,000 return of capital plus profit on "New Girl in Town," and $25,000 dividends apiece on both "Pajama Game" and "Damn Yankees."

The repayment on "West Side Story" brings the capital return on that musical to $60,000 thus far. The show, presented in partnership with Roger L. Stevens, is currently in its sixth capacity-attendance week at the Winter Garden Theatre, N.Y. It represents a $300,000 investment.

The distribution on "New Girl in Town" includes a final $30.000 return of capital and an initial $30,000 profit dividend. The musical, co-produced with Frederick Brisson, is currently in its 25th week at the 46th Street Theatre, N.Y. It has recently returned to standee business, after easing below the capacity level during the traditional summer lull. It represents a $300,000 investment.

The dividend on "Pajama Game" brings the total profit to date to $1,400,000, divided equally between management and backers. That gives the latter a 280% profit on their $250,000 investment.

The "Damn Yankees" divvy raises the total profit on the musical to $806,943 thus far. On the basis of the standard 50-50 split between management and backers, that gives the latter a 162% profit on their $250,000 investment. Both "Pajama" and "Yankees" were produced by Griffin & Prince in partnership with Frederick Brisson.

BOOK ON THEATRE IN SOVIET RUSSIA'

"The Theatre in Soviet Russia" by Nikolai A. Gorchakov (Columbia U. Press; $1), is billed as "the first extensive and authoritative treatment of the Soviet theatre by a prominent participant, outside the Soviet Union."

Author graduated from Moscow Higher Theatrical School in 1926, studied theatre painting with Yelev and Ekster, and was for several seasons directorial assistant of Meyerhold and Tairov. He taught dramatics and wrote for Russian stage and films. Since 1945 he has resided in Munich, where he writes about theatre and teaches acting. Book, translated by Edgar Lehrman, was made possible by a combination of grants, including a Rockefeller donation.

Author writes with awareness of the apparent vigor of the Soviet theatre in terms of activity and lack of unemployment; but also with the realization that the Communist regime has permitted a great art theatre to decline into a propaganda machine. "Creative freedom has been largely lost . . . the Soviet theatre sees Bolsheviks—and even their secret police—through rose-colored glasses." *Rodo.*

Richard Weede has succeeded **Russell Goodwin** in "The Most Happy Fella," in which his father, **Robert Weede**, plays the title role.

Boston Colonial Sale Closed for $1,250,000; To Continue as Legiter

Boston, Nov. 5.

Sale of the Colonial Theatre and the adjoining office building was consumated here last Friday (1). Princess Virginia Corp. of St. Paul, Minn., was purchaser of the building, and the sale was made by a corporation controlled by Jacob J. Shubert.

The Minnesota firm paid a deposit of $125,000, plus $187,500 in cash. The Shubert corporation took a first mortgage at 6% on the remainder of the purchase price.

Purchase price was $1,250,000. The mortgage of $937,500, was given by the purchaser to the owners and sellers of the property, 138 West 48th St. Theatre Co., Inc., New York. Walter N. Trenerry was named as head of the Princess Virginia Corp.

Sale of the Colonial ends the Shubert control of the Hub legit situation. The long-dominant firm now operates a single legit house, the Shubert. In the past two years, the Shuberts have given up the Majestic, now the Saxon film house; the Plymouth, now the Gary picture house; the Wilbur, now booked as an independent by Michel J. Kavanagh, former Shubert mgr. in Boston; the Copley, now the copley picture house, the Opera House, now being demolished; and the Colonial.

At the Colonial, Louis Cline stays on as manager. Talk is that the new owners will refurbish the 1,500-seater and install an air cooling system. Sale of the Colonial at $1,250,000 was about $400,000 more than the Shuberts paid for the house in 1952.

Shows on Broadway

Jamaica

David Merrick production of musical comedy in two parts (17 scenes), with book by E. Y. Harburg and Fred Saidy, score by Harold Arlen, lyrics by Harburg. Staged by Robert Lewis; choreography, Jack Cole; scenery, Oliver Smith; lighting, Jean Rosenthal; costumes, Miles White; musical direction, musical continuity and vocal arrangements, Lehman Engel; orchestrations, Philip J. Lang; dance musical and additional vocals, Peter Matz. Stars Lena Horne, Ricardo Montalban; features Josephine Premice, Joe Adams, Ossie Davis, Erik Rhodes, Adelaide Hall. At Imperial Theatre, N.Y., Oct. 31, '57; $9.25 top ($9.20 opening).

Koli ..... Richardo Montalban
Quico ..... Augustine Rios
Savannah ..... Lena Horne
Grandma Obeah ..... Adelaide Hall
Ginger ..... Josephine Premice
Snodgrass ..... Roy Thompson
Hucklebuck ..... Hugh Dilworth
Island Women ..... Ethel Ayler, Adelaide Boatner
Governor ..... Erik Rhodes
Cicero ..... Ossie Davis
Lancaster ..... James E. Wall
Ship's Officers ..... Tony Martinez, Michael Wright
Joe Nashua ..... Joe Adams
Dock Worker ..... Allen Richards
Radio Announcer ..... Alan Shayne
Lead Dancers ..... Christyne Lawson

Singers, Dancers: Ethel Ayler, Adelaide Boatner, Jayne Craddock, Norma Donaldson, Patricia Dunn, Doris Galliber, Lavinia Hamilton, Sandra Hinton, Chailendra Jones, Audrey Mason, Sally Neal, Pearl Reynolds, Christine Spencer, Carolyn Stamford, Jacqueline Walcott, Barbara Wright, George Boreland, Hugh Bryant, Herb Coleman, Hugh Dilworth, Frank Glass, Harold Gordon, Nat Horne, Albert Johnson, Tony Martinez, Jim McMillan, Charles Moore, Allen Richards, Claude Thompson, Roy Thompson, Billy Wilson, Michael Wright, Ben Vargas.

Numbers: "Savannah," "Savannah's Wedding Day," "Pretty to Walk With," "Push the Button," "Incompatibility," "Little Biscuit," "Cocoanut Sweet," "Pity the Sunset," "Yankee Dollar," "What Good Does It Do?" "Monkey in the Mango Tree," "Take It Slow, Joe," "Beach at Night," "Ain't it the Truth," "Leave the Atom Alone," "For Every Fish," "I Don't Think I'll End It All Today," "Napoleon."

Here's a new hit to attract the musical comedy trade for the next year or so. With a pulsating Harold Arlen score and neat E. Y. Harburg lyrics, it brings a triumphant Lena Horne and an attractive Ricardo Montalban in a dynamic, colorful and entertaining show.

As the advance reports from out of town indicated, "Jamaica" is an uneven musical, with the book the principal flaw. But the assets overshadow the weaknesses to such a decree that the general impression is distinctly favorable. The show is particularly strong in its rich score, including a half-dozen or more hit songs, plus its lively dancing, visual splendor and Miss Horne's captivating performance and personality. It's an enjoyable fandango, will make a fine record album and ultimately a terrific picture.

Arlen and Harburg have been lavish in the all-important matter of number and quality of the songs for Miss Horne, and she repeatedly wraps up the audience with her knockout performance. The femme star, making her first Broadway appearance in a leading part, has six solo numbers (including a reprise of a duet) and five duets (including two reprises). Among them are at least three likely ballad pops and two comedy numbers. That's an unusually generous allotment for the star and the audience. Moreover, there's considerable range of style in the songs, and Miss Horne handles them all with skill and winning projection.

Since Miss Horne's voice is not strong by legit standards the stage is microphoned more than normally (except for a balcony, from which she has to sing on several occasions and which is apparently unmiked —a surprising lapse, considering the star's importance to the show). Even so, the question of her vocal endurance could be a vital matter for the success of the production.

Although the Harburg-Fred Saidy book seems curiously static, it at least gets the principals onstage quickly and provides ample spots for the wealth of song and dance pickups. And because of its Caribbean locale it also offers welcome scope for vivid scenery and costumes. In that connection, of course, some purists have objected to the visual elegance (Miss Horne, especially, wears clothes of a beauty beyond the imagination of a native belle), but the same complaint could obviously be made of the original songs she sings and, for that matter, of the fact that an orchestra is conveniently present.

Miss Horne is irresistible. Already established as a looker and potent cabaret singer with personality and style, she demonstrates in "Jamaica" that she also act enough to get by, and has authority and drive. Although she moves with an ex-dancer's grace, her posture could be improved considerably. On the other hand, her enunciation is good in reading lines as well as handling song lyrics. All in all, this should establish her as a top stage performer as well as a boxoffice draw.

Montalban, as costar, has excellent vitality and poise, and is a skillful enough actor for musical comedy requirements. He's a good dancer, sings acceptably and, in short, makes good the promise he indicated a couple of seasons ago in a calamitous musical version of "Seventh Heaven."

Among the feature players, Josephine Premice is amusing (although her articulation isn't clear) as an island hussy, Ossie Davis has an infectious comedy touch as a minor official with brief illusions of being a bigshot, Adelaide Hall is agreeable and sings capably as a matriarch, Erik Rhodes is amusingly pompous as the impressively mustachioed representative of Her Majesty's government, Joe Adams is properly suave as a Harlem operator trying to exploit the natives, and Augustine Rios is likeable as the heroine's urchin brother.

Robert Lewis has staged the production with obvious feeling for visual style and rhythm, although some of his groupings seem odd, notably placing the final clinch on a lofty balcony and focusing major attention on Montalban rather than Miss Horne.

The show's Jamaica locale has not only given Arlen and Harburg a chance for a wide variety of musical styles (although some of Harburg's political-social comment seems jarring), but also has allowed Jack Cole to devise superbly vigorous dancing, for Oliver Smith to design lushly colorful scenery and Miles White to provide lavish costumes. Lehman Engel directs the music expertly and Jean Rosenthal has done a thoroughly professional lighting job.

There may be various reactions to the racial aspect of the show. Although most northern urbanites aren't likely to be concerned (most New Yorkers probably couldn't care less), there may be raised eyebrows and perhaps increased blood-pressure among Dixiecrats because of the love scenes between Miss Horne and Montalban, even though the latter appears to have been sun-lamped considerably. That won't hurt the boxoffice draw, however, and should involve no problem for the eventual screen edition of the musical, as the dialog and lyrics are utterly non-committal on the race and color of the hero, so he can be cast any way the studios may prefer.

One other fact about "Jamaica" may be worth mentioning, namely that it apparently makes five hits in succession for producer David Merrick. His previous ventures have included "Fanny," in partnership with Joshua Logan; "The Matchmaker," in partnership with the Theatre Guild, and this season's "Look Back in Anger" and "Romanoff and Juliet," both the latter on his own and both doing steady capacity business thus far.

Hobe.

The Square Root of Wonderful

Saint Subber & Figaro Inc., presentation of three-act comedy drama by Carson McCullers. Staged by George Keathley; setting and lighting, Jo Mielziner; costumes, Noel Taylor. Stars Anne Baxter; features Jean Dixon, Philip Abbott, William Smithers, Martine Bartlett, Kevin Coughlin. At National Theatre, N.Y., Oct. 30, '57; $5.75 top weeknights; $6.25 Friday and Saturday nights ($9.20 opening).

Paris Lovejoy ..... Kevin Coughlin
Mollie Lovejoy ..... Anne Baxter
John Tucker ..... Philip Abbott
Lorcena Lovejoy ..... Martine Abbott
Mother Lovejoy ..... Jean Dixon
Philip Lovejoy ..... William Smithers
Joey Barnes ..... Kippy Campbell

Carson McCullers has written two rather odd and greatly admired pieces, a novel called "The Heart Is a Lonely Hunter" and her play, "Member of the Wedding." This new work, no less odd but hardly calculated to be greatly admired, has brought Anne Baxter back to the stage after 17 years in Hollywood. It is presented by Saint Subber and Figaro Inc. (the latter comprising film writer-director Joseph Mankiewicz, the National Broadcasting Co. and former agent Robert Lantz). It's a puzzle.

"The Square Root of Wonderful," sub-billed a love story, is a curious comedy-drama of cryptic elements, uninteresting characters and surprisingly flat writing. Of course no one who saw "Member of the Wedding" would mistake Miss McCullers for a dramatic craftsman. But despite its glaring technical flaws that play had a touching moody quality and it expressed undeniable emotion.

But this new piece, though perhaps a better constructed play, seems lacking in writing style, intelligible theme or even comprehensible meaning. It's a rather monotonous lot of palaver, with rarely a raised voice or a particularly alive character. Under the circumstances, the star's name (and even the author's) can't help much, so the production is likely to survive only as long as the limited theatre parties keep it afloat. It offers little for pictures.

It's hard to say what the play is about, or supposed to be about. The author explains in the last few lines something about the square root of wonderful being love and happiness, and apparently she also approves of faith in others and ourselves, as well as of friendship, kindness and honesty and, yes, love of children.

As for the story, it involves a love-hungry girl who, after two unhappy marriages to a self-hating writer who has never fulfilled the promise of an exciting first novel (at curtain rise he has just emerged from a mental institution after the one-night flop of his play), finds affection and understanding with a resolute architect she found walking along the road near her apple farm in Rockland County, outside New York.

Miss Baxter isn't able to do much with the role of the muddled heroine, and it seems a poser what she could have visualized in it as a vehicle for her return to Broadway. In any case, it gives her little opportunity to be either a dazzling vision or a stunning actress.

The veteran comedienne Jean Dixon manages to uncover an occasional laugh as the caustic mother-in-law who's more or less tolerated because she has money. Williams Smithers gets a chance to register fairly sharply in the positive role of the bitter, sadistic ex-husband. And Martine Bartlett is plausible as his plain but likeable sister. But Philip Abbott is helpless in the wishy-washy role of the new flame and Kevin Coughlin is merely inoffensive as one of those clear-headed, straight-talking urchins.

George Keathley, who succeeded Jose Quintero as director during rehearsals, has staged the proceedings with what seems a minimum of complication, while Jo Mielziner has designed the comfortable-looking living-dining room setting and the lighting, and Noel Taylor has provided suitably unobtrusive costumes.

"The Square Root of Wonderful" is a long and empty evening.

Hobe.

Fair Game

Joseph M. Hyman presentation of three-act (eight scenes) comedy by Sam Locke. Staged by Paul Roberts; settings, Frederick Fox; costumes, Robert Mackintosh. Features Sam Levene, Ellen McRae, Robert Webber, Hugh Reilly, Sally Gracie, Herbert Evers, Diana Millay, Joseph Leon, Shirley Ballard. At Longacre Theatre, Nov. 2, '57; $5.75 top weeknights, $6.90 Friday and Saturday nights ($7.50 opening).

Harry Bohlan ..... Robert Webber
Lucille Bohlan ..... Mary Alice Bayh
Susan Hammarlee ..... Ellen McRae
Lou Winkler ..... Sam Levene
Waiter ..... Ed Bryce
Arlene ..... Sally Gracie
Irene ..... Shirley Ballard
Janet ..... Diana Millay
Speed Meyers ..... Joseph Leon
Prof. Thornton ..... Hugh Reilly
Marian Thornton ..... Sarah Cunningham
Rush Potter ..... Carl George
Waiter ..... Paul Marin
Frank Salinder ..... Herbert Evers

A divorcee, especially one who's young, pretty and lives alone, had better keep the door locked. That, at least, is the premise of "Fair Game," a term applied to gals who shed their mates. It's a premise that's good for some chuckles, but it's not strong enough to keep the laughs rolling for three acts.

Once the keep-the-wolf-away theme is established, Sam Locke's new comedy goes all out to prove the point. Ellen McRae, giving an energetic and pleasant performance in her Broadway debut, plays a 22-year-old divorcee whose major activity is warding off propositioning males. Included in that category, however, is the character played by Sam Levene, who provides the Joseph M. Hyman production with its best moments as a girl-hungry dress manufacturer.

In fact, when Levene's onstage the comedy takes on robust proportions. The trouble, however, is that there are lengthy stretches in which the other cast members are required to go it alone. It's not that they aren't adequate, it's just that Levene runs circles around them by dressing up his lines and characterization with a shrug, a stance and other appropriate nuances. He's a likeable lecher.

The play's content, however, is another matter. Sex, as the only factor considered, is overworked. The girl, doubling as a dress model and City College student, uses her experiences as the basis for a

(Continued on page 76)

Actors Can't Win

Referring to "Johnny Summit," an early-season off-Broadway flop, N. Y. Post reviewer Frances Herridge mused last week that it had at least one asset in being pleasantly free of the common off-Broadway vice of shouting.

The VARIETY reviewer, however, remembered the play as the one at which he couldn't hear the actors.

Inside Stuff—Legit

David Merrick, producer of "Romanoff and Juliet," introduced a new gimmick last week in connection with legit actor appearances on television shows. Bert Fried, an understudy in the Peter Ustinov comedy at the Plymouth, N.Y., had a guest date Wednesday night (30) on the "Armstrong Circle Theatre," on CBS-TV. To cover the legit play in case one of the regular cast members had been ill and a performance had to be cancelled because Fried was unable to go on as substitute, Merrick required the video show to take out $4,400 insurance—the amount of a night's receipts at "Romanoff." It hasn't been revealed who actually paid the insurance premium, whether it was the tele sponsor, the network, or even Fried himself.

Shows Out of Town

The Rope Dancers

New Haven, Oct. 31.

Playwrights' Co. & Gilbert Miller production of three-act (five scenes) drama by Morton Wishengrad. Stars Siobhan McKenna. Art Carney; features Joan Blondell, Theodore Bikel, Beverly Lunsford, Joseph Julian. Directed by Peter Hall; setting, Boris Aronson; costumes, Patricia Zipprodt. At Shubert, New Haven, Oct. 31, '57; $4.50 top.

Lizzie Hyland ..... Beverly Lunsford
Margaret Hyland ..... Siobhan McKenna
Moving Man ..... William Edmonson
Mrs. Farrow ..... Joan Blondell
Clementine ..... Barbara Ellen Myers
James Hyland ..... Art Carney
Lameshnik ..... Joseph Julian
Cop ..... Joseph Boland
Dr. Jacobson ..... Theodore Bikel

"Rope Dancers," which draws its title from the analogy of individuals walking on a slack wire throughout life, has a lot of what it takes, and it takes a lot for the audience to take what it has. Attendance at this new Morton Wishengrad drama is somewhat of a punishing, but rewarding, experience.

The show faces a possible barrier from this angle, especially due to sock laugh expectations built on the cast presence of Art Carney. But if the heavily dramatic material can overcome this obstacle, the play should have a generally favorable reception.

The show tends to be rather somber. The story includes an 11-year-old child in the convulsions of St. vitus' dance, removal of a sixth finger that marred her birth; her eventual early death; a mother's threat to leap from a fifth-story window ledge; a ruined marriage punctuated with bitter dialog; breakdown of the sex reserve of an emotionally pent-up wife. Although all this is tough to take, it offers worthwhile drama for playgoers willing to go along with it.

That the author is adept at building scenes is evidenced by the number of high spots in the production. Play opens on a sober note and closes on a tragic one, but a lightening line or bit of business manages to creep in here and there.

The turn-of-the-century story concerns the plight of an unsuccessful writer and his wife, who blames him for the fact that their only child is a sympathy-provoking odd one who shuns normal society and reacts painfully to the chasm between her warring parents. There is considerable depth of characterization in the roles of these three.

As the embittered wife, who could never quite warm up to her own daughter, Siobhan McKenna is fanatically but convincingly dour. She gives an overall telling performance. Art Carney's version of the thwarted-writer-turned-worthless-husband stamps him as something considerably more than simply a tv comic. He offers an affecting blend of charm, weakness, paternal love and blarney.

In featured support, Joan Blondell hits a happy stride as a slovenly neighbor with a heart of gold. The script's best lighter moments are assigned to her and she does fine by them. Beverly Lunsford is a solid click as the moppet daughter, Theodore Bikel does a good medic chore, and worthy lesser aid comes from Joseph Julian as truant officer, Barbara Ellen Myers as a neighborhood kid, William Edmonson as a moving man and Joseph Boland as a cop.

Peter Hall, English director cutting his American debut teeth on this one, has paced it well for suspense and intermittent letups. Boris Aronson's setting of an upper floor New York tenement is appropriately commonplace, and Patricia Zipprodt's costumes carry a similar label.

Bone.

El Dorado

Hollywood, Oct. 26.

Al Johns production of a musical in two acts (seven scenes). Book, music and lyrics by Ed Hennessy. Staged by Francis Cameron; settings by William DeForest; costumes by Meyers Costume Co.; lighting by Charles Taylor; musical director, George Goulding. At Las Palmas Theatre, Hollywood, Cal., Oct. 25, 1957; $3.85 top. Cast: Luther Durham, Robert Newkirk, Richard Hillgery, Ron Schroeder, Joan Schoenfeld, Norma French, Flora May, Ed Hennessy, Bobs Watson, Harry Raybould, Diane DeLaire.

The charitable interpretation of "El Dorado" is that Ed Hennessy may have intended it as a satire. But the composer-lyricist-librettist also appears on stage in the role of the heavy, and this stretches audience tolerance too far.

Hennessy and producer Al Johns met recently when both were associated with a beauty contest, and the production of "El Dorado" is the result. Neither has had any previous credits in the legit field.

Book musical is about the California gold rush of 1849 and contains some 17 songs. A few are moderately tuneful, but the majority are derivative and the book never gets above the highschool level.

Francis Cameron is charged with the direction of the enthusiastic cast.

Kap.

Legit Followup

Auntie Mame
(HANNA THEATRE, CLEVELAND)

Cleveland, Nov. 2.

Constance Bennett's return to legit as the free-wheeling belle of "Auntie Mame's" road company is zestful enough to click with local audiences during fortnight breakin stand at the Hanna Theatre here. The initial performance, according to reports, was marred by technical backstage fluffs and the obvious tension of the star. The actress seemed to have caught the bouyant spirit of the engaging madcap heroine last Saturday night (2), however, playing her with a humanizing grace that was blithely comic as well as touching.

How Miss Bennett compares with the original Rosalind Russell portrayal is another question. There were times when she had to caper desperately hard to tighten the sketchy, multi-scened Jerome Lawrence-Robert E. Lee dramatization of the Patrick Dennis best-seller. When those stuttering Kaleidescopic scenes are greased with more pace and the eccentric characters swing into higher-keyed patterns, the thin comedy should generate louder laughter. Chuckles already come with satisfying regularity as the star, who has the frothy personality for the role, casts her spell over men and favorite nephews she adopts.

The actress gives a stylized, antic performance that gets sympathy while Mame raises the orphaned young Patrick in a unpredictable play-girl fashion. Miss Bennett looks stunning in a baker's dozen of gorgeous costumes which keep her hustling in rapid changes. Although she sometimes reminds yet drama-goers of a younger Billie Burke in zany coquetry, she knows how to kick across a crisp funny line without being brassy.

The supporting cast comes through with enjoyable effectiveness despite opening-week hitches. An ingratiating performance is given by Robert Lindner as the boy. Michael Thomas does likeable ernest work as the grown-up Patrick. Jane Van Duser offers a salty, witty characterization of a wacky actress-friend.

Agreeably capable are Kendall Clark's faithful suitor, Blaine Cordner's indignant bank trustee, Mark O'Daniel's caricatured Southern Lochinvar, Gerald Metcalfe's blarney-filled ghost writer, Ann Sullivan's housekeeper, and Martha Randall as interior decorator. Caricatures by Bernice McLaughlin, as a frowsy secretary and Dorothy Sefton as a snobbish debutante are corn-juiced.

Pullen.

Joe Cotten to B'way In '58 in 'Feeling'

Hollywood, Nov. 5.

Joseph Cotten will return to Broadway next season, after a five year absence, to star in "Once More, With Feeling," new play by Harry Kurnitz. Martin Gabel and Henry Margolies have slated the production for the fall of 1958.

Cotten will costar with Arlene Francis, portraying a symphony orchestra conductor. The actor was last on Broadway in 1953, as costar with Margaret Sullavan in "Sabrina Fair."

Philly Lively; Coward's 'Nude' $27,600, 'Rumple' 39½G; 'Angel,' 'Door' Opening

Philadelphia, Nov. 5.

Legit biz was good in Philly last week. Two tryouts drew hefty attendance and a Yiddish show, "Farblonget Honeymoon," starring Molly Picon, turned out to be the best foreign language entry to hit here in years.

There was one departure last weekend, but two new tryouts arrive this week to keep the local scene perking.

Estimates for Last Week

Nude with Violin, Forrest (C) (1st wk) ($4.80; 1,760; $36,000) (Noel Coward). British import making fun of abstract painting and the art critics drew unanimously favorable notices (De Schauensee, Bulletin; Gaghan, News; Murdock, Inquirer); grossed a hefty $27,600, with standees Friday and Saturday nights (1-2); continues this week.

Rumple, Shubert (MC) (2d wk) ($6; 1,870; $63,000) (Eddie Foy, Jr., Gretchen Wyler, Stephen Douglass). Musical fantasy about a cartoon character coming to life got over $39,500; previous week, $33,200; left town Saturday (2) for Broadway.

Opening This Week

Look Homeward Angel, Walnut (D) ($4.80; 1,340; $33,000) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Ketti Frings dramatization of the Thomas Wolfe novel opens a tryout next Saturday night (9).

One Foot in the Door, Locust (C) ($4.80; 1,615; $40,000) (June Havoc). Tryout of Julie Berns comedy opens tomorrow night (Wed.).

'Lady' SRO $71,364, Final 8, Indpls.

Indianapolis, Nov. 5.

The touring company of "My Fair Lady" grossed a smash $71,364 in eight performances at the 2,000-seat Murat here last week to set an all-time house record. The total take was over $117,000 for the 10-day stand that opened Oct. 23.

Show played to capacity at every performance during the last week's stretch, including matinees. Top was $6 Fridays and Saturdays, $5 other nights (plus tax).

TWIN 'SGTS.' COMPANIES TOTAL $52,900 GROSS

Lincoln, Neb., Nov. 5.

The bus-and-truck touring company of "No Time for Sergeants" grossed a good $26,100 in a four-way, six-performance split last week. The bookings, with the respective takes listed parenthetically, were one performance Monday (29) at the Hoch Auditorium, Lawrence, Kan. ($6,000), one performance Tuesday (29) at the Forum, Wichita, Kan. ($4,900) and one performance Wednesday (30) at the Music Hall, Kansas City ($7,000).

Another $8,200 was registered in three performances Thursday-Saturday (31-2) at the Pershing Municipal Auditorium here.

$26,800 Week, Milw'kee

Milwaukee, Nov. 5.

The national company of "No Time for Sergeants" grossed a nice $26,800 last week at the Pabst Theatre here.

The comedy is current at the American Theatre, St. Louis.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Time Remembered, Morosco (11-12-57).
Nude With Violin, Belasco (11-14-57).
Rope Dancers, Cort (11-20-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
One Foot in Door, Playhouse (12-4-57).
Dark Top Stairs, Music Box (12-5-57).
Shadow My Enemy, ANTA (12-11-57).
Genius & Goddess, Miller (12-12-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Much Ado, Globe (1-10-58).
Two for Seesaw, Booth (1-15-58).
Body Beautiful, B'way (1-23-58).
Captain's Paradise, Alvin (1-28-58).
Sunrise at Campobello, Cort (1-30-58).
Blue Denim (2-27-58).
Goldilocks, Globe (3-6-58).

(Theatres Not Set)

Cloud Seven (1-15-58).
Rivalry (wk. 1-27-58).
Cut of Axe (wk. 1-27-58).
Partridge (wk. 2-3-58).
This Is People (wk. 2-10-58).
Actress in Love (2-24-58).
Hearts & Dollars (4-3-58).
Love Me Little (4-9-58).

OFF-BROADWAY

Clerambard, Rooftop (11-7-57).
Simply Heavenly, Renata (11-8-57).
Conversation Piece, Barbizon (11-18-57).
Fall, Sullivan St. (11-21-57).
Richard III, Heckscher (11-25-57).
Palm Tree, Cricket (11-26-57).
Bros. Karamazov, Gate (wk. 12-3-57).
Will & Way, Theatre East (12-5-57).
Metropolitan Secret, Phoenix (12-3-57).
Garden District, York (12-8-57).
Nothing Personal (wk. 12-23-57).

'Tables' Sturdy $26,600 For 2d Week in Wash.

Washington, Nov. 5.

"Separate Tables" picked up somewhat last week for its second stanza at the National Theatre and looks even better in this third and final week. Last week's business was helped by a show train up from Richmond, Va., with 165 top-price ticket buyers.

"Country Wife," a revival costarring Julie Harris, Laurence Harvey and Pamela Brown, comes into the National for a fortnight stand starting next Monday (11).

Estimate for Last Week

Separate Tables, National (D) (2d wk) ($4.95-$4.40; 1,667; $38,000) (Eric Portman, Geraldine Page). Slightly over $26,600; previous week, $23,000; moves out next Saturday (9).

'Waltz' O.K. $28,300 'Diary' 22½G, Chi

Chicago, Nov. 5.

"Waltz of the Toreadors" got off to a healthy start last week in its five-week run at the Blackstone, while "Diary of Anne Frank" was only fair again in its second week. Both are on Guild subscription. Week was favored by pleasant weather and a few conventions.

"My Fair Lady" opens tonight (Tues.) for an unlimited run at the Shubert.

Estimates for Last Week

Diary of Anne Frank, Erlanger (D) (2d wk) ($5; 1,333; $35,495) (Joseph Schildkraut). Almost $22,500; previous week, $23,304.

Waltz of the Toreadors, Blackstone (CD) (1st wk) ($5.50; 1,450; $40,583) (Melvyn Douglas, Paulette Goddard). Nearly $28,300 on subscription.

Opening This Week

My Fair Lady, Shubert (MC) ($7; 2,100; $73,000) (Brian Aherne, Anne Rogers). Opens tonight (Tues.), with the first 21 performances after opening night sold out to benefits; goes on subscription in the fourth week; management reports a $750,000 advance sale.

Pidgeon Healthy $27,700 For 3d Week, Detroit

Detroit, Nov. 5.

All three legiters are dark this week. The Cass will relight next Monday (11) with "Separate Tables," starring Eric Portman and Geraldine Page, in for two weeks. "Auntie Mame," starring Constance Bennett, will be at the Riviera for three weeks beginning Nov. 18. The Shubert relights Nov. 25 with "No Time for Sergeants," booked for four weeks.

Estimate for Last Week

Happiest Millionaire, Cass (C) (3d wk) ($4; 1,1482; $37,000) (Walter Pidgeon). Good $27,700; previous week, $27,500; left town Saturday (2) to continue tour.

'Annie' Bulging $74,700; Closing This Week, L.A.

Los Angeles, Nov. 5.

"Annie Get Your Gun," Mary Martin-John Raitt starrer, hit another near capacity $74,700 last week in the fourth frame of its stand at the 2,670-seat Philharmonic Auditorium. Show closes next Saturday (9) to end the 24-week Civic Light Opera Season.

Cornelia Otis Skinner is due next week at the Huntington Hartford Theatre for a program of mono-dramas, but after that no legit bookings are in sight.

OTHER SHOWS

(Opening date in parenthesis)

Bad Seed, Valley '57 (10-4-57).
Career, Ivar (10-28-57).
El Dorado, Las Palmas (10-24-57).
Fool Me Twice, Circle (7-19-57).
Man Most Likely, Gallery (9-19-57).
Man of Destiny, Stage Society (10-11-57).
Man on a Stick, Pasadena Playhouse (10-6-57).
Pajama Tops, Civic (5-24-57).
Skin of the Teeth, Little Rep (10-11-57).
Waiting for Godot, Dahl Playhouse (10-10-57).
Witness for Prosecution, Players Ring (9-5-57).

Victor Jory-'Cat' $21,700 In Southern Split-Week

Atlanta, Nov. 5.

George Brandt's touring production of "Cat on a Hot Tin Roof," with Victor Jory and Jean Innes (Mrs. Jory), grossed a satisfactory $21,700 in a four-way split last week. The initial half of the week took in one-niters at the Auditorium, Charlottesville, Monday (28); the Carolina Theatre, Durham, Tuesday (29), and the Ovens Auditorium, Charlotte, Wednesday (30). The show was at the Tower Theatre here Thursday-Saturday (31-2).

The tour got underway the previous stanza with an Oct. 24-26 booking at the WRVA Theatre, Richmond, where the take there was $9,700.

Robinson $33,000, 'Time' $38,700, Hub

Boston, Nov. 5.

Local legit was limited to two shows last week, but both were potent grossers. Only a single entry, a holdover, is on the boards this week.

The only other stage activity in town was the vaude offering, "Sim Sala Bim," a magic show, which also holds this week at the Shubert.

Estimates for Last Week

Middle of the Night, Wilbur (D) (3d wk) ($3.85-$4.95; 1,241; $32,699) (Edward G. Robinson). Went clean at nearly $33,000, setting a three-week house record of $94,398; exited last Saturday (2) to continue tour; "Rope Dancers" opened last night (Mon.) for a two-week try-out stand.

Time Remembered, Colonial (CD) (2d wk) ($4.40-$4.95; 1,500; $39,950) (Helen Hayes, Richard Burton, Susan Strasberg). With 47 seats added in the orchestra pit, the try-out broke the attendance record for attendance, but not for receipts, as subscription commission and the press list prevented capacity gross; sold out again at nearly $38,700; exited town last Saturday (2) for final rehearsals and previews in New York this week in preparation for its premiere next Tuesday (12) at the Morosco Theatre.

BENNETT $19,800 IN 5 WITH 'MAME' IN CLEVE.

Cleveland, Nov. 5.

The touring edition of "Auntie Mame," with Constance Bennett as star, grossed a good $19,800 last week in the first five performances of its fortnight break-in stand at the Hanna Theatre here.

Jerome Lawrence and Robert E. Lee, who adapted the Patrick Dennis book, were back in their hometown to lend potent-promotional assistance. Several near-sellouts also geared up the take for the 1,515 seat house at $5 top.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-9-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Entertainer, Palace (8-10-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Good Secret, Leslie, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Man Distinction, Princes (10-17-57).
Marcel Marceau, Cambridge (10-14-57).
Meet Me by Moonlight, Allwych (8-2-57).
Mousetrap, Ambassadors (11-25-52).
Nekrassov, Royal Ct. (9-17-57).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-22-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Public Prosecutor, Arts (10-15-57).
Reputation, Vic (8-15-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
***Silver Wedding, Win't. Gard. (7-9-57).**
Summer of 17th Doll, New (4-30-57).
Waltz of Toreadors, Criterion (2-27-56).

**Transfer from Cambridge Theatre*

SCHEDULED OPENINGS

Queen & Welshman, Lyric Ham. (11-7-57)
Kiddors, Arts (11-12-57).
Bells Ringing, Coliseum (11-14-57).
Happiest Mill., Cambridge (11-15-57).

ON TOUR

Bells Are Ringing
Carry on Jeeves
Desert Song
D'Oyly Carte Opera
Entertainer
Dinner With the Family
Fathers' Match
Flowering Cherry
Happiest Millionaire
I Was a Call Girl
Models and Men
Pajama Game
Reluctant Debutante
Royal Suite
Something About a Sailor
Tunnel of Love

B'way Down; 'Jamaica' $47,100 in 6, 'Root' $23,100 for 7, 'Cave' $17,300, 'Compulsion' 37G, 'Monique' $12,700

Broadway sagged again last week, with receipts dropping substantially for several shows. However, most of the previous frame's sellouts and virtual capacity entries held steady. They included "Auntie Mame," "Bells Are Ringing," "Look Back In Anger," "My Fair Lady," "Romanoff and Juliet" and "West Side Story."

Newcomers to the capacity line-up were "Compulsion," which opened the previous stanza, and "Jamaica," one of last week's three preems.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (47th wk; 373 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $48,000; last week, nearly $48,100.

Bells Are Ringing, Shubert (MC) (49th wk; 388 p) ($8.05; 1,453; $58,101) (Judy Holliday). As usual, $58,700.

Cave Dwellers, Bijou (C) (2d wk; 17 p) ($6.25-$5.75; 603; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, $18,000 for first nine performances; last week, almost $17,300, with special subscription plan cutting into the take.

Compulsion, Ambassador (D) (2d wk; 12 p) ($6.90-$5.75; 1,155; $38,000). Previous week, $31,000 for first four performances and three previews; last week, nearly $37,000, with commissions cutting into the take.

Copper and Brass, Beck (MC) (3d wk; 20 p) ($8.05; 1,280; $53,000) (Nancy Walker). Previous week, $27,800; last week, almost $23,000. Closes Nov. 16.

Fair Game, Longacre (C) ($6.90-$5.75; 1,101; $32,000). Opened last Saturday (2) to four affirmative reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Watts, Post), one yes-no (Kerr, Herald-Tribune) and two negative (Funke, Times; McClain, Journal-American); around $8,800 for first performance and two partially-paid previews.

Happy Hunting, Majestic (MC) (48th wk; 380 p) ($8.05; 1,625; $69,989) (Ethel Merman). Previous week, $53,500; last week, over $41,400. Closes Nov. 30.

I Knock at the Door, Belasco (D) (5th wk; 40 p) ($4.60-$3.85; 1,037; $25,000). Previous week, $10,600; last week, almost $10,900. Closes next Sunday (10).

Jamaica, Imperial (MC) (1st wk; 4 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Opened last Thursday (31) to four pro notices (Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Watts, Post), one yes-no (Kerr, Herald Tribune) and two con (Aston, World-Telegram; Chapman, News); nearly $47,100 for first four performances and two previews.

Li'l Abner, St. James (MC) (51st wk; 404 p) ($8.05; 1,028; $58,109). Previous week, $54,900; last week, nearly $50,300.

Long Day's Journey Into Night, Hayes (D) (45th wk; 270 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $25,200; last week, over $20,900. Lays off the week of Dec. 16.

Look Back in Anger, Lyceum (D) (5th wk; 39 p) $5.75; 995; $26,200) (Mary Ure, Kenneth Haigh). Previous week, $26,200; last week, same.

Monique, Golden (D) (2d wk; 15 p) ($5.75; 800; $25,152) (Patricia Jessel, Denholm Elliott). Previous week, $18,200 for first seven performances and one preview; last week, nearly $12,700.

Most Happy Fella, Broadway (MD) (79th wk; 628 p) ($7.50; 1,900; $74,297). Previous week, $46,000; last week, almost $38,000. Exits Dec. 14 to tour.

My Fair Lady, Hellinger (MC) (86th wk; 683 p) ($8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, over $68,700.

Nature's Way, Coronet (C) (3d wk; 21 p) ($5.75; 1,101; $35,000). Previous week, $21,800; last week, almost $22,900.

New Girl in Town, 46th St. (MD) (25th wk; 199 p) ($9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $59,800; last week, over $57,000.

Romanoff and Juliet, Plymouth (C) (4th wk; 28 p) ($6.25-$5.75; 1,062; $36,625) (Peter Ustinov). Previous week, $34,200; last week, over $34,100, with commissions cutting into the take.

Square Root of Wonderful, National (D) (1st wk; 5 p) ($6.25-$5.75; 1,162; $35,000) (Anne Baxter). Opened last Wednesday night (30) to one favorable review (Aston, World-Telegram) and six unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $23,100 for first five performances and two previews.

Tunnel of Love, Royale (C) (37th wk; 301 p) ($5.75; 1,050; $34,000) (Tom Ewell). Previous week, $22,300; last week, almost $16,900.

Under Milk Wood, Miller (D) (3d wk; 23 p) ($5.75; 946; $28,000). Previous week, $13,200; last week, almost $12,900. Closes Nov. 16.

Visit to a Small Planet, Booth (C) (39th wk; 308 p) ($6.90-$5.75; 766; $27,300) (Cyril Pitchard). Previous week, $21,700; last week, nearly $18,000. Exits Jan. 11, to tour.

West Side Story, Winter Garden (MD) (6th wk; 44 p) ($7.50; 1,404; $60,467). Previous week, $60,200; last week, just under $60,000, with commissions cutting into the take.

Miscellaneous

Mary Stuart, Phoenix (D) (4th wk; 32 p) ($4.60; 1,150; $29,392) (Eva LeGallienne, Irene Worth). Previous week, $21,800; last week, almost $21,700. Closes Nov. 24.

Opening This Week

Rumple, Alvin (MC) ($8.05; 1,331; $57,200) (Eddie Foy, Gretchen Wyler; Stephen Douglass). Paula Stone & Mike Sloan presentation of a musical with book by Irving Phillips, lyrics by Frank Reardon and music by Ernest G. Schweikert; production financed at $240,000 (including 20% overall), cost around $220,000 to bring in, including approximately $5,000 out-of-town loss; can break even at around $30,000 gross and net about $16,000 at capacity; opens tonight (Wed.).

OFF-BROADWAY

(Opening date in parenthesis)

Rivoaue at Lucca, Royal (10-29-57).

Career, Actors Playhouse (4-30-57); closes next Sunday (10).

Girl of Golden West, Anderson (11-5-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown, (1-24-57).

Julius Caesar, Shakespearewrights (10-23-57).

Land Beyond River, Greenwich Mews (10-5-57).

Man of Destiny, Sullivan St. (9-27-57); closes next Sunday (10).

Purple Dust, Cherry Lane (12-27-57).

Synge Trilogy, Theatre East (3-6-57); closes Nov. 24.

Tevya & Daughters, Carnegie (9-16-57); closes Nov. 24.

Threepenny Opera, de Lys (9-25-55).

Truce of the Bear, Blackfriars (10-23-57).

'DANCERS' $20,100 (4) IN NEW HAVEN DEBUT

New Haven, Nov. 5.

"The Rope Dancers," playing a four performance break-in last Thursday-Saturday (31-2) at the 1,650-seat Shubert Theatre here, grossed almost $20,000 at a $4.50 top. Siobhan McKenna and Art Carney are costarred in the tryout.

The Shubert gets another pre-Broadway break-in, "Dark at the Top of the Stairs," next Thursday-Saturday (7-9), and thereafter has scheduled tryout tour openings of "The Genius and the Goddess," Nov. 13-16; "Miss Isobel," Nov. 20-23, and a full week of "One Foot in the Door," Nov. 25-30.

Coast 'Tunnel' Company $11,900 in 4th Week, S.F.

San Francisco, Nov. 5.

Randolph Hale's Coast version of "Tunnel of Love" dipped to $11,900 last week at the Alcazar Theatre.

That was a drop of $3,700 from the previous week, the third.

An off-Broadway production of "The Crucible" is planned by Paul Libin and Charles Baker.

Legit Bits

Since its Oct. 24 Broadway opening, "Compulsion" has trimmed 25 minutes from its running time.

Milton Pollack will be company manager and **Henri Caubisens** and **Herman Magidson** stage managers for the "The Music Man."

The Theatre Guild has acquired the dramatic rights to **Peter De Vries'** new novel, "Mackerel Plaza," which will be published early next year.

Jay Bennett's "Man Lost," dealing with the Italian painter **Amedeo Modigliani**, has been optioned for Broadway production by **Elliot Saunders.**

"A Father Once Removed," a new comedy by **Victor Wolfson**, adapted from the French play, "Tapage Nocturne," by **Marc Gilbert Sauvajon**, is planned for Broadway production this season by **David Clive** and **Robert Herrman.**

Betty Oakes has succeeded **Jo Sullivan** as femme lead in "Most Happy Fella."

Leonard Field is company manager for "The Country Wife."

Legit actor **Paul Potter** has sparkplugged the formation of a new off-Broadway group called Repertory Projects. The aim is for pros to get together and hold practice sessions for training.

"Long Day's Journey Into Night" will lay off the week of Dec. 16.

David Merrick, who's already brought three shows to Broadway this season, will add a fourth next Feb. 12 when he presents "The Entertainer," with **Laurence Olivier** repeating the role in which he's currently starring in London.

"The Boy," by **Cass Stevens**, presented by the late **Margo Jones** at her Theatre '54 in Dallas, Tex., is slated for off-Broadway production in December by **William Eppel** and **Carol Crockett.**

Director **Robert Douglas** is planning a Broadway production this season a **Alec Coppel's** play, "The Gazebo," with **David Wayne** already set as star.

Beginning next Sunday (10), the performance schedule for "Monique" will take in Sunday afternoon and evening performances.

Joseph Brownstone has succeeded **Scott Jackson** as production stage manager for the touring "Separate Tables." **James Craven** is assistant stage manager and **Harry Forwood** pressagent.

The Irish Players presentation of a triology of one-act plays by **J. M. Synge**, which ends a lengthy run at Theatre East, N.Y., next Nov. 24 will open Nov. 27 at Er'c Greenwood's Avenue Theatre, Toronto.

Anna Vita Berger, currently appearing in the off-Broadway production of "Tevya and His Daughters," announced her engagement last week to **Robert Malatzky.**

Gil Gorman is pressagent for Jerry Lynn Productions, Inc.

Sylvia Drulie will be production associate for "The Music Man."

"Tir-n-na-og," a new musical with book and lyrics by **Maur'ce Barrett** and music by **Pierre De Reeder**, will be preemed by The Lambs at the club's theatre late in December. **Larry Homer** will direct and **Robert Mills** will be set designer.

Max Adrian has been set for a starring role in the **David Kanter-Charles Pratt Jr.** Broadway production of the musical "Hearts and Dollars," formerly titled "A Carriage for Alida."

The coin dropped on the recently-closed Broadway production of "The Egghead" fell short of the figure reported in last week's VARIETY. According to a management representative, there was no overcall on the production, with the loss running about $75,000 on an $80,000 investment.

"Merry-ma-tanzie," a revue with a Scot motif, is being readied for a Dec. 19 Glasgow preem by the Citizens' Theatre there.

John Fearnley will direct "Cut of the Axe," which he's producing with **David Gray Jr.**

"The Tale of a Bridge," a comedy by **Story Talbot**, will open Nov. 15 as the first production of the Community Players of the Community Church of N.Y.

Richard B. Shull has succeeded **Robert Paschall** as stage manager on "I Knock at the Door."

Christopher Hewett will direct the revue. "Nothing Personal," which **Ethel Madsen Watt** is readying for off-Broadway production Christmas week. The show was formerly titled "Steps on Toes."

Rod Serling's "Requiem for a Heavyweight," televised by CBS-TV last October, has been acquired for Broadway production by **Norman Panama** and **Melvin Frank**, who also plan a film edition of the work.

Paul Burton-Mercur, currently involved in film production, is planning a Broadway presentation next spring of his own play, "Moon Gate," which was tested in summer stock four seasons ago.

Composer - conductor **Raymond Scott** has completed the score for "Hat in Hand," the musical which **Mark Kroll** and **Charles Conoway** plan producing on Broadway.

Larry Douglas will be **Robert Preston's** standby in "The Music Man."

The Equity Library Theatre has established a Directors Pool for the selection of stagers for ELT productions.

"Nightmare," by **H. W. Nordsen**, is slated for a Nov. 14 opening at the Davenport Theatre, N. Y., under the direction of **Leonidas Ossetynski.**

Net Productions., a newly-formed organization, is planning to make its production bow with "Sure Sign of Spring," a musical with book by **T. A. G. Hungerford**, music by **James Bredt** and lyrics by **Don Reid.**

Alexander Scourby and **Edward Binns** have been set for leading roles in "Cut of the Axe."

Paul Stewart will stage the contemplated **Ethel Linder Reiner-Jack Lawrence** production of "Maybe Tuesday," by **Mel Tolkin** and **Lucille Kallen.**

Norman Bel Geddes and **Edith Lutyens** have optioned "This Is for Real," by **Doris Julian.**

Building New Playhouse At Middlebury College

Middlebury, Vt., Nov. 5.

Construction has been started on the new Charles Baker Wright Memorial Theatre at Middlebury College. The theatre, named for ENth longtime professor at the college who died in 1942, will include a 400-seat playhouse, a drama workshop, rehearsal rooms, debate and class rooms and faculty offices.

It will replace the former College Theatre, which was destroyed by fire in December, 1953.

Chinese Legiter to France

Dublin, Oct. 29.

Chinese Classical Theatre Co., currently on twoweek stint at the Gaiety here, will move on to Paris after its Irish visit. Some other Continental appearances are also likely before returning to Formosa. Company, which had big success in London, was imported into England by Peter Daubeny and Leon Hepner.

It is sponsored by the Chinese Nationalist government which bankrolled the trip of a party of 50 from Formosa to Europe costing $23,000. Company opened to first-class notices here, and biz way above average.

Touring Shows

(Nov. 4-17)

Auntie Mame (2d Co.) (Constance Bennett)—Hanna, Cleve. (4-16).

Canadian Players—State College, Brockport, N.Y. (4); Glass Center Theatre, Corning, N.Y. (5); State College, Albany (6); State College, New Britain, Conn. (7); Bradford College, Haverhill, Mass. (8); Kresge Aud., Cambridge, Mass. (9); Clark U. Aud., Worcester, Mass. (10); State College, Oswego, N.Y. (12); State College, Geneseo, N.Y (13); State College, Shippensburg, Pa. (14); State College, Montclaire, N.J. (15); Bucknell U. Aud., Lewisburg, Pa. (16); Collidge Aud., Washington (18).

Cat on a Hot Tin Roof (Victor Jory, Jean Iness)—Civic, New Orleans (4-9); Coconut Grove (Fla.) Playhouse (11-16).

Country Wife (tryout) (Julie Harris, Laurence Harvey, Pamela Brown)—Playhouse, Wilmington (6-9); National, Wash. (11-16).

Dark at the Top of the Stairs (tryout)—Shubert, New Haven (7-9); Wilbur, Boston (11-16).

Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi (4-16).

Genius and the Goddess (tryout) (Nancy Kelly, Alan Webb)—Shubert, New Haven (13-16).

Happiest Millionaire (Walter Pidgeon) —Shubert, Cincy (4-9); Hartman, Columbus (11-16); Nixon Memorial (14-16).

Look Homeward Angel (tryout) (Anthony Perkins, Jo Van Fleet, Hugh Griffith)—Walnut, Philly (9-16).

Middle of the Night (Edward G. Robson)—Her Majesty's, Montreal (4-9); Royal Alexandra, Toronto (11-16).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (5-16).

No Time for Sergeants (N.Y. Co.)—Municipal Aud., Sioux City, Ia. (4); KRNT, Des Moines (5-6); RKO Orpheum, Davenport 7-8); Burlington (Ia.) Aud. (9); Rexeu, Grand Rapids (11-12); Saginaw (Mich.) Aud. (13-14); Civic, Ft. Wayne (15-16).

No Time for Sergeants (2d Co.)—American, St. L. (4-16).

Nude With Violin (tryout) (Noel Coward)—Forrest, Philly (4-9) (Reviewed in VARIETY, Oct. 30, '57).

One Foot in the Door (tryout) (June Havoc)—Locust, Philly (6-16).

Rivalry (tryout) Raymond Massey, Agnes Moorehead, Martin Gabel)—Normal (Ill.) U. (4); Bradley U., Peoria (5); Consistory Aud., Freeport, Ill. (6); U. of Wisconsin, Madison (7-8); High School, Appleton, Wis. (9).

Rope Dancers (tryout) (Siobhan McKenna, Art Carney)—Wilbur, Boston (4-9).

Separate Tables (Eric Portman, Geraldine Page)—National, Wash. (4-9); Cass, Det. (11-16).

Tunnel of Love—Alcazar, S.F. (4-16).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Blackstone, Chi (4-16).

Grass Roots Opera Tours

Greensboro, N. C., Nov. 5.

An evening of light opera was presented Oct. 22 on the U. of North Carolina campus when the National Grass Roots Opera Co. appeared in Johann Strauss' "Die Fledermaus." Currently directed by Alfred Popper, company has played in 28 states and given over 650 performances since its beginning in 1948. All operas are sung in English.

Orrin Hill sings Eisenstein; Bette Benjamin is Rosalinda; Blossom Craft appears as Adele, and Fred Patrick, baritone from New Jersey, is Falke.

Dick Maney an Egghead, But He Dislikes Word; Says Prima Donnas OK

Legit pressagent Richard Maney has let the cat out of the bag. He likes to be considered an intellectual.

That was revealed last Thursday night (31) while he was being interviewed on WABD's "Entertainment Press Conference." It was in answer to a question from critic Gilbert Seldes on whether he considers himself an intellectual.

In admitting his egghead bent, Maney also asserted that he doesn't like the word, hesitates to identify himself as such and doesn't know whether he qualifies in that league. The Seldes query was one of a variety shot at the publicist during the half-hour session by a three-man panel including, besides Seldes, actor Robert Alda and the show's regular host Allyn Edwards.

Hitting Maney on his outspoken distaste for television fare, Edwards pointed out that he apparently doesn't have any qualms about making frequent video guest appearances. Tossed in with this observation was the added dig that the tv activity might be because he thinks the medium good enough to plug his new book, "Fanfare."

The pressagent's rebuttal was that he doesn't hate television and thinks its potential is great. Nevertheless, he continued to blast certain aspects of the medium, principally the scissoring of plays to fit into the standard hour and half-hour segments.

Maney also expressed his views on the recent Mike Todd party at Madison Square Garden, N. Y., in answer to a question from Seldes as to whether he would have participated in the affair as a publicist. Although not giving a direct yes-or-no answer, the p.a. called the shindig an "orgy," and added that he didn't think his employers would pull such a "shabby" stunt.

Alda asked Maney why a smash entry like "My Fair Lady" needs a publicist. The answer was that it was obligatory on the part of the production to hire a union pressagent. Seldes, in a more personal vein, asked him if he has a "masochistic streak" that makes him like theatrical people considered insulting and difficult to work with.

Maney's answer to Seldes was along the line that these personalities only hurt the thin-skinned individuals and they get hurt every day. Among other comments made by the pressagent was the statement that he's never consciously worked on publicizing himself.

Incidentally, regarding the reference to Maney's frequent tv appearances, his "Press Conference" stint followed a guest shot the prior evening on "Tonight." His sked last week also included an appearance Saturday afternoon on "Eye on New York." Other previous video credits take in a "Night Beat" interrogation by Mike Wallace and a recent question-and-answer segment with Arlene Francis on her "Home" show.

DICK ALDRICH TAPPED

Gets New Title With U. S. Mission In Spain

Richard S. Aldrich, who has been serving as Deputy Director of the U. S. Economic Mission to Spain, has now been tagged by President Eisenhower as Minister for Economic Affairs. Aldrich, who headquarters at the U. S. Embassy in Madrid, was elevated to the post of Mission director in 1956.

The Broadway producer-on-leave spent last summer vacationing at his home in East Dennis, Mass.

Equity Takes Aim at Agents

Actors Equity is apparently warming up for a campaign against sharpshooting talent agents. The union, having received protests from percenters and performers over unethical manuevering by one New York agency, is piling up ammunition for an eventual attack. Evidence of the union's get-tough attitude is reflected in the following editorial, headed "No Franchised Pirates, Please," printed in the November edition of Equity, the union's official publication (union executives refused to identify the agent or agents referred to in the piece):

At this writing, there isn't an actor's agent working in Equity's jurisdiction who has exclusive casting on any play to our knowledge, and any agent who says otherwise isn't acting as an actor's agent or is deliberately misleading you.

The membership is hereby requested to report any incident of an agent claiming to have exclusive casting rights to any play to Assistant Executive Secretary Paul Jones at the Equity office. It is not necessary to give your name, and in any event, your identity will be carefully protected.

Your cooperation in this matter is urgently needed in order to correct an abuse which is increasing in the agency field.

Certain agents have made a practice of finding out from managers which actors are under consideration for a particular play, then calling these actors and informing them that in order to work in the play they must be submitted by the agent in question. As a result, many performers who would rather work through agents who handle them in other fields, are afraid to refuse this illegal "exclusive" representation, which sometimes results in a reduction from the actor's usual salary.

Not only is this practice patently unfair to agents who faithfully represent certain clients over a period of many years, it is unfair to the performer as well. Fear of unemployment as a result of reprisal is not a reasonable basis for a relationship between an actor and an agent.

Only through your interest and cooperation can Equity protect you and the agent of your choice.

Dance Reviews

Maurice Bejart Ballet

Zurich, Oct. 21.

The Paris theatre-ballet troupe of Maurice Bejart, one of the founders of the Ballet de l'Etoile de Paris, made its Swiss bow at the Stadttheatre here, Oct. 16-17. Troupe first appeared in its present form as "Le Ballet-Theatre de Paris de Maurice Bejart" this summer in its native city under the direction of Bejart and Henriques Pimentel.

Program consisted entirely of modern choreographies by Bejart, including his "Symphony of a Lonely Man" with which he first gained attention as a dynamic, offbeat choreographer two years ago. Other noteworthy items included: "Sonata for Three," sock translation into the dance medium of Jean-Paul Sartre's "Behind Closed Doors"; "High Voltage," electrifying shocker utilizing electronic sounds to achieve weird, sometimes disturbing effects; and Stravinsky's "Pulcinella" in a new choreography skillfully combining classical technique with modern expression in a delightfully updated rendition of danced commedia dell'arte. Though no carboning is intended, latter is reminiscent of the "Circus" episode in Gene Kelly's "Invitation to the Dance."

Each of the 14 dancers (8 female, 6 male, including Bejart) is in top form, with Bejart, Tessa Beaumont, Michele Seigneuret, Tania Bari and Adolfo Andrade especially impressive. Costumes are tasteful. Musical accompaniment by tape-recorder is sometimes a handicap. On the whole, this is a youthful troupe rating strong attention due to new ideas and top quality. *Mezo.*

Urals Ensemble

Glasgow, Oct. 15.

Educational Performances Society Ltd. presentation of Urals Ensemble, from Sverdlovsk, U.S.S.R. Artistic director, Lev Christiansen; choreographer, Olga Knyazeva; choral director, Neonilla Malginova; principal Bayan, Benjamin Kukarin. At King's Theatre, Glasgow, Oct. 14. '57; $1.20 top.

It is a new trend for Russian performers to visit the United Kingdom and appear in legit houses instead of, as formerly, bare halls under labor union sponsorship. Since the click visit here earlier this year of the Moscow State Variety company, the more luxurious theatres have been thrown open, and this ensemble the Ural mountains has had an enthusiastic reception en route to London.

The Urals Ensemble is a band of folk singers and dancers, performing with eagerness and verve. They are gaily costumed, and fill the smallish stage of the intimate King's Theatre with a blaze of color.

Standout numbers include "Winter Dance," which gives the impression of Russians swirling through snowy hills in their boots; the amusing "Little Mosquito"; a Ural song title "O, My Hills," and as a spectacular climax, "At the Fair."

As a tribute to Scotland, four couples dance a version of a Highland reel, garbed in Russian version of Scot plaid. The pre-interval segment is a single 45-minute dance fantasy, "Spring Outing in the Urals."

"Three Blind Mice" is sung as a round-song in Russ-accent English, followed by a brisk version of "Auld Lang Syne," in Russian.

Two-hour show could actually be 25-30 minutes longer and still be satisfying as offbeat fodder. Five bayan (Russian accordion) players provide the accompaniment. *Gord.*

Opera Review

Die Buergschaft

(The Pledge)

Berlin, Oct. 14.

Berlin Festival presentation of Staedtische (Municipal) Opera production of new version of opera in three acts plus prelude, with music by Kurt Weill and lyrics by Caspar Neher. Musical direction, Arthur Rother; settings and costumes, Caspar Neher; choral direction, Hermann Lueddecke; choreography, L. Koester-Stahl. Staged by Carl Ebert. At Staedtische Opera House, Berlin; $3.50 top.

Johann Mattes ..... Tomislav Neralic
Anna ..... Irene Dalis
Luise ..... Ursula Schirrmacher
David Orth ..... Josef Greindl
Jacob, his son ..... Theo Altmeyer
Judge of Urb ..... Helmut Krebs
Commissioner ..... Bernhard Minetti
His deputy ..... Carl-Friedrich Schubert
Creditors ..... Martin Vantin, Anton Metternich, Peter Roth-Ehrang
Writer of the Judge ..... William Forney

This three-act opera by the late Kurt Weill, with libretto by Caspar Neher, has a history. It preemed here successfully in 1932 under the direction of Carl Ebert, but was banned when the Nazis came to power in 1933. Besides the fact that Weill was a Jew, the Nazi authorities also objected to the opera's treatment of political matters.

This new presentation is announced as a new version, but differs from the original only in minor respects. Music and subject are practically the same, but the length of the work has been trimmed about 30 minutes to approximately two-and-a-quarter hours. Also, the emphasis is now on the human aspects of the story.

The opera's basic theme has been adapted from an old parable by German poet Johann Gottfried von Herder. It involves two friends who try to persuade each other to take a small amount of money involved in a transaction. The original moral was that circumstances change people, but the new version is that people remain basically the same in spite of circumstances.

Success of the opera seems certain. Although conventional operagoers may find fault with the texts, the music is fresh and colorful. The choral performance, directed by H. Lueddecke, is excellent. The imaginative settings (and to some extent the costumes), both designed by librettist Caspar Neher, contribute to the overall success.

The ensemble gives an outstanding performance. That mainly applies to Tomislav Neralic and Josef Greindl, who sing the two male leads. Also impressive are Helmut Krebs as judge and Martin Vantin, Anton Metternich and Peter Roth-Ehrang who show up as a trio of creditors. *Hans.*

"ANNIE GET YOUR GUN"

Another great show album from Capitol!

It's the new, light-hearted version of Irving Berlin's smash musical that has broken box office records everywhere it has played. The stars of that show – Mary Martin and John Raitt – sing all the hit songs in this great new high fidelity show album by Capitol.

Backed by the same grand-scale Capitol promotion as

PAL JOEY • THE KING AND I • OKLAHOMA! • CAROUSEL • GIANT
HIGH SOCIETY • THE PRIDE AND THE PASSION

Capitol RECORDS

WATCH for NBC-TV's giant 2-hour color Spectacular of "Annie Get Your Gun," starring Mary Martin and John Raitt – Thanksgiving Eve, November 27th.

Shows Abroad

The Egg

London, Oct. 25.

Jack Waller Ltd. presentation of two-act comedy by Felicien Marceau, translated by Charles Frank. Stars Nigel Patrick. Staged by Charles Frank; decor, Roger Furse. At Saville Theatre, London, Oct. 24, '57; $2.50 top.

Emile ..... Nigel Patrick
Doctor ..... Jack Allen
Barbedart ..... Frank Royde
Tanson ..... Keith Banks
Women... Frieda Knorr, Margaret Dawn, Gladys Tudor
Young Girl ..... Marigold Russell
Miss Plume ..... Barbara Cavan
Customer ..... Victor Wood
Strakard ..... Jack Allen
Pauline ..... Jennifer Phipps
Emile's Mother ..... Gladys Dawson
Bernard ..... George Margo
Walter ..... Keith Banks
Beatrice ..... Mary Peach
Rose ..... Miriam Karlin
Eugene ..... Frank Royde
Men..... Victor Wood, Ireland Wood
Mr. Bartulet ..... Jack Allen
Mrs. Bertulet ..... Barbara Cavan
Uncle Max ..... Edgar K. Bruce
Charlotte ..... Elaine Montgomerie
Luck ..... Margaret Dawn
Caroline ..... Eira Heath
Raffard ..... Austin Trevor
Joseph ..... Keith Banks
Folleroy ..... Nigel Green
Caretaker ..... Gladys Tudor
Prosecution Counsel..... Austin Trevor
Defense Counsel ..... Frank Royde
Judge ..... Edgar K. Bruce

In its original French, "The Egg" has been a hit in Paris for almost three years. But it inevitably loses a lot, both in flavor and in humor, in its translation. The main weakness with the current London production, however, is the obvious miscasting of Nigel Patrick, despite a penetrating performance in a marathon role, which keeps him on-stage throughout the entire proceedings.

"The Egg" is the first West End presentation by Jack Waller Ltd., the company formed by the widow of the late London producer to perpetuate his name and to continue his business operations. Unhappily, it is not a propitious start.

The play is a gimmick production. There is one basic set, but constant scene changes which, on opening night at any rate, did not work too smoothly. Patrick is at times talking directly to the audience and at others is participating in the action.

In the first act he is supposed to be a youth of about 27, and begins to expound his philosophy, that the world is an egg, but is unable to penetrate its shell. For most of the first act he's a frustrated young man who finally achieves seduction by a woman 24 years his senior, whose cash account he has just robbed.

From then on it's a tale of a cynic's, rather than a rake's, progress. He moves into slightly higher society, becomes a Civil Servant, gets married, finds his wife has been deceiving him, blackmails her lover and finally kills his wife and frames the other man.

It's all dressed up with a lot of Gallic humor, a little crude at times, more often a little vulgar and only rarely genuine wit. The best moments in the play are the scenes between Patrick and Miriam Karlin, who becomes his mistress before marriage and continues after he is wed. The actress has a superb, earthy approach to the role and with a minimum of dialog and a impressive manner extracts maximum humor from the part.

Although there's a long cast, there are few other roles of note. Austin Trevor doubles authoritatively as a Civil Servant and a Prosecuting Counsel, George Margo gives a typically virile performance as the man who's forced to marry Patrick's sister, and Mary Peach looks delightful as a young Parisian girl in a brief scene.

The show inevitably stands or falls by the star's performance. Patrick makes a gallant try, but never suggests the eager youth, despite a blonde wig. Nor is the aging process particularly convincing. But the star's delivery is impeccable and it is a real feat of memory to be word perfect in a part of such magnitude.

Charles Frank, who translated the play from the original by Felicien Marceau, has staged the play with a light and relaxed hand. Roger Furse's decor is intriguing, but a little too fussy. *Myro.*

Dinner With the Family

Glasgow, Oct. 25.

Meadow Players Ltd. (Oxford Playhouse Co.) presentation of three-act (four scenes) comedy by Jean Anouilh, translated by Edward Owen Marsh. Staged by Frank Hauser; settings, Paul Mayo. At King's Theatre, Glasgow, Oct. 21, '57; $1.20 top.

Proprietress A..... Gwen Nelson
Georges ..... John Justin
Emile ..... Richard Dare
Delmonte ..... Alan MacNaughtan
Mme. de Montrachet ..... Lally Bowers
Barbara ..... Delena Kidd
Jacques ..... Ian Hendry
M. Delachaume ..... Edward Harvey
Esme ..... Anne Bickerstaff
Mme. Delachaume .... Gabrielle Hamilton
Isabelle ..... Jill Bennett
Doctor ..... Gordon Stratford

Set in the present period, with the action divided between Paris and a town 25 miles away, this Jean Anouilh play opens promisingly, with sophisticated and witty dialog, but fritters off into a weak climax. It is an offbeat play, with unattractive characters, but has a certain compelling quality. It is being tried out prior to London.

Piece involves a rascally young man living on a rich wife, who is planning to give him a divorce. He has had an affair with his friend's wife and is now carrying on with a new love. He is an out-of-the-world character, played with lotsa bonhomie by John Justin.

The others are scrounging types, including his own parents, all equally unbelievable. They are curiosity pieces, largely puppets of the imagination, used to mouth dialog that has wit but little reality.

Jill puts sincerity into her excellent acting as the young mistress, and Ian Hendry is capable as the friend whose wife has had an affair with the hero. Delena Kidd makes a sulking wife and self-confessed mistress.

Alan MacNaughtan and Lally Bowers are both standouts as the improvising parents. Richard Dare crawls humorously around as the downtrodden butler not averse to continuous gratuities.

Frank Hauser has staged with a good eye to Anouilh's sense of invention. Paul Mayo has created suitably austere settings of French interiors. *Gord.*

Paris Shows

(*Week ending Nov. 9*)

Amour 4 Colonels, Fontaine.
Bobosse, Michodiere.
Chateau, Sarah Bernhardt.
Coeur Volant, Antoine.
Court-du-Seuil, Palais-Royal.
Dialogues Carmelites, Hebertot.
Faisons un Reve, Varieties.
Famille Hernandez, Vieux Colombier.
Grand Corteau, Bouffes-Parisiens.
Irma La Duce, Gramont.
Journal d'Anne Frank, Montparnasse-G.B.
Mamma, Madeleine.
Mari Ne Compte Pas, Edouard VII.
Meqere Apprivoisee, Athenee.
Mon Coeur Balance, Arts.
Monsieur Masure, Wagram.
Mouche Bleue, Comedie Champs-Elysees.
Ne Quittez Pas, Nouvenutes.
Oeuf, Atelier.
Or et Paille, Michel.
Palate, Saint-Geogres.
Pays du Sourire, Gaite-Lyrique.
Pericles, Ambigu.
Petites Tetes, Renaissance.
Pucelle d'Auteuil, Ambigu.
Pour Avoir Adrienne, Caumartin.
Pretentaine, Ambassadeurs.
Quincailliere de Chicago, ABC.
Quoi Revent les Maris, Potiniere.
Regrets Eternels, Oeuvre.
Requiem pour Nonne, Mathurins.
Romanoff et Juliette, Marigny.
Supplicies, Grand Guignol.
Terre Est Basse, La Bruyere.
The et Sympathie, Theatre Paris.
Vaise de Vienne, Chatelet.
Veuve Joyeuse, Mogador.
Virginie, Daunou.

A WORLD PREMIERE
AT THE WAGON WHEEL THEATRE
ROCKTON, ILLINOIS
The Midwest's Only Year Round Professional Stock Company
"Shadow in Armor"
By Bruce Brighton
AN EXCITING NEW PLAY—MYSTERY, INTRIGUE AND SUSPENSE AGAINST A BACKGROUND OF VIOLENT ACTION!
Nov. 5th thru Nov. 17th
PRODUCERS, AGENTS, MANAGERS, SCOUTS AND ANGELS
WELCOME!

Carnegie Hall Playhouse
New York City
AVAILABLE FOR RENTAL
Beginning December 19, 1957
PHONE: JUdson 6-0332

Chi Strawhat

Continued from page 71

pendent productions, the costs were split between the packaging of the shows in New York and outlay during the theatre run. The Theatre, located on the lakefront, about 10 minutes drive from the Loop, is an all-union operation and has parking facilities for 800 cars. Working with Behn in running the Playhouse is general manager Art Morse, who represents the corporation backing the venture. Louis Zahn is president of the corporation.

The Playhouse is located on the premises of the Edgewater Beach Hotel, which leases the space and also caters to performers and personnel working at the theatre by supplying rooms at reduced rates and giving them free use of the hotel's facilities. The hotel also provides rehearsal space.

Legit With the Coffee Sunday Nights in Mpls.

Minneapolis, Nov. 5.

The local Theatre in the Round Players are now presenting their shows in the grand ballroom of the Hotel Radisson here as part of a Sunday night package deal. Current offering is "The Fifth Season."

Performances are preceded by a smorgasbord dinner in the hotel's main dining room. For the $3.50 admission, the customers get the show and the food.

Irish M.D. Heads Wexford Culture & Opera Annual

Wexford, Nov. 5.

Rockets fired by Mayor John Cullimore on quayside of this small seaport inaugurated seventh Wexford Festival with international guest artists for opera, including Graziella Sciutti who planed in from N. Y. last week after North American tour. She's singing in Donizetti's "The Daughter of the Regiment" one of two operas skedded for Fest; other is Rossini's "The Italian Girl in Algiers" with Barbara Howitt in lead. Principals are imported from England and Italy and conductor Bryan Balkwill and producer Peter Ebert are both from England's Glyndebourne Opera.

Festival, originated by Tom Walsh seven years ago as gimmick to extend tourist season, has proved a success and is run on voluntary basis by locals. Walsh, a medical doctor, devotes spare time to working as director; general manager is hotel proprietor Eugene McCarthy. A small grant is given to help out with costs by Irish Tourist Board, rest has to come from local pockets, and the visitors.

Attractions this year, apart from opera, include a series of recitals including guitarist Segovia, violinist Campoli and singer Anna Raquel Satre; screening of films from seven countries and a special recital by group tabbed as "Irish artists of Tomorrow." This is not due until next Saturday, but names are not being released.

Equity vs. Merrick

Continued from page 71

other Osborne play acquired by Merrick last week for Broadway presentation, with Laurence Olivier slated to repeat his original starring role.

Equity, in its contemplated letter to the League of N. Y. Theatres, will point out that the "Look Back in Anger" incident is precisely the sort of things that the union's strict alien rules in the past have been aimed to prevent. The anti-alien element in the union membership has always argued that in many instances British actors are imported not because of their unique ability but primarily because they can be hired for lower salaries. In the case of "Anger," it's claimed, the top salary in the cast is $250 a week.

Besides the "Anger" incident, Equity is also steamed up at Merrick for other instances of his dealings with actors. At least two such cases, it's intimated, involved interpreting actor contracts in such a way to pay only two weeks' salary in settlement of run-of-the-play deals. According to one union council member, Merrick told an Equity official during the course of an argument, "I'm a lawyer and I know more about your rules and contracts than you do."

Some weeks ago Merrick brought charges against Equity executive-secretary Angus Duncan. The latter had written the producer to protest that a "contest" for the selection of an ingenue-lead for "Romanoff and Juliet" was fixed in advance. The Equity council refused to accept the charges, and voted a resolution endorsing Duncan's actions in the case. During the course of the council meeting considering the matter, various other incidents involving Merrick and the union and its members were discussed.

She Had an Instinct for It

(The following letter from playwright Robert Anderson was in answer to a request from Ruth Newton, one of the producer-partners in Theatre Four, who had written to request permission to rename the old Public Theatre, N.Y., in honor of his wife, the late authors' agent, Phyllis Anderson. The theatre will open Nov. 5 as an off-Broadway legit house, with the presentation of "Girl of the Golden West."—Ed.)

Dear Miss Newton:

I was very touched that you and Theatre Four want to name your new theatre the Phyllis Anderson Theatre. I think this is a wonderful idea and naturally I give my wholehearted permission.

Phyllis would have been astounded. Maybe this is one reason why she was great—she never knew how great she was. She was always surprised when any of her "children" thanked her or gave her any credit for their success.

I remember the night "Long Day's Journey Into Night" opened. Phyllis had hoped to be able at least to put in an appearance in a wheelchair at Jose's opening (Jose Quintero staged the Eugene O'Neill drama.—*Ed.*), but she broke her leg the day before, and so on opening night was lying in bed at home with both her neck and her leg in traction. She couldn't hold the phone, but I had had installed one of those phones you don't have to hold—you just talk into the air, and the other person's voice comes out over a loud speaker.

Well, Jose called Phyllis and told her that the curtain had just gone up and that he wanted her to know that none of it would have happened if it hadn't been for her confidence in him, and her encouragement. She couldn't believe it, and when the call was over, she exclaimed, "Aren't people wonderful to me." They were, there was no question about that. But she could never seem to realize that they were just trying to thank her for being wonderful to them.

I remember Phyllis talking of you—and I often heard her say over the phone, "Now these are good young producers, and we need good young producers as much as we need good young playwrights and young directors"—and I am glad that you are to have your own theatre, and I wish you luck with it. I hope that it will be a place for young talents to develop.

As you know, Phyllis is buried on a lovely hillside near our cottage in Roxbury, Conn. There is a very simple headstone with the words Lawrence Langner spoke at the funeral—"The theatre has lost a great soul, and the young playwrights of America a loving and steadfast friend."

Playwrights is perhaps too limiting a word for Phyllis' interes's. Over 20 years ago when I first met her, when she was teaching and directing in Boston, she was helping young people of all kinds to develop not only their talents but their characters. She did this all her life.

When she died, I had over 1,000 letters from these young people all over the world now. Some she had met only for a few hours, some she had worked with for years. No one could understand where she found the energy or the time to mean so much to so many.

Whenever people talk to me of the sadness of our last five years together, I try to think of the great happiness and courage she brought to everyone who knew her then. She was so often in pain and so often discouraged for herself, but in the morning she would manage to say just the right thing to someone which would give them the strength and encouragement to go on with whatever they were doing. Nor was this "right thing" calculated. She just had an instinct for it.

This is a very long letter to say "thank you" for your consideration and gratitude to Phyllis. If she is the patron saint of your venture, I cannot see how you can fail. *Robert Anderson.*

Keene (N.H.) Strawhat To Relight Next Season

Keene, N. H., Nov. 5.

The Keene Summer Theatre, dark last season due to the illness of the owners-producers, Alfred and Mrs. Colony, will reopen next summer.

The Colonys report that they have engaged Allan and Daphne Dame Carman, who were with the Peterborough (N.H.) Players for six years, to assist them in operating the Keene strawhat next summer.

Shows on B'way

Continued from page 72

Fair Game

psychology thesis, on the male attitude towards divorcees. That—and it doesn't come as a surprise—leads to her professor also making a pass at her.

There are some humorous bits at the dress manufacturer's office, but again it's principally a reflection on Levene's savvy performance. The scene spotlights a couple of scantily-clad models (Shirley Ballard and Diana Millay) and a brief but funny takeoff on an aggressive buyer by Joseph Leon. The sex angle and garment industry tie-in however, could put the show into the Seventh Avenue expense account category for a payoff.

Robert Webber, as a top travelling salesman; Mary Alice Bayh, as his sister; Sally Gracie, as a girl who gets around; Hugh Reilly, as the professor, and the remaining members of the cast show up well under Paul Roberts able direction. The set designs by Frederick Fox are okay. *Jess.*

The Equity Community Theatre begins its 1958 season Jan. 29 at the Lenox Hill Playhouse, N.Y. The opening play will be "Dial M for Murder," followed by a double bill of "Androcles and the Lion" and "Augustus Does His Bit," and then "Oklahoma" and "Born Yesterday." Each of the productions will play a week at the Playhouse, followed by stands at the De Witt Clinton High School, Bronx, and Bryant High School, Long Island City.

Sol Hurok Hiring NCA Acts, Hands

In departing National Artists Corp. for his own independent booking setup, Sol Hurok has copped three artists long on the NAC list—Nathan Milstein, the fiddler, and the two-piano team of Peii Pierre Luboshutz and Genia Nemenoff.

Meanwhile others have been hired for the expanded Hurok administrative staff: Larry Fitzgerald as sales manager, Sheldon Gold as booking rep. Both are NAC alumni. A New England rep for Hurok will be Aaron Richmond.

Theatre Nouveau Monde Opens for 7th Season

Montreal, Nov. 5.

Le Theatre du Nouveau Monde, local French language company, opened its seventh season last Friday night (1) with a new play, Andre Langevin's "L'Oeil du People" (The Eye of the People). The show is presented in the Orpheum Theatre, which the group is leasing from Consolidated Theatres, owner of all the big downtown houses.

The Langevin script won a contest conducted last spring by TNM for Canadian playwrights.

See 'Romanoff' Repeating 'Colonels' Click in Paris

Paris, Oct. 29.

Peter Ustinov's "Romanoff and Juliet," which opened Oct. 25 at the Marigny Theatre here, looks like a good bet to repeat the local success of the British playwright's "Love of Four Colonels." The Marc-Gilbert Sauvajon "Romanoff Et Juliette" adaptation was produced by Simonne Volters and directed by Jean-Pierre Grenier.

"Colonels," having already racked up a three-season run here, is still going strong at the Fontaine Theatre.

Literati

Atlantic's 100th Anni

There are 268 pages in The Atlantic's monthly issue, now on the stands. It's the 100th anniversary edition and contains a substantial anthology of modern literature by Edward Crankshaw, Robert Frost, Carl Jung, Ernest Hemingway, James Thurber, Max Beerbohm, James B. Conant, Edith Sitwell, John P. Marquand, Thornton Wilder, Nicholas Monsarrat, Agnes DeMille, Phyllis McGinley, Reinhold Niebuhr, et. al.

In the next issue, Atlantic has designed another compendium, this time a special section on mass communications—tv, books, radio, newspapers, advertising, photography, with articles by David Reisman, Mervyn LeRoy, Steve Allen, Vance Packard and 10 others.

Ed Weeks Sure Likes Boston

"One of the advantages of being in Boston is that you can laugh at the sacred cows of New York," Edward A. Weeks, editor of The Atlantic Monthly, Hub citadel of belles letters now observing its 100th anni, told a luncheon session of the Advertising Club of Boston in Hotel Statler. "My experience tells me that there are several other advantages in editing an independent magazine in Boston. For one thing, it is easier to be independent here. Bostonians are not so vulnerable to fashion. They do not swoon over every new change of style, neither in hats nor in ideas. They put a definite value on constancy.

"I like the Boston way of doing things for yourself. In Boston, we answer our own telephone calls; we write our own speeches, and we conduct our own interviews, and when people call, we try to see them at once. When I go into a New York waiting room I am always depressed by finding myself in the midst of so many disconsolate faces."

Weeks quoted Oliver Wendell Holmes: "'A new race, and Boston is the brain of it, and has been three hundred years. That'll all I claim for Boston, that it is the thinking center of the continent and therefore of the planet'." Extending Holmes' claim into the modern age, he said:

"When we were founded in 1857, the best writers in the country were living either within the city limits, or close by, in Cambridge and Concord. We had Emerson, Hawthorne, Thoreau, Whittier, Longfellow and Holmes to draw on, and we had something else:

"We had that pride of place which fires up every Bostonian; our logic came to us with the salt fish of Cape Ann, and our rhetoric was born of the beans of Beverly, but our standards were imposed from within." He said, "Boston is a town in which the different blood streams seem to be mutually stimulating. The Yankees strike sparks on the Irish, and the Irish strike sparks on the Italians, the Italians strike sparks on the French Canadians. This is a singularly American process, and the result is good for us all.

"A hundred years ago this town was famous for its writers. It was famous for its textiles, for its wool packs, and for its printing. Today, I have actually met New Yorkers, who believe that Boston is a place of memories and museums, which means of course that they have never driven along Memorial Drive on Route 128.

"Today Boston is famous for its writers, for poets like Robert Frost, for novelists like John Marquand and Edwin O'Connor, for historians like Pulitizer Prize winner Oscar Handlin and Samuel Eliot Morison, and economists like Sumner Slichter—all of them Atlantic contributors."

Herb Caen Back To Chronicle

Columnist Herb Caen returns to the San Francisco Chronicle Jan. 15, when his $40,000-a-year contract with Hearst's morning Examiner expires. He had been lured away from home-owned Chronicle in January, 1950. Recently, however, he's known to have been dissatisfied with Examiner's editing of his copy and when Chronicle publisher Charles Thieriot came up with a slightly better offer, Caen decided to shake Hearst.

Status of Chronicle current columnist, David Hulburd (the third Chronicle has tried since Caen's departure), is still undetermined.

Yvonne Mitchell's Book

Yvonne Mitchell, one of Britain's young actresses and author of a successful play, "The Same Sky," has now moved into the book arena. She has written a slim, very readable volume called "Actress" (Routledge & Kegan Paul; $2.15) which, she stresses, is not intended as an autobiography, but rather as an attempt to show aspiring youngsters "what it is like" to be an actress. However, by drawing on her own experiences she has, in fact, written a sketchy autobiog.

"Actress" is not a textbook. It does not set out to teach embryo actresses how to act, or how to make up or what to look for in the small print of a contract. It does not show them how to get jobs. It does not even deal with such other ancillaries of the acting business as how to marry a millionaire, cope with a stage door wolf, or nab a Hollywood contract.

But it does give a keen insight into what any young woman can expect to find if she elects to tackle the tricky business of acting for a living. Miss Mitchell is an intelligent actress and her views on acting and its problems are stamped with that same intelligence and integrity that marks her thesping.

Rich.

Vin Zeluff's Shift

Oliver Read, publisher of Ziff-Davis' electronics magazine division," appointed Vin Zeluff managing editor of Popular Electronics mag. He replaces O. P. (Perry) Perrell who becomes executive editor of PE as well as editor of a forthcoming Z-D new monthly, HiFi & Music Review.

Zeluff has been 14 years with McGraw-Hill as m.e. of Electronics. As m.e. of PE he becomes a key member of the Ziff-Davis "electronics group" which also publishes Radio & TV News. Company also publishes Popular Boating, Flying, Modern Bride, Popular Photography and Sports Car Illustrated.

'Adam' Held Obscene

A Philadelphia magazine-distribution company operator, Daniel Goldberg, was fined $500 and placed on probation for a year after he pleaded guilty to the distribution of obscene literature. Convicted on a similar charge last year, he told Judge Peter Hagan in Quarter Sessions Court that he had continued to sell the mag, Adam, on the advice of his former attorney, Michael Von Moschzisker.

Asst. Dist. Atty. Marvin Halbert termed the publication "unquestionably lewd and indecent." Halbert said he would seek to extradite the Los Angeles publishers of the mag and have them brought to Philadelphia for prosecution.

'Eternity' Suit Dismissed

A $500,000 libel suit involving the claim of an ex-GI that he had been defamed by certain passages in the James Jones novel, "From Here to Eternity," was dismissed last week in Brooklyn Supreme Court after an all-male jury brought in a verdict for the defendants. Plaintiff in the action was Joseph A. Maggio who contended that all matters in the book relating to the character Angelo Maggio actually referred to and defamed him.

Defendants in the case were Charles Scribner's Sons and The New American Library of World Literature Inc. Scribner's publishes the hard-cover edition of the novel while New American gets out the paperback version. The trial, over which Justice Edward G. Baker presided, lasted for nine days. Representing the defendant pubs were Horace S. Manges and Jacob F. Raskin of Weil, Gotshal & Manges, while Harry Ander was attorney for Maggio.

Eleanor Roosevelt Books

Richard Harrity and Ralph G. Martin are going to collab on two Eleanor Roosevelt bios. First, to be published a year from now, on Oct. 11, 1958, will be a pictorial study, "Here Comes Eleanor Roosevelt," under the banner of Duell, Sloan & Pearce.

Harrity, who wrote the play, "Hope Is a Thing With Feathers," and novelist Martin will then work on the second and longer book, a full-length bio.

Another H'wood Novel

"The sensual, aggressive, avaricious atmosphere of the film capital is captured" in James Lord's upcoming Hollywood novel, "The Joys of Success," heralds publisher John Day. It's due in February.

Same pub is bringing out ex-Newsweek staffer Harold R. Isaacs' "Scratches on Our Mind (American Images of China and India)."

Moll's 'Seidman & Son'

Putnam is bringing out Elick Moll's novel, "Seidman & Son," next February. Eddie Cantor starred in an episode from the book on Playhouse 90 last year and another CBS-TV segment is slated this fall.

Part of "Seidman & Son" was published in Cosmopolitan.

Little Theatre Handbook

"The Community Theatre" by John Wray Young (Harper; $3.50), is a "how-to" book for organizing and operating "little" theatres. Author and spouse have spent more than 20 years running Shreveport, La., amateur theatre, hence this book is a personal document as well as a theoretical tract. It scores on both levels.

Resisting prolixity, Young sets forth in simple, forceful manner to pose and solve problems besetting the home-town playhouse. He may soar a bit in assuming the little theatre's relationship to "national and world culture," but he is on terra firma discussing direction, planning, plants, leadership and finances. Book is best of current tomes on way-off-Broadway activity.

Rodo.

CHATTER

Michael Elder, actor with the Gateway Theatre, Edinburgh, has just had his fourth novel published, titled "The Phantom in the Wings."

Gagman Eddie Davis has sold two books to Citadel Press. Titles are "Fun Voyage" and "Laughing Out Loud."

Philly columnist and radio-tv commentator Frank Brookhouser's "Our Philadelphia: A Candid and Colorful Portrait of a Great City" off the Doubleday press.

Israel appears to be a growing market for publishing. According to a survey by the Jewish Observer and Middle East Review country now has 24 dailies, 84 weeklies and 180 monthly publications.

Alex Kerr, Glasgow-born lion tamer, who tours with circus units in the U.K., has published his biog, "No Bars Between." It is currently being serialized by the Evening Citizen, Glasgow.

Ted Barnett, Foote, Cone & Belding copywriter in Chicago, authored four stories in the new Prentice-Hall golf anthology, "Fun in the Rough."

Carl Rowan writing Jackie Robinson's biography for Random House publication next spring. William Inge's new play, "The Dark at the Top of the Stairs," also slated via RH next year.

Dusty (Mrs. Jean) Negulesco, artist-wife of the film director, former actress and model, did the illustrations for "Dear Matilda," by Violette Saunders, just published by Exposition Press. Author is a Coast garden-designer and book concerns itself with the letters from "Mike to Matilda," a pair of wire-haired terriers.

"Of Cats and Men," new anthology of cat tales, edited by Frances E. Clarke, and due from Macmillan Nov. 19, contains real-life show biz story by Robert Downing. Titled "Minnie and Mr. Clark," yarn tells of Bobby Clark's on-stage adventures with Winter Garden Theatre (N. Y.) cat during run of "Mexican Hayride" (1944).

Alfred J. Monahan, city editor of the Boston Globe, elected prexy of the Boston Press Club; John H. Thompson, Boston, vice president; James F. Smith, AP, secretary; Charles Leverone, Boston Herald, treasurer. Elected directors: George P. Dwyer, Timothy C. Ford, Elliot Norton, Henry A. Santosuoso, Record - American; Cameron Dewar, Jack Broudy, Traveler; Fred Brady, Rudolph Elie, Herald; James Calogero, AP; Joe Harrington, Robert E. Glynn, Ted Ashby, Globe.

A TO Z OF CONTINENTAL PRODUCTION

Lavishly Illustrated — 100% Topical

'CONTINENTAL FILM REVIEW'

The Only Monthly of Its Kind in English

6 Months 1 Dollar 60 — Air Mail 2 Dollars 75

12 Months 3 Dollars 15 — Air Mail 5 Dollars 45

EURAP Publishing Co. Ltd.

71 Stoke Newington Rd. London N. 16

SCULLY'S SCRAPBOOK

By Frank Scully

Hesketh Pearson, an old actor who has done even better as a writer, has been giving BBC listeners his version of the Gilbert and Sullivan quarrel, how they got together, how Richard D'Oyly Carte kept them together and how even after they split the infinitive themselves he managed to make it appear as if they were still the inseparable Siamese twins of light opera. I'd always thought of Gilbert as a small, waspish man, but it appears he was very well nourished and as early as 1885 had joined the tweed set, wore knickerbockers and puffed cigars through a weeping walrus mustache instead of a pipe.

Sullivan was knighted in 1883 but Gilbert was not tapped until 1907—four years before his death—and though he could jab a mean pen he never briefed Arthur Seymour Sullivan down to his vulnerable initials.

The legend that Carte welded them for "Trial by Jury" and that neither went philandering afterward is seemingly not true. Gilbert's letters indicate that he would have worked for any manager who could find a composer half as good as his lyrics.

The trouble was that Gilbert wouldn't work for anybody unless he got advance royalties. He was anxious to collaborate with Sir Julius Benedict, but here again the lack of advance money was a stumbling block.

Though composer and lyricist squabbled a lot, mostly over Sullivan's desire to write operas instead of the form of entertainment which made them rich, the real break in the trinity came over the price of a carpet in the lobby of the Savoy. Carte had added this to the overhead of "The Gondoliers" and Gilbert blew his top and all but socked him with one of the prop oars of the production on receiving the bad news.

Overhead Under Foot

He pointed out to the producer that he and Sullivan were responsible only for "repairs incidental to the performances" and that new carpets for peasants mucking up the lobby couldn't possibly be included as an item. Carte said they were all jointly responsible for the upholstery and Gilbert answered that the producer might decorate and upholster the whole theatre a month before the lease was up and charge him and Sullivan two-thirds of the cost, although these properties would then pass to the owner of the house, who was Carte himself.

Carte, no dope, said in that case the rent would have to be titled from $20,000 to $25,000 and if Gilbert didn't like that he'd better say so right away. Gilbert, who had a sharper temper than the best steel, said so right away and Carte said, "In that case you write no more for the Savoy." Thus Carte kicked over the ladder on which he had climbed, thanks to other people's talents, and Gilbert went home to write a long account of the quarrel to Sullivan.

Instead, however, of receiving three rousing cheers from his collaborator, Gilbert got the opposite. Sullivan thought Carte's conditions were reasonable. Perhaps he didn't think so unconditionally, as he was still hoping to get Carte to back him in a production of a grand opera, with or without Gilbert.

"Clip, Clip" All You Hear

Gilbert, however, not sharing these ambitions, figured that Carte had been clipping them in lots more ways than rugs. He turned everything over to his lawyers and asked Sullivan to back him up in this. Sullivan wouldn't do it.

Carte's lawyers told him to tie up all the royalties on "The Gondoliers" pending a legal decision on the case. Gilbert's lawyers got a writ to stop this nonsense and a check for $10,000 came immediately from Carte.

Gilbert checked this with the boxoffice returns and said Carte was $5,000 short. So the lyricist's lawyers asked that a receiver be appointed for the Savoy Theatre!

The court ordered Carte to pay Gilbert the balance of royalties due but would not appoint a receiver for the Savoy.

The fly in the rich soup was that Sullivan had sworn that certain expenses of a legal hassle of eight years previously had not been paid by Gilbert. Gilbert swore the opposite was true, that he had paid it, making it appear that one of them was guilty of perjury. A check through the records proved that Gilbert was right and Sullivan wrong, and Gilbert demanded a retraction in writing.

He didn't get it, the excuse being that Sullivan was up to his ears composing "Ivanhoe" and couldn't be bothered with these intramural activities. He didn't want to admit he had made a false oath, but his silence didn't get him much peace to finish "Ivanhoe," because Gilbert kept needling him in letters.

Sullivan, trying to heal the breach to a degree, sent Gilbert tickets for the opening of "Ivanhoe." Gilbert said he'd gladly go if he could get Sullivan to admit that wilful muddying up of his honor which made Gilbert out a liar. Sullivan said he couldn't do this, and Gilbert answered that he couldn't honor the opera with his presence. (It turned out to be a flop.)

Then Gilbert tried another tack. He wanted to know, since Sullivan would benefit from a new accounting of the Savoy profits, would he share the cost of the legal action? Sullivan wouldn't say either yes or no to this request. With this their lively correspondence came to an end. It was too bad because some of it was much bouncier than some of their collaborations, particularly "The Gondoliers," which caused all the trouble in the first place.

Friends tried to bring them together and after five months succeeded. But only to a degree. Gilbert never got over that in a three-handed poker game Sullivan, his natural partner, joined Carte to strip him down to his long underwear.

They did another show but on this one Gilbert said, let's duck the share of the profits and work on a percentage of the receipts. Again Sullivan agreed. At least Gilbert thought he had agreed, but whereas Gilbert took his percentage he learned later that Sullivan was staying with a share of the profits.

On discovering this, Gilbert, who seemed to have been as easy to anger as Whistler, started a new interoffice memo campaign and finally let Sullivan know that what was really sticking in his craw was that original affidavit, making Gilbert out a welcher on a debt, which infuriated him every time he thought of it because the records show he had paid it.

As a result, their collaboration on the opera blew up until Sullivan apologized after a fashion. Sullivan went to the Riviera to get away from it all, leaving Gilbert to deal with Carte.

"It's The Same The Whole World Over!"

In the endless hassle between two horse-traders and a weak sister, who was theoretically on the side of Gilbert but actually on the side of Carte, the lyricist felt he was fighting a four-ulcer war alone. Time finally quieted the adrenalin glands of all of them of course, but only beautiful dreamers would believe that discord of this 'genre left' the world with their demise. It has been going on ever since in all countries where the profit motive operates, which is everywhere, including the carmine-tinted Utopian states behind the various curtains. It's the eternal war between those who produce and those who handle, peddle and take in the first money on all enterprises.

Even lowly publishers make contracts permitting their lowly authors to bring in their own accountants to go over the books, but if they are no more off than, say, $100, the author foots the bill. As no C.P.A. would remember your name for such a sum, few authors question a royalty statement. Thus with 300 authors on his books a publisher could pocket $30,000 above his contracted share and who would know?

Broadway

Catholic Actors Guild's grand ball and entertainment this Friday (8) at the Plaza.

The Troupers, femme counterpart of the Friars, holding a cocktail party at the Empire Room of the Waldorf-Astoria Nov. 17.

Jerry Beyer presented a one-night variety show last Friday (1) at Carl Fischer Concert Hall, N.Y., as the first in a series of offerings aimed to spotlight new talent.

Tommy Dorsey's widow sold their 14-room, two-story Colonial house in Greenwich to Jack S. Parker, of Cincinnati, a General Electric veepee, for $90,000.

National Travel Network Inc. has been authorized to conduct an entertainment business in New York, with capital stock of 200 shares, no par value.

Rouben Mamoulian wound up a short Gotham stay and is heading for the Coast where he'll direct Sam Goldwyn's screen version of "Porgy and Bess."

Billy Eckstine, indie producer Joseph Schaeffer, composer Igor Stravinsky and harpist Mildred Dilling back from Europe Monday (4) on the S.S. Liberte.

Burns Associates Inc. has been authorized to conduct a motion picture, television and radio productions business in New York. Capital stock is 200 shares, no par value. Becker & London were filing attorneys.

Industrialist-showman Harry E. Gould, president of the new 42d St. Beth David Hospital, in the United Nations zone, at 321 East 42d St., hosting the Dedication Dinner next Sunday (10) at the Hotel Roosevelt.

Frank M. Folsom, chairman of the executive committee of the Radio Corp. of America, who was the official Vatican City ambassador to the Atomic Energy Conference in Vienna, has gone on to Rome on company business. He's making that his base with detours into Germany, Spain, Switzerland and other RCA markets.

Minneapolis

By Les Rees
(*Tel. Fr.* 7-2609)

Songstress Lily Pons here for concert.

Edyth Bush Little Theatre opened this week with "Private Lives."

Suburban Lakeview club had jazz trumpeter Chet Baker and his quartet.

Songstress Carmel Quinn continuing at Hotel Radisson Flame Room.

Annual Minneapolis Auto Show in the Auditorium Jan. 3-12 with Max Winter again producer.

Exotic dancer Kelly Callahan, billed as "the little Dagmar from Chicago," into Augie's nitery.

Minneapolis Symphony scheduled nine late Sunday afternoon pop concerts with season tickets selling for $6.

Black Watch Royal Highland Regimental band show pulled more than 10,000 payees into Minnesota U Williams' Arena.

Antal Dorati, Minneapolis Symphony conductor, to be guest conductor with Hungarian Philharmonic orch next summer.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Louis Prima and Keely Smith set for Xmas week in the Cafe Pompeii of Eden Roc.

Dick Shawn got a season date from Lou Walters for the Casino de Paris.

Belle Barth moving her earthy wares upbeach to the Bel Air hotel's intimate cafe.

Sallie Blair will be featured at the Empress during the yearend holiday period.

Lonni Sattin rejoins the Cotton Club show for the winter, with Cab Calloway again heading the revue.

Charles (Chick) Harrison checked out as news director for WCPT (NBC) here to take up same post for new CBS affiliate in Peoria.

Patsy Abbott took over the former Little Club, in the Roney Plaza sector, and will run it as "Patsy's Place" with herself featured.

Scotland

By Gordon Irving
(*Glasgow: KELvin* 1590)

Tommy Morgan and Alec Finlay, Scot comics, sunning themselves on late vacation in Majorca.

David Hughes, currently singing in Glasgow, inked for his first panto in London as Robin Hood.

The Edories, dance trio, pacted for winter season at Gaiety Theatre, Ayr.

Lirica Italiana to Alhambra, Glasgow, for two-weeks' opera season prior to teeoff of pantomime Nov. 22.

Yana, English thrush, teamed with Canadian singer Edmund Hockridge for vaude week at Glasgow.

Citizens' Theatre, Glasgow, staging "The Diary of Anne Frank," by Frances Goodrich and Albert Hackett.

Jack Short (he's father of comedian Jimmy Logan and brother-in-law of Ella Logan) recuperating after being hospitalized.

Howard & Wyndham's "Five-Past Eight" revue wound at Alhambra, Glasgow, after 171 performances.

Robert Wilson, Scot singer, teaming with Bobby MacLeod, Scottish country danceband leader, for month's stint at Her Majesty's, Carlisle.

Rome

By Robert F. Hawkins
(*Foreign Press Club; Tel.* 65 906)

Roberto Rossellini here for few days before returning to India to finish his pic, "Il Donatore di Terre."

Victor Mature heads back to the Coast after his current "No Time To Die," Warwick production, for "Escort West," with John Wayne.

Viviane Romance here for start of her next film, "Secrets of the Night," at Rome's Cinecitta Studios. Franco Fabrizi and Anna Maria Ferrero are to co-star.

Charles Fawcett, longtime Roman thesp though a U. S. citizen, heads for Madrid, then Paris, leaving the Italian capital for good after many years in local show biz.

MPEA-Rome staged another of its solid public relations efforts, to gether with Warner Bros., by screening "Pajama Game" in the original version for press and Embassy staffers.

Yves Montand in brief Roman visit. Flew in from Paris at noon, recorded some songs from his local pic, "La Grabde Strada Azzurra," then planed back to Paris same afternoon.

Romy Schneider off to Ischia to start work on UFA-Herzog production of "Scampolo," with Paul Hubschmidt, Victor DeKowa, Gorg Thomalla. Alfred Weidemann directs for Rhombus-Herzog.

In-and-out-of-Rome: Claudette Colbert, Linda Christian, Merle Oberon, Peter Finch, Jayne Mansfield, Jules Dassin, Stanley Kramer, Jack Lamont, Frank Melford, John Cron and Walter Chiari.

Jayne Mansfield in marathon lensing stint with over 50 photogs during her local press confab at Grand Hotel, which followed abundant footage over Italo television's popular "Lascia o Radoppia," and other payoff p.r. stints.

Pittsburgh

By Hal V. Cohen

Local dancer Bill Milie is in the Eddie Foy Jr.-Gretchen Wyler musical, "Rumple."

Yale Glee Club coming here Dec. 21 and Princeton Triangle Club on Jan. 2.

Singer Harvey Bell recuperating at home of his sister after brain surgery at St. Francis Hospital.

George Heid to San Francisco for Golden Wedding of his older sister.

Bill Putch brought his bride, Jean Stapleton, of "Bells Are Ringing," here to meet his family and friends.

Variety Club's annual banquet, honoring outgoing Chief Barker Harry Kodinsky, skedded for Nov. 24.

Edward Roecker coming here Sunday to entertain at dinner-dance marking 40th anni of Beth Shalom Synagogue.

Twin Coaches hosting Liberace at Penn-Sheraton Hotel luncheon tomorrow prior to his opening there Friday.

Ireland

By Maxwell Sweeney
(22 *Farney Pk: Dublin* 684506)

Rice Trio, musical act, heading for U.S. shortly.

Flu scare clipped biz around 25% in Dublin.

Luisillo and Spanish Dancers set for Olympia, Dublin, Nov. 18.

Olympia Theatre director Stanley Illsley to N.Y. on extended biz trip.

Paramount will lens "Petrov," Russian spy story, on location at Slane, County Meath.

Kevin M. Collins, Irish Times film critic, named Press Guy for Variety Club Tent 41.

Louis Lentin, producer with Studio Theatre, Dublin, to London to join English Stage Co. at Royal Court Theatre.

Lord Rank warned in speech to his Irish Cinemas subsid that unless tax rebates are extended, the 3,500-seat Dublin Theatre Royal may drop its vaudfilm shows.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Danny Kaye in for the beginning of shooting of "Me and the Colonel."

Cecil B. DeMille received Legion of Honor at a special ceremony here Monday (28).

In and out of city were Tyrone Power, Billy Wilder, Irwin Shaw and Joan Fontaine.

David O. Selznick claims he will make his next pic in Paris next season. It will be "The Divine Sarah," based on the life of Sarah Bernhardt. Jennifer Jones would star.

Gallic producer Henri Berard paging Audrey Hepburn to star in the pic version of Francoise Sagan's "In a Year, In a Month" which Jules Dassin is to direct here next year.

Ingrid Bergman winding her hit legit, "Tea and Sympathy." She spends some time in Italy with hubby Roberto Rossellini before doing two pic chores in London and Paris, "I Thank a Fool" and "Kind Sir."

Gallic pix doing well here are "Pot-Bouille," (reminiscent of "La Ronde" in quality and bedroom carryings-on), "Les Espions" (The Spies), H. G. Clouzot's eerie thriller about espionage; and Rene Clair's "Porte Des Lilas."

The late Louis Jouvet, whose name was added to the theatre he managed for a long time (the Athenee-Louis Jouvet), had his name removed because of plaints by his relatives and a special club not content with the calibre of fare there lately.

Edith Piaf, Zizi Jeanmaire and Line Renaud all would like to do the film version of the hit legit musical "Irma la Douce," by Alexandre Breffort and Marguerite Monnot. It is a lowlife tale about a prostie with a heart of gold and her jealous procurer. Miss Renaud has the inside track because she and hubby Loulou Gaste own the music rights.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Eileen Rodgers inked for Hi-Way Casino.

Joan and Stanley Kayne, comedy act, back from USO European tour of military installations.

Alfred J. Monohan, city editor, Boston Globe, elected prexy Boston Press Club.

Harvard Dramatic Club presenting "The Master Builder" at Agassiz Theatre, Radcliffe, as its 103d production.

Wilbur Theatre broke all money records with Edward G. Robinson in "Middle of the Night," grossing $94,398 in three weeks.

Boniface Stanley Blinstrub booked Louis Armstrong for his 1,700-seat nitery, opening Jan. 13. Tony Martin comes in Nov. 15 for 10 days.

John G. Moore, eastern division manager for Paramount, switched to Philadelphia; succeeded here by Edmund C. DeBerry from Cincinnati.

Leslie Caron and her six months old son flew in from Hollywood to join husband Peter Hall during run of "The Rope Dancers," current at the Wilbur. He directed.

Jack Haley and Ray Bolger, both ex-Bostonians, kick off United Fund Drive, heading a show which will include J. Fred Coots, Lew Parker, Betty Kean and others, at Symphony Hall, Nov. 13.

Berlin

By Hans Hoehn
(760264)

Eddie Constantine had to postpone his local Sportpalast engagement. The flu got him.

Berolina's pic version of the American comedy, "Three Men on a Horse," preemed at Zoo Palast.

Paramount's "War and Peace" still going strong at the Kurbel. Pic is now in ninth month at this house.

CCC acquired film rights of Colette Audrey's latest stage play, "Soledad." Lilli Palmer and Carlos Thompson will play the leads.

Job Weening appointed director general of A. J. Rank Films in Germany, succeeding F. E. T. Rainbow, rep here for years.

Metro, in a tieup with Lyons Tea, launched publicity campaign for "Teahouse of August Moon," latest to preem at the MGM Theatre.

"Wing of Hope" is the title of a German-American coproduction to be made next year. Producers are Carlton-Film (Munich) and U.S. King brothers.

German director Gustaf Gruendgens turns actor this month, playing a role in John Osborne's "The Entertainer," at the Hamburg German Schauspielhaus, where he generally directs. Heinz Hilpert will direct this special production.

German star Curd Juergens' film for 20th-Fox "Duel in Atlantic," is set for release in Germany at Christmas. Director Dick Powell has shot two different endings, and the public at initial showings will decide which one will be used.

Something very international in concert-loving Berlin: An American pianist (Andor Foldes) with a German orch (Berlin Philharmonic) and a Japanese conductor (Takashi Asahina) brought Hungarian (Bartok), German (Beethoven) and Italian (Respighi) music.

Olympic ski champ, Austria's Toni Sailer, being groomed as star material. Village-born Toni, with a leading role in "A Bit of Heaven," now taking lessons from dialectician and grammarian. Film is being partly shot in palatial home of late Wilhelmina Anheuser-Busch (brewers, St. Louis family) Woods, on Starnberger Lake.

Belgrade

By Stojan Bralovic
(8 *Qhridska St.;* 41232)

"Sarajevo Assassination," which caused the first World War, will be filmed next spring as a Italo-Yugoslav co-production. Pic will be directed by Italian Antonio Pietrangelli.

Minneapolis Symphony scored a great success with its two concerts in Yugoslavia, one in Zagreb, the other here. Music crix of the two largest national newspapers had only flattering words for "this excellent orchestra."

American music critic and commentator, Allen Hughes, here for two-week lecture tour of Yugoslav Composers, Institute for Small Author's Rights and the Jazz Asso., of Yugoslavia. He will start his tour with telling about the start of jazz, its subsequent development and its relation to recent U.S. popular and classical music.

The next Dubrovnik musical and artistic festival, will mark the celebration of 450th anni for the comedy writer, Marin Drzic. His most popular comedy, "Dondo Maroje," was played 300 times at the Belgrade National Theatre recently. In all performances of the eighth fest, 1,800 foreign and domestic artists took part.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1A; 356156)

Vienna Ice Revue, "Sylvia," written by Will Petter with music by Robert Stolz, will open Dec. 15 in Fair Palace.

Burg Kino reopened. It specializes in films in original version, starting with J. Arthur Rank's "The Spanish Gardener."

Joseph Krips directed in Konzerthaus Paul Creston's "Second Symphony." This work of American composer received good crix.

Anatole Litvak preparing the film "The Journey" part of which plays in the Burgenland, Austria's most eastern province.

Salzburg Seminary at Leopoldskron will hold lectures on "Arts, Music and Theatre in America" starting from March 16.

Willi Forst's music film, "City of My Dreams," will be the first Austrian picture to present, besides the light music, a serious modern composition, by Alfred Uhl.

Volkstheatre obtained rights for German language production of Tennessee Williams' "Orpheus." Preem is slated for the early winter season.

"A Pay as You see" system for tv sets was first installed in Gratz, capital of Styria. It takes 40c an hour, which must be deposited in the machine.

Australia

By Eric Gorrick
(*Film House* 251*a Pitt St., Sydney*)

"The Little Hut" (M-G) is a solid hit at Liberty, Sydney.

Julian Rose, former topper of Commercial Advertising, is now in the public relations field.

Elaine Fifield here to star in the Borovansky Ballet under the J. C. Williamson banner.

Great Sorcar, Hindu magician, currently playing New Zealand for J. C. Williamson Ltd.

"Oklahoma" (RKO) winds up a smash run of 10 weeks at Regent, Sydney, for Hoyts.

Robert Graham, George Nacard and Joe Joel presently in Tokyo to looksee selling blueprint for Paramount's "10 Commandments."

"Around World in 80 Days" (UA) is a sellout at 930-seater Paris, Sydney, for Hoyts on eight shows per week policy.

Gene Vincent is stopping over here to accept additional dancehall dates. Vincent and Little Richard recently scored for Lee Gordon on his Stadium loop.

Hollywood

Harry M. Warner elected veepee of Brandeis Camp Institute.

Jeffrey Hunter seriously ill from complications following a flu attack.

Silent film star Helen Gibson recuping at her Valley home following a slight stroke.

O. N. (Bill) Srere, Chief Barker of Variety Tent 25, celebrated his silver anni yesterday.

William Goetz planed to Paris to cast French players for "Me and the Colonel."

Tokyo

By Dave Jampel
(582056)

MCA veepee T. J. McManus Jr. here to sell tv film product.

The Takarazuka Girls' Opera Troupe will perform in Paris for the first time, playing the Aramora Theatre beginning Dec. 15. Sixty girls will make the trek.

Long delayed by technicalities, what is believed to be Asia's first nightclub ice show opened at this city's Copacabana on a handkerchief-size stage.

A four man CBS "See It Now" crew filmed Marion Anderson's Seoul concert at the Wallenstein Bowl, and then kept the lenses on the contralto through Taipei, Hong Kong, Bangkok, Saigon and Manila.

All-night lines marked the sale of tickets for Berlin Philharmonic to open here late in November. Tickets ranged from 800 yen ($2.28) to 2,000 yen ($5.55) and totalled close to 10,000.

John Huston and Eugene Frenke, director and producer here for 20th-Fox's locationer, "Mr. Townsend Harris," both expressed surprise that their last venture, "Heaven Knows, Mr. Allison" (20th), is not scheduled to be played in Japan.

Vancouver

Johnny Hayden, singer-emcee from Britain, now working club dates here, heads for Jamaica next week for club dates there.

Jack Eagle & Frank Man, swing trumpet, comedy song duo now playing the Cave Supper Club here, head for Australia mid-November to play the Tivoli in Sydney, and other bookings.

The Cellar here, claimed to be only nitery in North America with an unlisted phone number, on its jazz policy, brings in Larry Lewis Quartet for week starting Nov. 29.

Actor John Emerson, back in circulation after a heart attack, starts a six-a-week 6:30 pm. deejay series on CJOR here.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 372200)

Teatro Madrid has Joaquin Gasa and his super Cuban revue, "Tropicana," with music of Lecuona and Alguero.

Italy's Aldo Fabrizzi and Spain's Jose Suarez will team up with Victor McLaglen in "Los Italianos Estan Locos" (The Italians Are Crazy).

Juan de Orduna's "El Ultimo Cuple, which stars Sara Montiel, has passed its sixth month at the Cine Rialto, and it's still impossible to get seats.

Paquita Rico, who recently finished starring role in "Lavanderas de Portugal" (Laundresses of Portugal) in Paris, goes immediately into "La Tirana" for Juan de Orduna.

Chicago

(*Delaware* 7-4984)

Lily Pons here last week to have a shoe style named after her by Sattini Shoe salon.

Joan Collins in city over the past weekend for her new pic, "Stopover Tokyo."

Paradise Ballroom, shuttered for several years, taken over by Nugent-Williams advertising art studios.

Equity's Carl Stohn named acting chairman of publicity for Chi's newly formed ANTA chapter; membership enrollment meeting set for January.

Jack Russell reelected prez of Artists Representatives Assn., with Charley Hogan and Associated Booking Corp.'s Fred Williamson getting renewal on veepee stripes.

Al Butler, pressagent for "My Fair Lady" here and one of venerables in his profession, being interviewed on Tony Weitzel's WBBM show on his birthday tomorrow (Thurs.).

Sam Levenson came in for one day stand at Chez Paree last Friday (1) to help club celebrate its 25th anni. Bob Hope in for same purpose, sharing billing with Sophie Tucker, next Friday (11).

OBITUARIES

HENRY BECKMANN

Henry Beckmann, 56, agent and personal manager, died of pneumonia Oct. 31 in New York. Of late, he was stage manager of the now defunct Versailles Restaurant, and later the Old Romanian, both N. Y.

Beckmann, born in Alsace-Lorraine, was brought to the U. S. by the late Clifford C. Fischer and worked in that office for years. He later did personal management and was connected with Bill Robbins at the Columbia Entertainment Bureau. His last assignment was at the Old Romanian on Broadway.

Beckmann has no known survivors, bulk of his family having been decimated in Nazi concentration camps.

NICANOR MOLINARE

Nicanor Molinare, 61, Chilean composer, singer and recording artist, died of a cerebral hemorrhage Oct. 24 in Santiago. Originator of pop ballads called "copuchas" (rumors), he was a much sought after performer at banquets. At these and other manifestations he concocted verses on the spur of the moment about personalities and politics to the tune of his "copuchas."

An RCA Victor pactee, Molinare composed the music for several Hollywood and Chilean films. Among his top songs were "Mantelito Blanco," "Si me quires de veras," "Chiu-Chiu," "Carmen Rosa Chandia" and "Oro Purito."

JOSEPH SAINTON

Joseph Sainton 2d, 79, veteran choral director and conductor, died Nov. 1 in Toledo, O. For 30 years he directed the Toledo Swiss Singers and he conducted the old Toledo Philharmonic Orchestra for a decade. He was a native of London, where he wielded the baton at the Brighton Beach Summer Festivals.

After coming to the U.S., Sainton conducted the Henry Savage Opera in New York and later the DeKoven Opera. For five years he batoned the municipal summer company which toured after World War I.

Husband survives.

ROBERT WAGONER

Robert Wagoner, 53, assistant news director for KHJ and KHJ-TV died Oct. 27 in Hollywood, apparently of a heart attack. He had been with the station for 15 years.

Wagoner is survived by a brother, Ron Wagoner, head of the United Press office in San Francisco.

HANS BERGH

Hans Bergh, 78, co-owner with his wife, Merle, of a former vaudeville bird act known as "Merle's Cockatoos," died Oct. 24 in New York, after a long illness.

Wife and daughter survive.

BILL HOUSEHOLD

Bill Household, 45, who built the Vogue Terrace nitery in Pittsburgh in 1945 and operated it for several years, died in that city Oct. 28 after a long illness.

He had been most recently in the real estate business.

Anthony (Tony) Pawlack, 42, announcer and librarian with radio station CYGX, Yorkton, Sask., died Oct. 19 in Yorkton. Survived by his parents, his wife, three brothers and two sisters.

Waldo Channon, 59, violinist-conductor who formed the Scottish String Quartet, died recently in Edinburgh. His actress-wife, Leebie Tait, survives.

Dr. William Maxwell, 84, printing-typography authority who was a close associate of the late George Bernard Shaw, died recently in Edinburgh.

Billy Romano, 51, balloon manipulator on vaude circuits, died of heart attack Nov. 2 in Chicago. Wife survives.

Joseph F. Saum, 67, former member of the Dayton, O., Philharmonic Orchestra, died Oct. 25 in that city. His wife, son, two sisters and three brothers survive.

Walter Bell, 28, publicist with Associated British Pictures, Elstree, Eng., died of pneumonia recently in Glasgow, Scotland.

Father, 66, of Charlotte Cohelan, former executive secretary of AFTRA's Frisco local, died Oct. 30 in Oakland, Cal.

Grace Gooda, 80, puppeteer, died Oct. 31 in Waco, Tex., while presenting a performance.

Father, 63 of harmonicaist Carl H. Playford, died Oct. 24 in Schenectady, N.Y.

Father, 67, of screen writer Ray Bradbury, died Oct. 20 in Santa Monica, Calif.

Carmen Nuno, 67, veteran actress, died Oct. 12 in Mexico City.

I Like to Remember

GUS EDWARDS

November 7, 1945

Lillian

In Loving Memory of

PAT C. FLICK

Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

SIGMUND ROMBERG

(Nov. 9, 1951)

ALWAYS IN OUR HEARTS

Sylvia and Irving Squires

NBC Union Hassle

Continued from page 1

cameramen right up to dress rehearsal on all rehearsed tv shows. These prerogatives have been in the RTDG pact with the network for the last seven years, but were never exercised. The moment RTDG started the new modus operandi, network programs began going awry.

On Monday, a NABET spokesman pointed out that, while RTDG does have the legal right to make its demands, the system of having program directors talk through NABET-controlled technical directors to NABET-controlled cameramen "was born seven years ago out of sheer necessity," because "men were wanted who could filter the 'Cloud 14' dreams of program directors."

It was RTDG that gave NBC until midnight tomorrow to iron out the differences. Guild said that, since it was legally within its rights, NBC had to solve the problem with NABET. Friday morning will see RTDG again exercising its contract.

RTDG said that the only reason it wanted to exert itself in the matter was that the three-way conversation during tv rehearsals and shows was "cumbersome," and "when time is so essential, talking through your TD to your cameramen is entirely superfluous and unwieldy."

Lurking in the background of the hassle is a fear of automation. Unless unions maintain strong bargaining positions, and it's felt they best can by maintaining as much control of the network programming duties as possible, it is argued that many technicians and laborers might ultimately be displaced by a pushbutton system.

NABET adhered literally to its network contract. When program directors called for a "dolly-in," it was reported that cameramen almost drove their lenses into actors and sets. When a director, exercising his right for the first time, asked for a mike, it was reported boom men would stop to ask the exact number and type of mike desired. From time to time, the intercom between TD's and their cameramen was left open, their voices interfering with the usual program sound. When a director asked for more light, the lighting director asked him to specify which one among the hundreds of overhead lights he wanted.

Grey Lockwood, director of the Perry Como Saturday night stanza, had a "near nervous breakdown" during the afternoon rehearsals for the hour. An RTDG exec explained that Lockwood was "working under such intolerable conditions he found it difficult to operate."

On Sunday, after the truce was called, "Omnibus" met with some serious problems, attributed to NABET. A 12-minute slice was lost to the afternoon hour-and-a-half program, the sound was garbled and several emergency measures, including an entirely ad libbed interview, were taken.

Meantime, NBC absolved NABET from any blame in deliberately sabotaging network stanzas because of the hassle. NABET, in turn, said its cameramen and technical men acted to the letter of the program directors' instructions.

Arlene Francis, in her Friday morning NBC show, was reportedly the victim of a pan shot by a cameraman who kept on turning his camera so that he was getting props, technicians—almost everything but the femcee—in his sights. Lenses appeared wobbly on the Saturday "My True Story," and the Friday Jack Paar latenighter had several technical mishaps, which Paar complained about on the air. Nearly the entire NBC Friday and weekend sked was affected to some degree by technical errors.

Venice Fest Rules

Continued from page 2

here that a return to the rigid 1956 formula is more than likely, following widespread criticism of this year's fest for its lax selection procedure. Principal sore point was the fact that Venice this year had to accept at least 10 of its 14 features from among those submitted by countries or producers' associations. Commonly felt that this "compromise," imposed on Venice by the FIAPF at an April meeting in Cannes, resulted in too many mediocre pix getting into the fest program.

It remains to be seen what the FIAPF, for obvious reasons, will think of the Venice proposals. (Previously, main opposition to the 1956 Venice formula came from the U.S. and Britain, and these two countries officially abstained from that year's event).

Two points appear fairly clear. One is that the Venice authorities have already tested the ground ahead with regard to the rule changes—a bulletin issued immediately after this year's fest by the FIAPF and Venice stating that some changes would be considered. The other is that because of the general sharp and pointed criticism of this year's selection system, they are now willing to risk FIAPF censure, feeling that public opinion is now dominantly on their side.

Thea.' Oscar Blackout

Continued from page 2

time, promises to have an unusually strong lineup of talent and figures to be a mammoth plus for the industry on an institutional basis.

There's also some psychological thinking beneath the surface. It's felt that substantially greater public appreciation of the film theatre will result when the public is suddenly and dramatically deprived of the opportunity to catch the current picture entertainment.

Actually, there already has been ample evidence of this in communities where the local exhibs folded because of hardship economics. Local citizens did a burn, as did nearby merchants who had benefitted via the theatres' role in luring the public out of the home.

The mass closing can be effective, it's thought, only if all the atremen in any given area go along with the idea. It's a cinch that an exhib would balk at the suggestion of temporarily going out of business if his competitor decides to stay open.

But there's another factor favoring the holiday. This is that the Acad show on tv doubtless will be murder on theatre business in the first place—meaning the closings could hardly cause much loss of ticket sales.

Radio Moscow

Continued from page 2

was in 1932. It should have been 1930, said the Commie voice.

As a result, Radio Moscow said that 700 Ohio responders to the query—out of a total of 1,200—will get consolation prizes because of the Frankel error, and said Moscow Radio, "We regret the Cleveland Press did a poor service for their readers. The (contest) jury has been doing a little arguing as to whether or not to send any prizes to listeners in Ohio. The reason is that just after Moscow Radio announced the quiz, the Cleveland Press published all answers and readers sent in these replies."

Radio Moscow hasn't said what the prizes will be. Frankel said he was able to get the answers working with several professors and the public library, after hearing the contest over shortwave on Sept. 8.

'See It on TV'

Continued from page 1

think this way, argues Sindlinger, and a slogan tieing in with a theatre business-building program isn't going to help. He suggests it's logical for the public to assume "since no one has advised otherwise that Hollywood is now in the livingroom," this particularly in light of heavy newspaper attention to tv, including Hollywood's tv production boom.

He makes the point, too, that the public also has been sold on the idea that toll television is right around the corner and will provide the new feature productions not now obtainable via free tv.

The public talks about motion pictures in great volume, notes Sindlinger. It's the industry's job to change the direction of this talk from tv to the theatre.

Cagney Urges

Continued from page 2

cluding several solos and others in conjunction with other members of the cast, including Shirley Jones.

Like Anderson's "Winterset," "Never Steal Anything Small," described as a drama with music, will be in blank verse. Most of the dialog is in blank or rhymed verse and much of it will be sung. Lyrics for the songs were provided by Anderson, with music by Allie Wrubel.

Charles Lederer, who is directing, also wrote the screenplay. Aaron Rosenberg, who shifts over to Metro shortly, is at the production helm.

MARRIAGES

Kay McCracken to Vernon Duke, Pacific Palisades, Cal., Oct. 30. Bride's a singing protegee of Lotte Lehman; he's a composer.

Beryl Denzer to William Hines, Mexico City, Oct. 22. Bride's associate producer of CBS' "Face the Nation"; he's Washington Evening Star reporter.

Vera Franceschi to Daniele Barioni, New York, Oct. 28. Bride's a Frisco concert pianist; he's a Metropolitan Opera tenor.

Dorothy Van Nuys to Zachary Charles, Las Vegas, Nov. 3. Bride's a Frisco model; he's an actor.

Florence Abrahamson to Frank McNaughton, Chicago, No. 2. Bride is former secretary to Chi AFTRA chief, Ray Jones, and of late is partner in groom's publicity firm.

Dorothea Harding to Blair Chotzinoff, New York, Nov. 1. He's a writer-producer at NBC.

Jean Kandilow to Morty Palitz, New York, Nov. 1. He's vice-president of Jubilee Records.

Sylvia S. Schwartz to Max S. Roth, Columbus, O., Oct. 27. He's production manager of WSAZ-TV, Huntington, W. Va.

BIRTHS

Mr. and Mrs. Michael North, daughter, Hollywood, Oct. 27. Father is assistant to Art Rush, veepee of Roy Rogers-Frontier, Inc.

Mr. and Mrs. Les Deuel, daughter, Albany, N.Y., Oct. 2. Father is a disk jockey.

Mr. and Mrs. Richard T. Schultz, son, Melbourne, Fla., Oct. 15. Father is a cameraman with RCA documentary unit, Cape Canaveral, Fla.

Mr. and Mrs. Leo Heisel, son, Saginaw, Mich., Oct. 19. Father's a tv technician; mother was Wanda Saylor, longtime leader of old "EZC Ranch Gals" country music strip on KDKA-TV, Pittsburgh.

Mr. and Mrs. James Kirby, son, Pittsburgh, Oct. 25. Father's the brother of Tim Kirby, nitery and record singer.

Mr. and Mrs. Melvin Glasser, son, Miami Beach, Oct. 20. Mother's the daughter of Charles Mervis, Pittsburgh theatre owner.

Mr. and Mrs. James M. Sullivan, son, Chicago, Oct. 28. Grandfather is Jules Herbuveaux, veepee in charge of WNBQ-WMAQ, NBC o&o's in Chi.

Mr. and Mrs. Charles E. Hogan, daughter, Chicago, Oct. 29. Father is a theatrical agent and booker there.

Mr. and Mrs. Richard H. Larsh, son, Oct. 15, Tokyo. Stars & Stripes staffer was former Tokyo correspondent for VARIETY.

Mr. and Mrs. Mel Deller, son, Los Angeles, Nov. 1. Mother is actress Violet Cane; father is Warner Bros. tv production manager.

Mr. and Mrs. Alan Dinehart Jr., son, Burbank, Cal., Nov. 1. Mother is former fashion model Evelyn Myers; father's an actor.

Mr. and Mrs. Robert Urquhart, son, London, Oct. 29. Father is an actor; mother is actress Zena Walker.

HOWARD N. GOULDEN

Howard N. Goulden, 69, a drummer who played with many leading bands and orchestras, died Nov. 2 in Bridgeport, Conn., after a lengthy illness. For nearly 20 years, he was with the Donald Voorhees orchestra on NBC's "Telephone Hour" radio show.

His sister survives.

DIXIE BLAIR

Mrs. Hazel Pentz, 64, who used the name of Dixie Blair on the Pantages circuit in the 1920's, died Oct. 27 in San Francisco. A native San Franciscan, she was a member of Ferris Hartmann's comic opera company which toured after World War I.

Husband survives.

ROBERT WAGONER

Robert Wagoner, 53, assistant news director for KHJ and KHJ-TV died Oct. 27 in Hollywood, apparently of a heart attack. He had been with the station for 15 years.

Wagoner is survived by a brother, Ron Wagoner, head of the United Press office in San Francisco.

HANS BERGH

Hans Bergh, 78, co-owner with his wife, Merle, of a former vaudeville bird act known as "Merle's Cockatoos," died Oct. 24 in New York, after a long illness.

Wife and daughter survive.

BILL HOUSEHOLD

Bill Household, 45, who built the Vogue Terrace nitery in Pittsburgh in 1945 and operated it for several years, died in that city Oct. 28 after a long illness.

He had been most recently in the real estate business.

Anthony (Tony) Pawlack, 42, announcer and librarian with radio station CYGX, Yorkton, Sask., died Oct. 19 in Yorkton. Survived by his parents, his wife, three brothers and two sisters.

Waldo Channon, 59, violinist-conductor who formed the Scottish String Quartet, died recently in Edinburgh. His actress-wife, Leebie Tait, survives.

Dr. William Maxwell, 84, printing-typography authority who was a close associate of the late George Bernard Shaw, died recently in Edinburgh.

Billy Romano, 51, balloon manipulator on vaude circuits, died of heart attack Nov. 2 in Chicago. Wife survives.

Joseph F. Saum, 67, former

certs in Minneapolis. More recently he was a teacher of music.

Surviving are his wife, three daughters and a son.

AURELIE REVY

Aurelie Revy-Chapman, 82, coloratura, who sang opposite Enrico Caruso and was manager of the Opera Comique Theatre in Berlin, died Oct. 25 in Toronto. Born in Hungary and trained at the Vienna Conservatory, she later sang in leading European opera houses, including La Scala, Milan; Covent Garden, London.

Miss Revy was married to Major George Chapman of the British Army and retired from the stage when her husband died in 1924. She was also an accomplished violinist and pianist.

Survived by son and a sister.

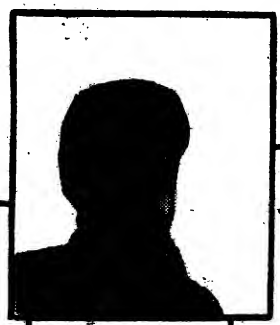
RODOLFO PILI

Rodolfo Pili, 65, former operatic tenor, died Oct. 28 in Philadelphia. He had sung with the La Scala in Milan and the Chicago Opera. Pili also directed the Apollo Grand Opera Co. in Philadelphia.

Wife and two daughters survive.

MAKING RECORD HISTORY Dot AMERICA'S HOTTEST LABEL

PAT BOONE


GALE STORM

TAB HUNTER

BILLY VAUGHN

FONTANE SISTERS

HAL MARCH

HILLTOPPERS

EDDIE PEABODY

JOHNNY MADDOX

SHIRLEY JONES

BONNIE GUITAR

NICK TODD

ELAINE DUNN

HELEN TRAUBEL

BILL FRAWLEY

MARGARET WHITING

MARLENE DIETRICH

Dot RECORDS, Inc. *Sunset and Vine, Hollywood, Calif., Phone HO 2-3141*
In Canada-Quality Records

NOV 18 1957

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 208 No. 11 NEW YORK, WEDNESDAY, NOVEMBER 13, 1957 PRICE 25 CENTS

SHOW BIZ NEGLECTING KIDS

Noel Coward's Straight 20% Royalty On 'Nude' Can Net $7,000 Weekly

Noel Coward is getting 20% of the gross of "Nude with Violin," which opens tomorrow night (Thurs.) at the Belasco Theatre, N. Y. Although at first glance that's a hefty slice for a single individual to take off the top, the Playwrights Co. and Lance Hamilton & Charles Russell, co-producers of the show, figure it actually represents a bargain.

Noting that Coward is tripling as author, director and star of the comedy, one of the producers said this week, "Where could you get three individual top-names in their respective fields for a total percentage that small?" Even so, if "Nude" is a hit, Coward will pull down about $7,000 a week from it.

On that basis, the management hopes, the author-stager-star may be willing to continue considerably beyond the 12-week limit originally mentioned. However, Coward has always been strongly averse to long runs, and probably won't remain with the show indefinitely.

In explaining why 20% of the gross for Coward is a "bargain," it's pointed out that nowadays most established playwrights get a straight 10% of the gross, in some cases also getting a slice of the profits. A more or less standard slice for stars is 10%, although several top names now get 15% off the top, plus 25% of the profits. Practically no name director will

(Continued on page 71)

'Game of Love' Reversal By Supreme Court May K.O. All Pix Censorship

Washington, Nov. 12.

In a decision which conceivably could mean the end of prior censorship in the motion picture industry, the U. S. Supreme Court today (Tues.) okayed for exhibition Times Film Corp.'s "Game of Love," French import.

There was no written opinion handed down, the nation's top tribunal simply having granted Times' petition for a reversal of a Chicago ban on "Love" on grounds of obscenity. Cited was a case titled Alberts vs. California wherein the court held as invalid a California criminal law under which a book was barred because of "obscenity."

Felix Bilgrey, Times attorney, said in New York the entire matter will require several days of study but he's convinced the ruling will put official censors out of business to the extent that prior censorship (approving or rejecting film productions before public exhibition) is concerned.

For Bilgrey and William Shelton, who owns the releasing rights (Times is the distributor), "Love" has been a matter of a personal crusade. Their fight against the

(Continued on page 71)

Airlift 5,600 to Nassau In Sales Incentive Cuffo

Nassau, Nov. 12.

History's biggest civiiian airlift will occur at this Bahamas winter resort when roughly 5,600 guests come here, in shifts, 82 chartered plane loads in all. Free fishing, golf and whoopee, including a special revue emceed by Peter Donald, are included.

It's part of the reward in a sales incentive plan set up by Fedders-Quigan. Covers 10 weeks of time. Airlift is an outgrowth of the first experiment five years ago when Fedders brought 90 top distribs and dealers to Nassau. Last year's junket went to the Dominican Republic, and next year they'll go to Paris.

Crosby's 'Capital Gains' Deal That Died; Agent Sues

New angles on how to get top names to consent to earning tremendous "writeoff" coin on television "specials" is likely to come out in a suit being filed against Bing Crosby by agent Ken Later. Later, who says he is entering a $1,000,000 suit against the actor-singer for alleged breach of contract, claims he had devised a capital gains deal which would have netted Crosby $150,000. Becker & London are repping the agent on the suit.

Under terms of the deal, which

(Continued on page 78)

TV MAKES EFFORT, PIX A WASHOUT

By FRED HIFT

In an age when show biz is fighting harder than ever for the commercial buck, entertainment for children is being neglected and parents with youngsters under 12 have little choice but to fall back on a few good television shows that are available.

Situation is of serious concern to many groups and, in recent years, has been aggravated by the almost complete withdrawal of suitable theatrical children's films from the market. Thus a huge potential audience is being lost, not only via the revenues it might provide, but also via the failure to develop the "movie habit" which mounts strongly in later years.

Currently, two moves are under way to help remedy the situation: One is the proposed formation of an American Center for Children's Films. Another is the creation of a regular schedule of "live" children's plays at Town Hall, N. Y.

Cinema 16 also is mulling a special kidfilm series at the Beekman Theatre, N. Y.

The one area where the under-12 group can find some entertainment is on video where, particularly in recent months, some elaborate children's programs have been put on, "Pinocchio" being a recent example. Also, the upcoming Shirley Temple shows hold promise, and a number of filmed programs ("Lassie," etc.) can be rated as suitable fun for the kiddies. However, some more valuable offerings, like "Ding Dong Schoolhouse" and "Kukla, Fran and Ollie" have been dropped for more commercial properties.

How much of an interest there is in shows for the young is dramatized by a TVB audience research report, showing that fully 77% of all kids between the ages of 6 and

(Continued on page 79)

Frisco Fights Home-Toll 'Bamboozle,' Sees Handful Dominating Show Biz

By WILLIAM STEIF

San Francisco, Nov. 12.

If home-toll, or metered parlor entertainment, is permitted in the United States, the best of screen, legit and sports will be monopolized by a dozen super-showmen and their banking backers. Pay-see will cripple or kill theatrical show biz as it has existed for 400 years.

Such is the cry raised here in the latest of several local attacks upon Skiatron, the pay-see system which was a motivating factor in the N.Y. Giants ball club moving to San Francisco.

Gloves-off battle between opponents and proponents of home-toll shaped up last week as close to 200 Northern California theatre owners, managers and theatrical union officials met at Coronet Theatre to plot strategy against pay-tv threat. Meeting had one unique feature: Alan Lane, Skiatron vice-president out of Los Angeles, walked in and listened to the whole thing with two of his lieutenants. He then called a press conference as part of his own tactic to counteract anti-toll sentiment and to move the stalled Skiatron franchise out of Frisco supervisors' finance committee and toward a definite okay.

Presiding at Coronet Theatre meeting was Arnold C. Childhouse, chairman of the Northern California Theatre Owners Assn. who makes his living as treasurer of the

(Continued on page 27)

Crowther Penning Mayer Biog Despite 'Lion' Digs

Bosley Crowther has signed with Henry Holt & Co. to write the biography of the late Louis B. Mayer. Deal was set with Holt editor-in-chief Harry Shaw who, incidentally, worked with Crowther on the latter's history of Metro, "The Lion's Share," which Dutton published last year. Shaw was then at Dutton's as chief ed and veepee.

Oddly, in the Loew-Metro treatise, the N. Y. Times film critic gave Irving Thalberg and Dore Schary greater kudos; in effect he treated Mayer with considerable less flattery.

Senate Panel Eyes FCC Fee Setup On 'Billion-$' Pay-TV

Washington, Nov. 12.

A recommendation that Congress consider, early in the next session, a system of fees for the Federal Communications Commission which will take into account special services to be provided in connection with subscription tv, was made in a staff memorandum last week of the Senate Committee on Government Operations.

The memo, written by Ray Kierman of the committee's staff, points to estimates that feevee may well develop into a multi-billion dollar business with large profits anticipated by its operators.

"Unless some license control re-

(Continued on page 26)

NTA in $6,000,000 Deal For Major Share in AAP; Chesler Group Exiting

National Telefilm Associates is near conclusion of a deal for the purchase of the majority stock interest in Associated Artists Productions, the Eliot Hyman company which owns the negative rights to the Warner Bros. library, as well as other properties. NTA reportedly is purchasing the holdings in AAP of Louis Chesler, Canadian financier and his group.

The deal, reportedly involving about $6,000,000 in cash, represents the first major merger of telepix companies in about a year, the last being Screen Gems' takeover of the Hygo-Unity library. The NTA-AAP agreement is expected to be reduced to writing today (Wed.) or tomorrow.

Apparently, NTA nosed out United Artists in the negotiations, for the latter company had also been dickering with AAP for a majority interest buy-out.

Understood that AAP board chairman Chesler and his group, dissatisfied with the company's failure to declare dividends, wanted to pull up stakes and realize some cash on their investment. Chesler was one of the principal financial backers of Hyman when

(Continued on page 70)

Skiatron Counter-Blasts 'Free' TV

San Francisco, Nov. 12.

Following the rally of some 200 exhibitors against home-toll, which he attended uninvited, Alan Lane, Los Angeles veep of Skiatron, summoned the local press that same day to hear his side of the now-vicious local fight. Lane had been in an awkward spot some weeks ago when he faced San Francisco's civic finance committee unprepared to answer some of its hostile questions. Among these questions had been:

(1) Won't it cost $30-to-$60 million to string 700 to 750 miles of wire in Frisco?

(2) What is Skiatron's exact financial position?

(3) Isn't it true that radiations from Skiatron's open-lead (rather than coaxial) wiring will affect nearby wiring?

(4) Wasn't Skiatron the moving force in bringing the Giants to Frisco and therefore didn't Skiatron enjoy a "moral commitment" on the deal?

(5) What will Skiatron cost the average householder?

The supervisors, Francis McCarthy, Harold Dobbs and Mrs. Clarissa McMahon, made it clear they weren't going to do anything about recommending a Skiatron franchise until these questions, and similar ones, were answered explicitly. So last week, Lane replied:

—It will cost $3,000 a mile to install Skiatron wiring, or a total of between $2¼ and $3 million for all Frisco, and the Pacific Telephone & Telegraph Co., which would do the job, is "not in disagreement" with this estimate;

—Skiatron's exact financial data is being forwarded to Frisco Controller Harry Ross and should have arrived on his desk by the end of the week;

—Skiatron wiring in Frisco will all be coaxial—the only place open-lead wiring is being considered is in the wide open spaces as, for instance, the desert "between San Bernardino and Barstow";

—"There is absolutely no relationship between the transfer of the Giants' franchise to Frisco, and our seeking a Skiatron franchise here—it's asinine to say so and the proof of the pudding is that the Giants' transfer was accomplished long ago, while we're still waiting";

(Lane admitted, however, that Matty Fox had

(Continued on page 27)

Pro-Adlai Goetz Never Forgiven; L. B. Mayer's Will Reveals Slants

Hollywood, Nov. 12.

The late Louis B. Mayer cut off one of his two daughters, Edith, wife of producer William Goetz, without a cent in his will, which was filed for probate in Superior Court. In specifically disinheriting his elder daughter, Mayer's will declared that the film industry pioneer was eliminating bequests to her or "any other members of the Goetz family" on the grounds that during his lifetime he had given them "extremely substantial assistance through gifts and financial assistance to my daughter's husband and through advancement of his career (as distinguished from that of my former son-in-law David O. Selznick who never requested or accepted assistance from me) in the motion picture industry."

(Mayer's differences with the Goetzes entered open feud proportions during the 1952 presidential campaign when Mayer fervently backed President Eisenhower and the

(Continued on page 70)

Idle Thought

In a world so full of changes
It's comforting to know
There'll be some sort of skiing
In every newsreel show.

Tom Weatherly

Biow's Special Probe for USIA On Sputnik, Et Al.

Adman Milton Biow has been tapped for his second big Government assignment, an evaluation of American propaganda in the Far East for the U. S. Information Agency.

Biow, who left quietly for Viet Nam, Friday, (8), will tour the Orient heading up a team of experts including State Dept. and USIA officials, feeling out the reaction of Sputnik and other topical matters in the light of U. S. propaganda.

President Eisenhower recently appointed Biow a member of the President's Committee on Government Employment Policy. In this post Biow made a survey throughout the West and in the Coast areas to appraise the bias situation on Government employment.

SAYS DALTON TRUMBO OUT TO DISCREDIT FBI

Washington, Nov. 12.

Dalton Trumbo, screen writer and one of the original "Hollywood 10," and Robert Kenny, L. A. attorney who has been counsel for various film industry people called before the Un-American Activities

(Continued on page 70)

Vivienne Segal Hitting Comeback Trail; Costar In TV 'Magnif Montague'

Vivienne Segal is returning to show biz, after a layoff that dates back to her "Pal Joey" revival stint on Broadway in 1951. She's set to costar with Sir Cedric Hardwicke and Pert Kelton in "The Magnificent Montague," the television version of Nat Hiken's old radio series.

Pilot of the "Montague" series rolled Monday (11) in New York, with Hiken producing, directing and serving as head writer. He's been devoting all his time to the project since ankling the Phil Silvers show last summer. Web plans to put in additional work on the show and place it up for sale early next spring for a fall of '58 airdate.

Xmas Gift Subscription

Enclosed find check or m.o. for $..... Send *Variety* for one year..... two years .....

TO

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

FROM

Indicate if gift card desired ☐

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

One Year — $10.00 Two Years — $18.00

Canada and Foreign — $1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

Mamie Like Pops, But Not When Overplugged

Washington, Nov. 12.

Mamie Eisenhower loves pop music, but doesn't want to hear her "favorite" tunes. This rather startling discovery was made by Washington's femme scribes when they tried to run down the First Lady's favorite songs so that NBC's Polly Bergen could sing them at today's (12) birthday fete for Mamie.

Mrs. Eisenhower bluntly refused to name said favorites because "I'm tired of hearing them; I'd much rather be surprised." She did, however, add that she is a Polly Bergen fan and enjoyed hearing "the Helen Morgan songs she sang on her tv show." So Ia Bergen, here with an instrumental trio, by courtesy of NBC, which picked up tab for trip, sang several Morgan tunes, plus "I Could Have Danced All Night," another Mamie favorite. The First Lady recently surprised the cast and audience by an 11th hour visit to "My Fair Lady."

Birthday luncheon was given jointly by Women's National Press Club and American Newspaper Women's Club.

Cure for Films: Patron Legroom?

Walter Neithold, operator of the Goshen Theatre, Goshen, N.Y., believes he has at least partially solved his boxoffice problems. He's introduced what he calls the "home stretch"—meaning extra legroom for the comfort of patrons.

Neithold said he studied how poor pictures, including imports, were well received by the public on television screens but "A" product was sluggish at the theatre. He reasoned it out that the home viewers were relaxed, whereas in theatres they were in tight quarters.

Exhib as a result decided his house was overseated, with not enough space for ticket-buyers. He had all of his 800 seats removed and 600 put back in place but measuring 52 inches back to back. The extra room has pleased his customers, reports Neithold, and business has improved.

Theatremen further noted: "We always have blamed the distributors. The films haven't been bad. The trouble was with ourselves."

Chez Paree Asks Lewis To Pay 75G or Play Date

Chicago, Nov. 12.

Jerry Lewis faces a possible penalty of $75,000 for cancelling his Dec. 1 Chez Paree date after the contractual deadline. Lewis, committed to 30 days notice for cancellation, failed to file until Nov. 6.

Comic wants to shed date to start new pic for York Films, but is being held by nitery to pay or play. Negotiations are due to be settled today (Tues.).

New Acts

SPUTNIK II & CO.
Aerialist With Dog
90 Mins., Cyclorama
Outer Space, Cosmos

This is a "copy" act, but with important added production values. A flashy attraction and plenty fast at 90 minutes, full stage, the turn is a natural attention-getter and again demonstrates the Moscow booking office's ability to get the show on the road. Both acts use the same "Beep-Beep" theme music and travel the same time, though Sputnik II seems aiming for Luna Park, previously too big a jump for standard acts.

It's the addition of the trained pooch which gave Sputnik II added kid and family trade appeal. The dog had plenty of what it takes to bring down all the houses. Meantime, the booking office says it has other novelties in rehearsal.

Loop.

(VARIETY thanks its reader, Werner Haas, for calling its attention to the omission of a New Acts notice on Sputnik. It is supplied as above.—Ed)

Mammoth 'Simon Bolivar' Pic, Set By DeLaurentiis, to Cost $10,000,000

Rome, Nov. 12.

What is claimed to be the biggest and most expensive production of all times will be made next year by Italian producer Dino DeLaurentiis. Mammouth project, now budgeted at over $10,000,000, is tentatively titled "Simon Bolivar." It will be based on the book, "His Name is Bolivar," by Enrique Campos Menendez. Teamed with DeLaurentiis on the pic on a 50-50 basis is the South American company, CINEAM, set up about a year ago for the purpose of making a film on Bolivar. According to the Italian producer, he already has had several offers for additional partnership from Yank companies, and it is probable that one of the American majors will join in the project.

DeLaurentiis said he would like to get an American actor like Brando or Sinatra for the title role, especially the last-named, if available. If not, he is prepared to star an unknown, filling in the remainder of the very large cast (which has three important femme roles) with top names. Directon is also not set at present. At present, he is concentrating on getting a treatment ready, on which a Spanish writer is working, from the long book.

Pic would start shooting next September or October, in South America, with about nine months shooting time estimated. DeLaurentiis expects to shoot all footage on location in the various South American countries touched, as well as in Spain, France and Italy. Studio work will be avoided where possible. Process which probably will be used is Technirama. He is toying with the idea of shooting a

(Continued on page 70)

Stuart Cloete's Original

South African novelist Stuart Cloete has been signed by 20th-Fox to write an original screenplay with a South African background. Cloete, who leaves for South Africa shortly for research on the project, is working on a story dealing with the great trek of the 1850's when the Dutch opened up the northern part of South Africa.

Cloete wrote "The African Giant," "Mamba" and "Turning Wheels."

Broadway Blah, Film Producers Adopt 'Go Slow'

Dismal state of the legit theatre in the new season has had the effect of discouraging many a film producer with stage-presentation ambitions.

According to New York sources, the picture makers in several instances have decided to put off any legit work they might have had in mind, preferring instead to reevaluate properties in light of the harsh way the new plays, particularly the dramas, have been received of late.

Latest example is "Square Root of Wonderful," in which Figaro (Joseph L. Mankiewicz) has an interest. This entry received only one favorable notice.

Hecht-Hill-Lancaster has been wanting to go with another legit venture (on the heels of "Separate Tables") but is taking pause because of the state of the stage at present. Stanley Kramer and Otto Preminger also have been considering legit production but similarly are marking time.

BENNY'S FIDDLE RAISES $1,000,000 FOR ISRAEL

Toronto, Nov. 12.

Jack Benny will establish a new world's boxoffice record for a single performance tonight (Tuesday) at Massey Hall in Toronto when he makes his Canadian debut as a violin soloist with the Toronto Symphony Orchestra. The Benny concert raised almost $1,000,000 in Israel bonds from an overflow audience of 2,800 music lovers.

Admission to the concert was based on the purchase of a minimum of a $300 bond for Israel, with some tickets going as high as $25,000. The total raised for the concert was $987,000 and the entire house was sold out by the time Benny arrived on Sunday in Toronto.

Marie Torre's 10-Day Contempt Rap, But Freed; Herald Tribune Appeals

N.Y. Herald Tribune tv columnist Marie Torre was sentenced to 10 days in jail for criminal contempt of court but was released on her own recognizance pending appeal of the judgment. Sentence was passed yesterday (Tues.) by Judge Sylvester Ryan in N.Y. Federal Court. Tribune's attorneys have already filed their appeal with the U.S. Circuit Court of Appeals. Miss Torre was found in contempt for refusing to identify a "CBS executive" she quoted in her column anent Judy Garland's refusal to fulfill a CBS-TV spectacular commitment last season. The executive was quoted as saying he thought Miss Garland withdrew because she thought she was "too fat."

Miss Garland subsequently sued CBS-TV for libel, in the amount of $1,393,333, but did not name the Tribune or Miss Torre as co-defendants. However, attorneys for Miss Garland brought Miss Torre into court, claiming that in order

(Continued on page 70)

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N.Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5443
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 128 Number 11

INDEX

Bills	70	Night Club Reviews	68
Chatter	77	Obituaries	79
Film Reviews	6	Pictures	3
Foreign TV Reviews	46	Radio	28
House Reviews	71	Record Reviews	58
Inside Music	61	Frank Scully	76
Inside Pictures	18	Television	28
Inside Radio-TV	50	Television Reviews	36
International	12	Tollvision	26
Legitimate	72	TV Films	30
Literati	76	Unit Reviews	70
Music	58	Vaudeville	66
New Acts	71	Wall Street	17

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

INSTITUTIONAL IDEAS INSIPID

The Cup-and-Lip-Slip-Bit

Warners' Elaborately Fanfared Foreign Deal On Cinerama Has Been Quietly Dropped

The deal for Warner Bros. to distribute Cinerama pictures abroad has never been consummated. Several months ago WB prexy Jack L. Warner, who was in Europe at that time, announced with considerable fanfare that an agreement had been reached with Stanley Warner Cinerama for WB to oversee the opening of additional Cinerama installations abroad and to distribute the three-strip pictures. However, it was reliably learned this week, that a final agreement had never been signed and that negotiations between WB and Stanley have ceased completely.

This is the second time that an "announced" WB deal involving participation in Cinerama has failed to be executed. Several years ago, with equal fanfare, WB revealed that it had signed an agreement with Stanley Warner to film "Lewis and Clark" and other pictures in the Cinerama process. This deal, similar to the subsequent releasing agreement, was quietly forgotten.

SW has been trying for some time to get a company to take over foreign rights to Cinerama. Technicolor was on the verge of closing a deal with the theatre circuit, but backed out when agreement on mutually satisfactory terms could not be reached. Robin International, an import-export firm, has the overseas exhibition rights to Cinerama in several foreign cities.

Allied Artists May Rely 100% On Indie Units

Allied Artists is moving toward a policy patterned after the United Artists type of operation—that is, tieing up with independent producers. AA is to provide the necessary bank guarantees and take distribution rights.

Expectation is that AA will cease production itself and in the future will look to the indies as the sole source of product.

Deals have been set with 11 film-makers who are to deliver 20 productions to AA. These are in addition to 12 films picked up from outsiders since last August. Among the more recent pacts entered is one with Bruce Newbery, who is to make six pictures within the next 18 months. A British outfit, G. L. Productions, is to turn out two horror pix for AA, these being "The Human Beast" and "Night of the Ghoul."

Other indies now on the AA roster in the new modus operandi include Romson-Broidy Productions, David Diamond, Edward Nassour, Roger Corman, Herbert Ebenstein, Jack L. Copeland, Joseph Justman and Caryn Productions.

NEW CLIENT: 'FRANKENSTEIN'

Charles Moses Exits Publicity To Screenplay The Monster

Hollywood, Nov. 12.

Charles A. Moses, Publicity-Advertising Director for Bel-Air Productions and Lakeside Pictures, has resigned from that post effective January 1. Moses, who was United Artists' European pub-rep prior to joining the Edwin F. Zabel, Aubrey Schenck, Howard W. Koch organization, has been signed by latter group to screenplay "Frankenstein's Castle," slated to go before the cameras early next year.

Moses joined the indie company in Jan., 1956.

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

Importers Resist High Guarantees; Hoare Finds Out

Independent distributors in the U. S. are beginning to rebel against the high advance guarantees they're being asked to pay by overseas producers.

While the resistance resentment against the high advances has existed from the start, it's lately come to a head during the visit here of Victor Hoare of Lion International, foreign distribution arm of British Lion. It's thought that Hoare ran into a wall of rejection on the prices he was asking for the upcoming B-L product.

Helping the situation along was the performance of some recent British releases, particularly "Brothers-in-Law" for which Walter Reade's Continental Distributing paid $125,000. Distributors Corp. of America paid a reported $75,000 for another B-L release, "Baby and the Battleship."

Indies admit that the market for imports is widening gradually, but they maintain that the prices being asked for run-of-the-mill product are way out of line and impose on the distributors an undue risk.

It's estimated that some 300 theatres throughout the country play imports as a steady diet. Another 500 to 600 houses will play foreign linguaiers occasionally. With the British pictures, of course, the potential is much larger, though many don't go much beyond 1,000 bookings anyway. Indies complain that a lot of publicity is being given to the hits and little to the average foreign film that must struggle to show a profit.

Some maintain that the current booking range of the (non-dubbed) imports is about normal, and that any great expansion might actually cost the distribs money.

David J. Greene Sells 140,000 Shares Back To RKO Theatres (Now List)

David J. Greene, List Industries (RKO Theatres) board member and onetime leader of an anti-management proxy fight (prior to Albert A. List's acquisition of control) on Monday (11) sold approximately 140,000 shares of the company's stock, which he and associates had held, back to the company. H. Hentz handled the order.

Purchase price presumably was $9 per share, or a total of $1,260,000. Whether Greene will remain on the directorate was not stated.

Meanwhile, the corporation has reported a substantial jump in earnings for the nine months ended Sept. 30. Consolidated profit for the period, including a gain of $598,929 on the sale of properties, was listed at $1,670,000, or 38c per common share.

Earnings for the same period last year, which had no special gains, amounted to $439,045, or 14c per share.

Income from operations climbed from $3,809,830 for the first nine months of 1956 to $4,910,020 for the 1957 period.

SOW GIMMICKS, REAP LETDOWN

By GENE ARNEEL

The American film industry's elaborately-drawn and multi-faceted plans for stimulating public interest in motion pictures on an institutional basis appear ready for abandonment in substantial part, if not completely.

After volumes of written and spoken words over the past year on how to win new friends and influence more ticket sales, the so-called business building program that had been given initial endorsement by various segments of the trade seems to be blowing away, under a mighty wind of disinterest.

As previously reported here, the projected tour of various key cities by a group of up to 20 screen personalities was called off for the reason that important "name" performers simply wouldn't string along with the idea. Also scuttled was the plan to repeat the Audience Awards gimmick, whereby the public was asked to vote on favorite pictures and players.

Sweep Sweepstakes

The awards approach was dropped on the plea that all attention be concentrated on the Academy Awards Sweepstakes, a guessing game in which those who selected the Oscar winners in advance cop prizes via exhibitors. Project was started last year under the aegis of the Council of Motion Picture Organizations and was due

(Continued on page 78)

Vet Hollywood Publicist

PETE SMITH

now at work on his Memoirs relives

A Day in the Life of an Aspiring Author

* * *

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

Decides Hard Tickets the Hard Way; 'Raintree' To Hit Continuous Run

Metro has abandoned its hard-ticket, two-a-day policy on "Raintree County." Beginning with dates in December, the film company will make the picture available on a continuous run policy "judged best suited to regular theatre showings."

For its continuous showings, the picture will be cut to two hours and 48 minutes. The roadshow version runs three hours and five minutes. Under the new policy, the picture will be booked in 15 to 20 key cities during the Christmas-New Year's period.

After opening with a "large" premiere in Louisville, Ky., "Raintree" was booked into four additional situations on a two-a-day basis. It's no secret, however, that the picture has not been received with the critical acclaim that had been anticipated and that b.o. results did not meet expectations. In addition, M-G faced some difficulty in obtaining theatres for hard-ticket runs because of the critical reception.

According to Charles M. Reagan, Metro's sales v.p., the decision was made after careful consideration by the company and "at the request of many showmen." Reagan added that Metro felt that "more of the great boxoffice potential can be realized through continuous presentation than through an extension of the reserved-seat policy."

Under the new policy, Reagan stated, Metro can accept more dates than would be available under the reserved-seat system and thus bring the picture "to larger audiences while its publicity still is gaining momentum."

Says: Buy Loew's

Shares of Loew's Inc., now selling "at the bargain basement price of 11½," are rated an excellent speculative stock "for risk-taking accounts," according to the periodic investment report issued by the Wall Street firm of Arthur Wiesenberger & Co.

In addition, the report indicates that present holders of the film company's stock "might now consider averaging half of their present positions" by "retaining funds for additional buying on any further weakness."

How Writers Make Out, Cues Crosby Okay; 7 Offers

Hollywood, Nov. 12.

Bing Crosby is weighing offers to star in seven motion picture properties, but the star said he won't make any decisions until he sees fully developed scripts on the various projects.

Crosby is sought to star in two 20th-Fox vehicles, "Holiday for Lovers," and "Rally 'Round the Flag Boys," both in the process of development; by Metro for "The Girl That Nearly Got Away," from a Cosmos yarn.

Gene Kelly wants to discuss a project tagged "The Bachelor" with Crosby, and the newly-married singer chuckled over that title, quipping "he must have submitted that before I got married." Crosby was recently wed to Kathy Grant.

In addition, Paramount is interested in Crosby starring in "Papa's Delicate Condition," biopic of Corrine Griffith's father. Also submitted the star are "Expense Account" and "Venus Rising," latter from SatEvePost stories by George Bradshaw.

Scripts Galore, Hecht-Lancaster Folds N.Y. Dept.

Hecht-Hill-Lancaster had dropped its eastern story and talent department, headed by Sherlee Lantz. Latter goes on a consultant basis.

Reason for the move is the abundance of story material which H-H-L has on hand, said to involve investments totalling nearly $3,000,000. In light of this kind of writing backlog, the company felt no need to continue with the New York division.

Properties owned by H-H-L include: "Lucy Crown," by Irwin Shaw; "Ballad of Cat Ballou," Ray Chansolor; "The Unforgiven," Alan Le May; "Way West," A. B. Guthrie; "Tell It on the Drums," Robert W. Krepps; "And the Rock Cried Out," Ray Bradbury; "Rabbit Trap," J. P. Miller; "Take a Giant Step," Louis Peterson; Bernard Shaw's "Devil Disciple" and "Run Silent, Run Deep."

H-H-L also holds the rights to "Summer of the 17th Doll," now on the London stage and to be presented in New York by the Theatre Guild.

Deal was projected some time ago for H-H-L to tie up with Metro, latter eying certain of the story properties and also wanting Burt Lancaster for "Ben Hur." Troubled affairs at M-G prevented the arrangement from going through.

Sokolove Goes Solo

Hollywood, Nov. 12.

Producer Richard Sokolove has ankled his telepix assignment with Revue Productions, to form his own feature film-vidpix production outfit. Previously, Sokolove was with both RKO and Columbia.

First project is picturization of "Forbidden Valley," Thomas Thompson novel which appeared in SatEvePost, which is expected to roll sometime next spring. Thompson is currently prepping the screenplay.

National Boxoffice Survey

Cold Weather Ups Biz; '80 Days' 1st, 'Joey' 2d, 'Girls' 3d, 'Jailhouse,' 'Hunchback' Next

Colder weather, more new and stronger product will give biz a solid lift in many key cities covered by VARIETY this session. Current stanza is making the best showing since the flu began its invasion of larger cities more than a month ago. Many keys reported the biggest array of strong fare in more than a month. Veterans' Day (11) also helped some.

"Around World in 80 Days" (UA) still is pacing the field at wickets although some newcomers currently are seriously threatening its fabulous showing. "Pal Joey" (Col), one of these newies, is finishing a great second while "Les Girls" (M-G), also a blockbuster, is placing third despite fact that it is playing in only six cities.

"Jailhouse Rock," also from Metro and which showed a big promise last stanza, is copping fourth place. "Hunchback of Notre Dame" (AA) is taking fifth money although not big in every location. "Seven Wonders of World" (Cinerama) is winding up sixth. It was fourth a week ago.

"Operation Mad Ball" (Col), third for two weeks running, is finishing in seventh place. "10 Commandments" (Par), now showing mostly on multiple-run playdates, is winding up eighth. "Time Limit" (UA), second last session, is capturing ninth position.

"Stopover Tokyo" (20th), just starting this week, is winding in 10th place. "Search for Paradise" (Cinerama) is taking 11th spot while "Perri" (BV) rounds out the Golden Dozen.

"Kiss Them For Me" (20th), a newcomer, is good in N. Y. and Frisco. "Slaughter on 10th Ave." (U), okay in Frisco, is rated big in Boston and N. Y. "Zero Hour" (Par), also new, is fast in Boston, okay in Seattle and modest in Providence and Cincy.

"My Man Godfrey" (U), good in Pitt and L. A., looms fair in Philly. "Story of Mankind" (WB), good in Denver and N. Y., is only so-so in Buffalo.

"Raintree County" (M-G), fairish in Chi, shapes light in L. A. and good in Boston. "Graf Spee" (Rank) is fine in Frisco. "Jet Pilot" U) looks good in Toronto.

"Doctor At Large" (U), good in Pitt, is fine in Chi and Balto. "Invisible Boy" M-G), mild in Toronto, is rated dull in Providence.

"Story of Esther Costello" (Col) looms fancy in N. Y. "Joker Is Wild" (Par), which has played its first-run dates in bigger key cities, is stout in Buffalo and good in both Philly and Denver.

"Devil's Hairpin" (Par), okay in Chi, shapes mild in Indianapolis. "Bombers B-52" WB) is rated fair in K. C.

(Complete boxoffice reports on pages 8 and 9.)

Public Declines to Be Guessed

(1) Blockbusters of 'Must-See' Quality Clean-Up
(2) Turkeys With Gimmicks Also Do Well
(3) But Many Promising Features Nosedive

By FRED HIFT

(At Tuesday press time came word from Sindlinger that for week ending Nov. 2 boxoffice was up 5.4% over previous week, first up-move of attendance in 10 weeks.—Ed.)

Film business during the past several weeks, and particularly last week, dipped to shocking lows throughout the country. The trade is naturally giving a good deal of time to the customary "analysis" of the situation.

While some executives lay stress on the Asian flu epidemic and its impact on attendance, others say the root of the trouble this fallylies deeper than that.

No one wants to "blame" the public,—you can't indict a community—but there is no question that the past enthusiasm for "the movies," which maintained the industry even on some of its weaker product, appears to have evaporated.

What bothers many showmen is the current unpredictability of the public. Several big pictures, like "Ten Commandments" and "Around the World in 80 Days," are cleaning up, which is attributed, broadly, to their being "spectacular" attractions that have a "must see" appeal. Yet, a number of good pictures, like "Twelve Angry Men" and "Love in the Afternoon" have skidded, others have done just plain mediocre business. But some comparative turkeys, with exploitation angles, and supported by the teenage crowd, have done very well.

Those in the film biz who give the matter thought are forever claiming that Hollywood is either too far ahead of its audience, or lagging.

In trying to pin down the blame for the current state of affairs, the gulf between exhibition and distribution seems to have grown wider than ever. The distributors blame exhibition with a lack of imagination and failure to grasp the need to go along, actively, with innovations on any level. "Exhibitors for the most part just don't care any more," said one distribution exec. "They aren't even worried about their real estate any more. As long as they get their salaries every week, that's all that counts."

Mutual Bitterness

Exhibitors, in turn, feel equally bitter about distribution, which they accuse of ignoring the customers' basic needs. They point to the deliberately uneven flow of product, geared to the holiday seasons; to the sales to television, to which many attribute the current depressed state of affairs. They also deplore distribution's increasingly lackadaisical attitude vs. the small operators which, they sense, distribution feels it no longer really needs.

There is, overall, a strong feeling that "something must be done" and that time-honored methods of attracting the public must be either replaced or at least supplemented with new ideas. What appears to be happening is that some distributors are indeed beginning to think of changes, but they apply largely to methods of distribution, which in turn beget hostility from those theatres operators who feel they're hurt by the departure from the norm.

"We've got to try something new if we want to survive," commented a top sales exec this week. *"If it weren't for exhibitor resistance, we'd probably have moved long ago."* The desire for change in itself is nothing new in the industry. What is new, execs say, is the element of urgency.

Crossroads—Again

Conclusion drawn by many, and expressed in various ways, is that the film biz is—once again—at the crossroads, but that, this time, the "crisis" can't be eliminated simply via the availability of some good pictures. In fact, the basic criterion of "give 'em good movies and they'll go" no longer corresponds to the realities of the market. Too many outside factors, some economic, have had their impact on film going.

In the attempt to analyze the situation, some execs—particularly at the Hollywood creative level—maintain that the fault in part lies with the traditionalist approach, i.e. the attempt to reach all of the audience. Their reasoning is that this is no longer possible; that the audience has, in fact, split into groups and must be approached on those various levels. Of course, the films must be budgeted accordingly so as to correspond to the "buying power" of these individual audience groups. This doesn't leave out the big pix that unquestionably have universal appeal and can be handled in this manner.

At the sales level, there is a strong belief that the next year will see deepgoing changes, with or without the approval of affected exhibs. Already, 20th-Fox is experimenting with a semi-roadshow policy in the nabes for its "Farewell to Arms," and the pattern—long talked about but rarely put into practice—may well spread despite the howls of downtown operators.

Home-Toll Interest

Though it isn't much talked about (partly for selfish reasons), the film companies today, more than ever, are showing interest in pay-as-you-see television in one form or another. Exhibs are openly investigating wire setups of the type used in Bartlesville, Okla., all on the theory that, if the public doesn't come to the product, ways must be found to bring the product to the public.

What has some tradesters puzzled is the relation between television and the theatrical b.o. TV at one point used to be a favorite whipping boy. But now, even with Madison Ave. execs citing "boredom" factors in programming, the pendulum hasn't swung back to the theatres. There are those who attribute this to entertainment "saturation." Others blame the industry's lack of new stars.

Regardless of the reasoning, the blunt fact remains that some of the companies last week collected a bare minimum domestic gross. At 20th, it was around $800,000 against an average of $1,200,000 in prior months. At Paramount, the gross was said to have been in the neighborhood of $600,000, which includes the "Ten Commandments" take. Story was about the same with the rest of the distribs. Though some see it as "The pre-Christmas slump come early," others openly express concern over the state of affairs. They recall the spring days, when the air was full of predictions about the wonderful summer business to come, a business that never materialized at the expected levels.

Those in the industry emotionally calm enough for "logic," seize up the situation thusly: The long reign of the motion picture as a "mass appeal" medium may be coming to an end. The industry must and will contract to meet new conditions. There are certain measures that can and should be taken—jointly—by exhibition and distribution, but the trade structure is so rigid, and has frozen into such definite patterns over the successful years, that only an extreme situation can force the necessary moves. The pressure of economics, rather than industry logic, eventually will mould the new, and more integrated setup.

So What's Wrong?

Minneapolis, Nov. 12.

Local loop 400-seat World held a "working girls'" 6 a.m. matinee of "Les Girls." Announced only over radio station WDGY, turnout numbered 375.

Meant gals had to arise at 5 a.m.!

What Pictures Oughta Be

Detroit, Nov. 12.

Producer George Seaton, head of the Academy of Motion Picture Arts and Sciences, said here: "I don't condemn the men who make pictures like 'I Was A Teenage Werewolf.' I condemn the conditions that make it necessary for them to produce such pictures.

"The trick is not to find men and women with a desire to do something better, but rather to find an audience with a desire to see it.

"In the United States the motion picture industry is not a subsidized art form. It is a highly competitive business. It is dedicated to making popular films the same as the automobile industry is dedicated to making popular cars or the electric appliance industry to designing popular stoves, washing machines and deep freezers.

"I feel that pictures should be honest and truthful—but not to the point of brutality and sadism. I believe that a film should enlighten without being pompous, preachy or dull; and that it should entertain without foregoing substance."

Myrna Loy on Stereotypes

San Francisco, Nov. 12.

Myrna Loy, a former UNESCO commissioner, declared during UNESCO meeting here last week that "an intellectual approach (in filmmaking) is necessary."

"Our major practical interest right now," Miss Loy said, "is what can be done through films to remove misunderstanding among peoples. Minorities should be portrayed with intelligence, given equality and a sense of belonging."

Goals of UNESCO, she said, were clearly demonstrated in the plight she once faced. She was cast in Eurasian roles that bore "unfavorable implications." Such roles, she said, "cannot be anything but harmful" in the case of minorities.

Treasury Seizes Central For $30,000 Back Taxes; But Gear Not Assignable

U.S. Government has closed up the Central Theatre on Broadway, claiming the theatre owes $30,000 in back taxes. House, which was playing a striptease bill at the time the Treasury slapped the lien on it, has been in trouble for some time.

Central is operated by GMM Theatrical Enterprises (Maurice Maurer and Harold Wiesenthal) on lease from the Shuberts.

Puzzle is what the Treasury plans to do, now that it has seized the theatre. It can't get its hands on the equipment, which GMM doesn't own. All it has is the lease, which in turn is non-assignable.

Midnight Jazz Click Opens Eyes Of N.Y. Exhibs

In an effort to overcome the b.o. blues, Loew's Theatres in the N.Y. metropolitan area is weighing the possibility of installing special midnight live shows in some of its Manhattan houses and in possibly several key neighborhood theatres.

Success of a midnight jazz concert at Loew's Sheridan in Greenwich Village, presented by an outside producer on a four-wall rental basis, has Loew's Theatres wondering if such a policy could be inaugurated on a more or less regular basis. Loew's Theatres officials have been sounding out a number of jazz entrepeneurs in an attempt to arrive at a modus operandi. Circuit is not quite sure of the manner of presentation—whether it should book its own shows or bring in an outside stager on a percentage basis.

Wallis Updates Release Of 'Wild Is the Wind' For Academy Eligibility

Los Angeles, Nov. 12.

For the fourth consecutive year, Hal Wallis Productions will have a special local December booking of one of its films in order to qualify for consideration in the annual Academy Award nominations. This year's entry is "Wild is the Wind," Anna Magnani-Anthony Quinn-Anthony Franciosa starrer which opens at the Four Star Theatre Dec. 11.

Last year, it was "The Rainmaker," preceded by "The Rose Tattoo" and "Come Back, Little Sheba."

Europe to N. Y.

Reg Connelly
Frank M. Folsom
Jack Hylton
Wendy Hiller
Rene Maccoll
Joseph Moskowitz
John Patrick
Sheldon Reynolds

L. A. to N. Y.

David O. Alber
Bob Banner
Pandro S. Berman
Johnny Bradford
Rosemary Clooney
William Dozier
Rusty Draper
Julius Epstein
Sy Fischer
Ticker Freeman
Eva Gabor
Manny Harmon
Oscar Homolka
King Sisters
Robert E. Kintner
Irving P. Lazar
Paul N. Lazarus Jr.
Kevin McClory
Dina Merrill
Vincente Minnelli
Arnold Peyser
Robert W. Sarnoff
Don Sharpe
Dinah Shore
Sol C. Siegel
Milton Sperling
Sam Spiegel
Card Walker
Jack Warden
Si Waronker
Bob Wells
Brent Wilson

N. Y. to L. A.

Edith Adams
Buddy Adler
Mortimer Becker
George Brenlin
James Cagney
Alexander H. Cohen
Alfred Drake
Charles K. Feldman
Cy Feuer
Charles P. Heidt
John F. Howell
Edmund Johnston
Ernie Kovacs
Kenneth MacKenna
Harry Maizlish
Rouben Mamoulian
Michael Sean O'Shea
Edward L. Rissien
Joe Schoenfeld

N. Y. to Europe

Richard Basehart
Ben Henry
Victor Hoare
Beatrice Lillie
John Osborne
Dr. Sydney Roslow

Vancouver's Own B.O. Alibi: Early End of Logging

Vancouver, B. C., Nov. 12.

Early closure of most major logging camps on the Lower Mainland is given as cause of slump boxoffice here for the past six weeks. There's nothing much doing at weeknights at the wickets of exhibitors or niteries and even the vaunted Ted Heath orch and Hi-Los one-nighter, Nov. 1, at Exhibition Gardens set its promoters back one grand.

General trend of this coast's number one industry is cutbacks, says IWA official here.

Woods here normally close early November, but shut-down occurred late August, an attempt by operators, according to IWA officials, to put protest pressure upon provincial government to reduce high taxation of forest industries. With an already overloaded labor market, and swamping of same by let out loggers, showbiz seems doomed to stay listless here until the festive year end arrives, a far cry from normal status of fall biz in B. C.

Standard & Poor's Word For What Ails Film Biz 'Erosion of Attendance'

Outlook for the motion picture industry is not an encouraging one according to an analysis just completed by Standard & Poor's, Wall St. statistical and research firm. Report points out that this section of the amusement field is "still handicapped by the postwar erosion of domestic theatre attendance."

It's also noted that theatre closings are continuing, especially in large cities. Turning to the industry's production wing, the analysis states there's been a "less serious impact" on major producers which "reflects rising receipts from foreign exhibition of films and the increasing importance of Hollywood as a source of filmed television programs."

But with the entire amusement field in a stage of transition, S. & P. feels that Hollywood will continue to take a beating unless it can come up with "some new form of film distribution that would stimulate movie attendance." Analysis emphasizes that tv revenues continue to soar, "although competition for the advertiser's dollar is sharpening. Should toll-tv attain the status its sponsors envision, there probably would be a further upheaval in entertainment economics."

U'S YOUNG SALES CHIEF ECHOES 20TH'S CHOICE

Appointment of Henry H. Martin as Universal's general sales manager, succeeding the late Charles J. Feldman, marks the second appointment recently of a man still in his 40's. Previously Alex Harrison, who like Martin is under 45, was named sales chief of 20th-Fox, succeeding Al Lichtman, when latter went into indie production.

Martin, who had been U's southern division manager, assumes the top sales post immediately. Naming of Martin, according to Alfred E. Daff, U's executive v.p., is in keeping with the company's policy of developing and advancing executives from within U's ranks.

Martin, who has been with U for 23 years, came up the ladder from poster clerk. He started with the company's Oklahoma City exchange in 1935. He was promoted to booker in 1936 and to salesman in 1938. He served three years in the Navy, from 1943 to 1946 in the South Pacific.

Harry Cohn in Gotham

Harry Cohn, president of Columbia, arrived in New York yesterday (Tues.) from the Coast to catch the latest plays, confer with homeoffice execs on new releases and preside at Col's annual meeting of stockholders next Monday (16).

CHICAGO: HISTORY & HYSTERICS

B&K's Slogan Is: 'No Slogans'

Wallerstein Reaction To Golden Jubilee Fiasco—Consistent, Point-of-Sale Showmanship Pays

By DAVE LEVADI

Chicago, Nov. 12.

Unprecedented space and attention to the film industry by Chicago newspapers and key exhibitors is the one shining ray salvaged from the industry's Golden Jubilee fiasco. "We've been taking a positive approach toward getting people into theatres playing quality pictures, not just gimmicked pix or blockbusters," explained Dave Wallerstein, Balaban & Katz circuit head who spearheads one of the broadest and most unique promotion campaigns to originate here.

"Consistent workaday showmanship, not slogans, is the one positive approach to building the business," asserted Wallerstein. "More national penetration and more resourceful local selling should have been directed to a number of the quality pictures that proved disappointing this year," he said, citing as examples "Until They Sail," "An Affair to Remember" and "12 Angry Men." "Don't get the idea we don't want big pictures spread over the year, but we need the proper promotion for pictures aimed at a selective audience. We want the trade to know that somebody's doing more than hollering."

Rallying Chicago's State Street Council, B&K publicity chief Ed

(Continued on page 18)

GEORGE J. SCHAEFER AS TODD-AO PREXY

George J. Schaefer, veteran major-level exec, reportedly is slated to become president of Todd-AO Corp., which licenses the Todd-AO widescreen system to producers and distributes equipment for its presentation to exhibitors. Schaefer formerly was a v.p. of Paramount, general sales chief of United Artists and president of RKO. In recent years he has been business rep for indie producers.

His appointment to the Todd-AO presidency is said to tie in with an intensive drive which the company is now mapping designed to set the name up as an emblem of top-grade product. Only two pictures released in Todd-AO so far are "Oklahoma" and "Around the World in 80 Days." Todd-AO collects 5c per theatre admission when the process is used and 1c per admission when a print-down version is shown.

Schaefer's job will be to convince top producers of the quality and boxoffice values of the system. It's figured that perhaps a half dozen powerhouse entries will establish the name in the eyes of the public and, in line with this, efforts are being made to induce Samuel Goldwyn to use the system with "Porgy and Bess" and Harold Hecht with "Way West."

Schaefer presumably will continue his association with the indie film producers, including Stanley Kramer, while taking the Todd-AO helm.

'SHOWMAN OF YEAR'

Pittsburgh Tent Award To Mike Todd Nov. 24.

Pittsburgh, Nov. 12.

Mike Todd will be given Pittsburgh Variety Club's "Showman of the Year" award at 30th annual banquet of Tent No. 1 in Penn-Sheraton Hotel Sunday night, Nov. 24. Todd and his wife, Elizabeth Taylor, will be here.

Banquet will honor outgoing Chief Barker, Harry Kodinsky, local public relations man and one-time reporter for morning Post-Gazette, and his successor, Harold C. Lund, Westinghouse Broadcasting veep locally. At the same time, Variety Club will adopt another orphan, a boy, from the Roselia Foundling Home. Roselia is Variety's No. 1 charity, the club having recently finished a $750,000 wing for the institution.

Raft Mimic Sought

Hollywood, Nov. 12.

George Raft will make personal appearances in 19 U.S. cities and six major European capitals to plug "Out of My Past" which Charles Martin will produce from the Raft biopic which ran serially in the Saturday Evening Post.

Martin will write, produce and direct under the terms of the deal by which he acquired rights to the story for $100,000. Raft meanwhile is launching a search for an unknown to portray him in the film.

Warners Top U.S. Grosser In Japan

Tokyo, Nov. 12.

For the second period in a row Warners topped the list of MPEA film earners in Japan as figures were released for Jan.-Sept., 1957 inclusive. Metro placed second and Paramount third.

Accumulated total revenue figures include hire for features trailers, newsreels and shorts.

In order of position with yen figures (and dollars parenthetical):

Warner Bros., 1,062,590,258 ($2,951,362).

Metro, 1,049,000,998 ($2,913,947).

Paramount, 959,667,368 ($2,665,715).

20th-Fox, 785,944,056 ($2,108,316).

Columbia, 497,245,966 ($1,381,234).

Universal, 467,245,966 ($1,303,337).

RKO, 427,380,838 ($1,159,391).

United Artists, 279,826,936 ($777,279).

Republic, 161,996,276 ($449,989).

Allied Artists, 114,146,564 ($317,074).

PESSIMISTS IN DANSE MACABRE

Chicago, Nov. 12.

Motion pictures being a business subject to semi-annual hysterics, in recent crack of Walter Wanger, the hysterics seem to be at convulsive peak currently in this release market. Rumors abound, none of them cheerful. There are gloomy forecasts that Chicago may end up a town of 25 or 50 film houses.

Chicago has long been a theatrically downbeat burg and nobody has ever quite explained why. Two decades ago it was a leading origination point for radio programs, had the first patent on daytime serials. Three decades ago it was a booming legitimate centre, sending out its own road companies. Chicago invented the "stage band policy" in the Paul Ash days. Its night clubs in the past were the country's largest.

Today and for a long time Chicago has been ridiculously also-ran in live talent and air program origination—the statistics in no way reflecting the fact that, despite all, Chicago was America's second largest metropolis. The point seemed to be that Chicago was less metropolitan, less downtown, less a show town than cities a third its size. Boston hums by comparison.

Is Chicago now to be among the first to become *a moving picture dust bowl*? To listen to a lot of the talk on Film Row, among the circuit staffers, it sounds like the same kind of dread of extinction which caused the Indians of Wyoming to break out in death dances during the 1880's.

Tres Sensitive

Whatever the underlying reasons, Chicago is enormously "sensitive." Everything looms large here as an adverse factor. The Asian flu is worse here than in most film keys. Industrial unemployment has developed locally while just a rumor elsewhere. People are staying home in droves.

The answer to these downbeat circumstances is more and better showmanship and planning and

(Continued on page 24)

Housing Project Blackclouds Future Of Several North Side Chi Spots

Chicago, Nov. 12.

A change is in store for Chicago's near north side theatres. City Council's recently approved bill authorizing a housing project over a 10 block area has added growing confusion to the local theatre situation. Due to be torn down within the next two years are the indie Gold Coast Theatre and the H&E Balaban Windsor Theatre. Unclear is the fate of the Surf, H&E Balaban's most important art house operation since the recent sale of the Esquire to Paramount Pictures.

Currently H&E owns four pieces of theatre property in Chicago and operates or books as many more houses. While the corporation would like to concentrate on its tv enterprises, it has been unwilling to part with its profitable theatres at a low price.

Offers have been made to H&E for the Surf and some of its outlying operations but, because of price differences and since the Film Row panic, negotiations have been halted. Because of a tax situation it is doubtful whether the organization would sell a second theatre during the same tax year. As it stands H&E controls the booking at the Paramount-owned Esquire, the Telemanagement-owned Carnegie and its rented Surf Theatre, giving it virtual control of the near north side's art audience. Only the indie-owned Cinema is directly competitive.

With the Esquire sold, H&E

(Continued on page 79)

Soviet's Film 'Offer'

Washington, Nov. 12.

A new proposal for a stepped-up exchange of motion pictures between the United States and Russia was made today (Tues.) by the Soviet Ambassador in a meeting with U.S. State Dept. officials. What the proposal consisted of was not disclosed.

Eric Johnston, president of the Motion Picture Assn. of America, was scheduled to confer with the State Dept. on the Soviet pitch late today.

Giveaways Scheme Pitched for B.O.

Adolphe Wenland, known in Hollywood as "king of the giveaways" because of his promotion of merchandise for radio and tv giveaway shows, is proposing a giant cash and merchandise giveaway plan for the nation's theatres. Wenland's proposal would involve tieing in the film companies, exhibitors and national advertisers.

Basically Wenland's plan consists of the following: A patron goes to his neighborhood theatre and buys a ticket. He gets a card inside the theatre on which he writes in 15 words or less, "I like the picture because . . ." He mails the self-addressed card to Hollywood. The cards are separated by states and judges, changed each month, select one winner from each state. The top 48 cards selected get merchandise or cash prizes. Runner-ups also get cash or prizes.

Wenland's idea is to distribute $237,000 worth of cash or prizes each month. Here's how he suggests that the money required be raised. A total of 10,000 theatres

(Continued on page 26)

VETERAN LOUIS ASTOR, COLUMBIA CONSULTANT

Louis Astor, member of Columbia's top homeoffice sales staff since 1933, will switch to a consultative basis Dec. 31 under terms of an amended employment contract.

Astor has been in distribution nearly 50 years. As a teen-ager he was advance man for legit productions and in 1910 entered the film field, later becoming an exhibitor and, shortly after World War I, joining the New England distribution combine headed by Abe Montague and Joseph McConville. When the latter two sold their franchise and joined Col, Astor also went with the company. He served as New Haven branch manager before going to the h. o.

In another personnel change, Bernard E. Zeeman, treasurer of Col Pictures International since 1951, has been named a v.p. of the foreign operation. Zeeman went to Col in 1935 as a traveling auditor, having switched from Universal where he served in the same capacity. He subsequently became assistant manager of branch operations and, in 1944, head of foreign branch operations.

FOOTNOTE TO 'CAMERA'

Author Isherwood Says It Falsified His Novel

Tokyo, Nov. 12.

Speaking at the International House here, novelist Christopher Isherwood said movies must be based on action and visual presentation and not on the brilliance of the dialogue.

On a global tour, Isherwood was asked about the film adaptation of his "I Am A Camera." He responded that the picture "entirely falsified the atmosphere of the original." He said he wanted to give the atmosphere of moral degeneration prevailing in Germany in the early 1930's through the character of Sally Bowles and for that purpose he wanted to be as passive as possible.

Yet, he complained, the film gives Isherwood a romantic lead who even makes a pass at Sally. "That is far from what I intended," he declared. "Camera" was a stage hit before it was filmed.

The picture showed recently in Japan.

Isherwood left for Hong Kong, Singapore and India on his tour.

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36, 154 W. 46th St. | HOLLYWOOD 28, 6404 Sunset Blvd. | CHICAGO 11, 612 N. Michigan Ave. | LONDON, W. C. 2, 8 St. Martin's Place, Trafalgar Square

Sayonara
(TECHNIRAMA—COLOR)

James A. Michener's tender, sometimes angry novel of love and race prejudice involving U. S. military personnel in Japan. One of year's best films. Should be b.o. smash.

Warner Bros. release of William Goetz production. Stars Marlon Brando, Ricardo Montalban, Patricia Owens, Martha Scott, James Garner, Miiko Taka, Miyoshi Umeki; presenting Red Buttons; featuring Kent Smith, Douglas Watson, Reiko Kuba, Soo Yong and Shochuku Kagekidan Girls Revue. Directed by Joshua Logan. Screenplay, Paul Osborn, from James A. Michener novel; camera (Technirama-Technicolor), Ellsworth Fredricks; editors, Arthur P. Schmidt, Philip W. Anderson; music, Franz Waxman; song ("Sayonara") words and music by Irving Berlin. Previewed Nov. 4, '57, at Criterion, N.Y. Running time, 147 MINS.

Major Gruver	Marlon Brando
Kelly	Red Buttons
Nakamura	Ricardo Montalban
Eileen Webster	Patricia Owens
Mrs. Webster	Martha Scott
Bailey	James Garner
Hana-ogi	Miiko Taka
Katsumi	Miyoshi Umeki
General Webster	Kent Smith
Colonel Craford	Douglas Watson
Fumiko-san	Reiko Kuba
Teruko-san	Soo Yong

William Goetz's "Sayonara," based on the James A. Michener novel, is a picture of beauty and sensitivity. Amidst the tenderness and the tensions of a romantic drama, it puts across the notion that human relations transcend race barriers, whether they are put up by U. S. Armed Forces in Japan or by segregationists in the American South.

Executed by a top cast and paced by Marlon Brando in an outstanding performance, "Sayonara" is, in most respects, a major screen achievement. In its long (but not too long) running time, it fuses all the vital elements of superior film drama—solid story, knowing direction, the colorful, delicately poetic backgrounds of Japan, personalities that come to life as completely believable people and—most important—a definite, unwavering point-of-view.

Joshua Logan's direction is tops. He tells his story leisurely and with a full awareness of all the values the strange locale affords his camera. Yet, action never lags, and the viewer is held from beginning to end. It's a strange story, in some respect, and certainly its "message" is an unconventional one. It may displease some racial hatrioteers, it's certainly candid in delineating the attitudes of the Army and Air Force brass towards "Asiatics."

But there are sock values in the very controversiality of the theme and the blunt manner of its execution, running side-by-side with the romantic story line. With light touches, it's the kind of many-faceted picture that should click on most audience levels.

Though strongly supported, particularly by the television refugee, Red Buttons, it's Brando who "carries" the production with one of his best performances. As Major Gruver, the Korean war air-ace, Brando affects a nonchalant Southern drawl that helps set the character from the very start. In the picture, he grows and matures, finally freeing himself of his need to conform with redneck standards. He is wholly convincing as the race-conscious Southerner whose humanity finally leads him to rebel against Army-imposed prejudice.

Story has combat-fatigued Brando transferred to Kobe for a rest and to meet his Stateside sweetheart, Patricia Owens, daughter of the commanding general of the area. They find things have changed and the sensitive, well-educated girl is no longer sure she wants to marry Brando. He in turn is upset because Airman Joe Kelly, played by Buttons, wants to marry a Japanese (Miyoshi Umeki). When Buttons goe through with the marriage, with Brando acting as best man, a Southern Army colonel goes after the boy and wants to ship him off to the States where his pregnant wife can't follow.

Brando meets a beautiful Japanese actress-dancer (Miiko Taka) and gradually falls deeply in love with her. When Buttons and his wife, in desperation, commit suicide, Brando realizes that, regardless of the consequences, he must marry Miss Taka.

There are many fine shadings in this story and Logan's direction brings them out vividly. The performance he gets out of Buttons, deeply moving in its sincerity, should raise the erstwhile air comic to entirely new stature. In this "straight" part, he's excellent and his devotion and final desperation ring completely true. He's the spunky little guy who braves the Army rules—and loses. Playing opposite him, Miss Umeki is charmingly simple. Their relationship has warmth and understanding.

Miss Taka plays the proud Hana-ogi, the dedicated dancer, who starts by hating the Americans whom she sees as robbing Japan of its culture and ends in Brando's arms. Apart from being beautiful she's also a distinctive personality and her contribution rates high. As Nakamura, the Japanese dancer, Ricardo Montalban represents Japanese refinement and intelligencia. His character allows the camera to witness several colorful Japanese classical dance sequences.

In the smaller roles, Martha Scott is properly sharp as the class and race-conscious wife of the general. It's an unsympathetic part for her, and she carries it off very well. Miss Owens plays the sensitive daughter, delighted and intrigued by Japanese culture and basically unsuited to conformist Brando. As her father, Kent Smith makes the general appear torn between personal decency and a slave to Army regulations. His little speech about the army being "father" to its "confused" boys has bite and irony.

Douglas Watson is suitably stuffy as the Dixiecrat Colonel, determined to maintain the "color line." James Garner is attractive and at ease as the marine captain, carrying on an affair with a Japanese girl, attractively portrayed by Reiko Kuba.

Lenser Ellsworth Fredricks has used the Technirama-Technicolor camera to best advantage. His landscapes are an important factor in

(Continued on page 20)

The Persuader

A "religious" western. Extensive verbal sermonizing. Maybe some church tie-in angles. Otherwise dull prospects.

Hollywood, Nov. 11.

Allied Artists release of a World Wide Pictures Production. Stars William Talman, Nancy Gates; co-stars Kristine Miller, Darryl Hickman, Georgia Lee, Alvy Moore; with Gregory Walcott, Rhoda Williams, Paul Engle, Jason Johnson, Nolan Leary, John Milford, Frank Richards. Producer-director, Dick Ross. Screenplay by Curtis Kenyon; camera, Ralph A. Woolsey; editor, Eugene Pendleton; art director, Walter Keller; music, Ralph Carmichael. Title song by Carmichael sung by James Joyce. Previewed, Nov. 5, '57. Running time, 72 MINS.

Matt Bonham	
Mark Bonham	William Talman
Dick Justin	James Craig
Kathryn Bonham	Kristine Miller
Toby Bonham	Darryl Hickman
Cora Nicklin	Georgia Lee
Willy Williams	Alvy Moore
Jim Cleery	Gregory Walcott
Neil Landis	Rhoda Williams
Paul Bonham	Paul Engle
Morse Fowler	Jason Johnson
Dan	Nolan Leary
Clint	John Milford
Steve	Frank Richards

In recent years, the standard oater formulas have been widened to include the "adult" westerns. Comes now a new tack, "The Persuader," which is a western with a strong religious flavor.

It is not possible to report that this experiment is on par with other "adults." Stress is on "verbal" sermonizing, delivered earnestly and at great length. With staunch churchgoers the best possible audience, one exploitation possibility is a round of church dates. But as a strictly commercial venture, "The Persuader's" chances are anything but persuasive.

Story by Curtis Kenyon stresses theme that loving-kindness conquers all, even a band of hardbitten heavies. Principal opponents are preacher William Talman and gang leader James Craig. Talman arrives in a small Oklahoma town to find his brother murdered for resisting Craig and the townspeople cowed and complacent. With a powerful lot of preachifying and the example of his courage, Talman gradually stiffens the spines of the citizenry. In unconvincing climax, Craig, impressed by this new solidarity, passes a chance to burn down the new church and decides to move on.

Darryl Hickman, as the dead twin's revenge-bent son, is involved in some contrived plotting, but his role doesn't add up to anything significant.

Dick Ross produced and directed with laudable intentions, but his execution distinctly lacks professionalism. Cast falls largely into stereotype although Talman lends some stature to his double part. Kristine Miller as the dead man's widow, Hickman and Georgia Lee, as his wholesome g.f., are as good as the script will allow. Alvy Moore, as a Craig henchie who gets killed for shifting sides, is especially impressive in support. Craig himself makes a properly suave and dangerous heavy, but he can't be assessed for failure of screenplay to make sense of his role.

Title song by Ralph Carmichael and sung by James Joyce while okay in its class, was overly loud at the viewing and intrusive in overworked employment of the "High Noon" device. In several scenes, footage was very jerky and uncomfortable to watch, but this could have been a projection fault. Other technical credits are adequate. *Kove.*

Don't Go Near the Water
(C'SCOPE—COLOR)

Spoof on Navy public relations "war" in the Pacific. Broadly handled for laughs and rating a "well done" for boxoffice results; Glenn Ford and Gia Scala head cast.

Metro release of Lawrence Weingarten production. Stars Glenn Ford; features Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards, Mickey Shaughnessy. Directed by Charles Walters; screenplay, Dorothy Kingsley and George Wells; from novel of same title by William Brinkley; camera (Metrocolor), Robert Bronner; editor, Adrienne Fazan; music, Bronislau Kaper; title song lyrics, Sammy Kahn. Previewed Loew's State Theatre, N.Y., Sept. 30, '57. Running time, 107 MINS.

Lt. Max Siegel	Glenn Ford
Melora	Gia Scala
Adam Garrett	Earl Holliman
Lt. Alice Tomlen	Anne Francis
Gordon Ripwell	Keenan Wynn
Lt. Comdr. Clinton T. Nash	Fred Clark
Deborah Aldrich	Eva Gabor
Ensign Tyson	Russ Tamblyn
Lt. Ross Pendelton	Jeff Richards
Farragut Jones	Mickey Shaughnessy
Adm. Boatwright	Howard Smith
Mr. Alba	Romney Brent
Janie	Mary Wickes
Lt. Comdr. Gladstone	Jack Straw
Lt. Comdr. Hereford	Robert Nichols
Lt. Comdr. Diplock	John Alderson
Rep. George Jansen	Jack Albertson
Rep. Arthur Smithfield	Charles Watts

Light and likeable. "Don't Go Near the Water" sets out to woo the public with impishness and comedic absurdities in describing the adventures of Madison Avenueites assigned to public relations duty with the Navy on a Pacific island during World War II. Mission is well accomplished—meaning, top bookings and boxoffice satisfaction.

Excepting Glenn Ford, who's had sea duty, the crowd of bally hooligans don't go near the water, their war heroics being in the struggle to accommodate visiting Congressmen, assuaging a correspondent bent on uncovering news they'd like to keep secret, keeping the folks at home apprised of the glories of the service, and so on.

While it comes off amusingly, due in good part to a funny slowburn performance by Fred Clark as the p.r. commandant, "Water" has one bit family trade may not fancy. Much footage is given to Mickey Shaughnessy as a brawny, ribald seaman who is addicted to constant use of a four-letter obscenity, which he mouths but everytime it's drowned out by a soundtrack boat horn. This is the glorification of a dirty joke.

Other than that, "Water" is clean fun, offering a series of humorous situations held on a tight story line and backed by a handsomely laid-out Lawrence Weingarten production. Metrocolor and CinemaScope provide top visuals and sets and art work make the ocean outpost look like the real thing.

Tone of the picture is established at the outset via this foreword: *"This is a story of some of those fearless and wonderful guys in Navy public relations. They push a perilous pencil, pound a dangerous typewriter and fire a deadly paper clip, but they . . . 'Don't Go Near the Water'."*

Screenplay by Dorothy Kingsley and George Wells is a bright adaptation of the successful William Brinkley novel of the same title. It offers a collection of colorful characters engaged in a variety of little subplots that are meshed together in an ingratiating whole.

Among the problems the p.r. contingent also is called upon to cope with are Howard Smith who, as Admiral Boatwright, bristles and burns in his hostility toward the displaced - misplaced advertising geniuses playing war; the aforementioned correspondent (played with proper "heavy" overtones by Keenan Wynn) who insists on a regular change of linen; and, for good measure, a cleavaged, flashy Eva Gabor, who comes in late as a women's mag rep maneuvering herself aboard a cruiser that engages in actual battle. This last piece of business, which has the ship waving a pair of Miss Gabor's black panties as sort of a victory pennant after the skirmish, is comedy in its broadest sense, going overboard in the quest for laughs.

Couple of romances are woven through all this. Ford and Gia Scala, an exotic looker on hand as the European-educated daughter of a local citizen, team up nicely to the inevitable happy conclusion, including a school built for her through funds gotten out of Wynn in justified extortion. Earl Holliman makes time with Anne Francis despite regulations, he being a lowly yeoman and she a nurse lieutenant. Russ Tamblyn as an eager member of Clark's staff and Jeff Richards as the conceited wolf of the island round out the cast, all members of which are well placed for this kind of easy-to-take entertainment.

Charles Walters' direction is paced at full throttle and organized remarkably well, considering the numerous separate little adventures tucked into the overall smooth continuity. Adrienne Fazan's editing is a major credit, the rapid scene changes contributing to the picture's fast flow. Music by Bronislau Kaper is in the right kind of lighthearted mood, Robert Bronner's photography is splendid, ditto other credits.

Gene.

The Birthday Present
(BRITISH)

Smooth, but uninspired routine offering which suffers from lack of marquee appeal; only fair b.o. prospects.

London, Nov. 5.

British Lion release of Jack Whittingham production. Stars Tony Britton, Sylvia Syms; features Jack Watling, Walter Fitzgerald, Geoffrey Keen. Directed by Pat Jackson. Story and screenplay by Jack Whittingham. Camera, Ted Scaife; editor, Jocelyn Jackson; music, Clifton Parker. Reviewed at Studio One, London. Running time, 100 MINS.

Simon Scott	Tony Britton
Jean Scott	Sylvia Syms
Bill Thompson	Jack Watling
Sir John Dell	Walter Fitzgerald
Colonel Wilson	Geoffrey Keen
George Bates	Howard Marion Crawford
Chief Customs Officer	John Welsh
Mr. Harraclough	Lockwood West
Charlie	Harry Fowler
Customs Officer	Frederick Piper
Magistrate	Cyril Luckham
Photographer	Thorley Walters
Barrister	Ernest Clark

Jack Whittingham has produced his own story in "The Birthday Present," and it is one which, but for the grace of God, could happen to anybody. Such anecdotes, however, need more incisive approach to lift them out of the ordinary than has been granted to this yarn. Relying on reasonably well-known, but not star names, this pic will be acceptable in most British houses but seems to have little to offer the international market.

Tony Britton is a successful young salesman, who on a business jaunt for his firm to the Continent, yields to the temptation not only to buy an expensive watch (at trade terms, of course) as a birthday gift for his young wife but foolishly attempts to smuggle it through Customs. This irresponsible lapse starts a trail of events which turns his life upside down. He is nabbed by the Customs and charged in a police record. Thanks to a bungling defense, he finds himself serving a threemonth stretch in the cooler.

Attempts to keep this peccadillo under cover fall down when the office gabber gets hold of the story and spreads it round. He comes out of jail, is sacked by his firm and finds that his record prevents him getting another job. Only his young wife and his old boss keep faith in him and eventually the matter comes to a happy head, leaving Britton a wiser young man who, clearly, will never risk another brush with the law, even though his motive was stupid rather than criminal.

Directed by Pat Jackson the prison scenes have an air of authenticity which almost take on the air of a documentary and, if nothing else, "Birthday Present" will give a short, sharp jolt to anybody thinking that it's worth trying to get away with a technical evasion of the legal rules. But the whole affair lacks urgency. Events follow each other with an inevitability which causes the film to be a plodder rather than a sharp slice of everyday life.

Britton is a good-looking, pleasant young man who retains sympathy by his good humor and dignity in trouble. But audiences are never going to be overly worried about his problem. Sylvia Syms is his long-suffering young wife but, here again, audiences are never tortured by her unfortunate predicament.

Geoffrey Keen, Walter Fitzgerald and, particularly, Jack Watling, as the young man whose curiosity unwittingly aggravates an incident into an event, all contribute solid performances. Harry Fowler as a young prisoner has one brief scene which is great. Pat Jackson's direction follows the methodical but unexperimental nature of the script with technical skill. Ted Scaife's lensing is a contributary sauce to the dank, dowdbeat effect of the prison sequences. *Rich.*

U Holders Get $1.06

Board of directors of Universal has declared a quarterly dividend of $1.06¼ per share on the 4¼% cumulative preferred stock of the company.

Melon is payable Dec. 2 to stockholders of record Nov. 16.

Undersea Girl

Low-grade meller for bottom half.

Hollywood, Nov. 12.

Allied Artists release of Norman T. Herman production. Stars Mara Corday, Pat Conway, Florence Marly, Dan Seymour; features Ralph Clanton, Myron Healey. Directed by John Peyser. Screenplay, Arthur V. Jones; camera, Hal Mc-Alpin; editor, Richard C. Meyer; art director, Nicolai Remisoff; music, Alexander Courage. Previewed Nov. 6, '57. Running time, 74 MINS.

Val Hudson	Mara Corday
Brad Chase	Pat Conway
Leila Graham	Florence Marly
Mike Travis	Dan Seymour
Sam Marvin	Ralph Clanton
Swede Nelson	Myron Healey
Phil Barry	Lewis Charles
Dwyer	Jerry Eskow
Joe	Dehl Berti
Susie	Sue George
Larkin	Mickey Simpson
Don Carson	Mike Mason

Filmed independently under the Nacirema banner and now being released via Allied Artists, "Undersea Girl" emerges extremely mediocre filler fare. Arthur V. Jones story-screenplay too conveniently ties events together. That many of the characters don't appear very bright in the lead doesn't help matters.

Action revolves around $2,000,000 supposedly lost when a naval ship was sunk outside of Yokohama Bay some years previous. Mixed up in the proceedings are: Mara Corday, newshen who, while skin diving, comes across murdered body of a tuna fisherman with $8,800 of the missing money on his person; Pat Conway, Navy Lt. assigned to the case, who also happens to be Miss Corday's b.f.; Dan Seymour, Police Lt.; Ralph Clanton, who master-minded theft has most of the money back in the U.S. and hidden in a nearby underwater cave; Florence Marly, latter's g.f.; and Myron Healey, Clanton's accomplice who reportedly had lost his life years before when, as a frogman, he was sent on a mission to retrieve the money. Wind-up finds loot recovered and back in proper hands, the villains all done in, and Conway and Miss Corday now able to concentrate on one another.

John Peyser's direction is on the amateurish side, possibly helping to explain sub-standard performances turned in by the usually competent players.

On the plus side is Edwin Gillette's underwater photography, which includes some fairly exciting shark footage; and a tuneful song, "Daydreams," by Alexander Courage and Hal Levy, well sung in a waterfront bar by an unbilled femme.

David T. Yokozeki is credited as the executive producer, Norman T. Herman as producer. *Neal.*

Not Wanted On Voyage
(BRITISH)

Naive and corny farce which achieves its object as entertainment for undiscriminating audiences; others will find it fairly resistible.

London, Nov. 12.

Renown release of George Minter (Henry Halsted, Jack Marks) production. Stars Ronald Shiner, Brian Rix, Griffith Jones, Catherine Boyle, Directed by Maclean Rogers. Screenplay by Michael Fertwee from original by Dudley Sturrock and the play "Wanted on Voyage" by Evadne Price & Ken Attiwill; camera, Arthur Grant; editor, Helen Wiggins; music, Tony Lowry. Previewed at Studio One, London. Running time, 90 MINS.

Steward Higgins	Ronald Shiner
Steward Hollebone	Brian Rix
Guy Harding	Griffith Jones
Julie Haines	Catherine Boyle
Mrs. Brough	Fabia Drake
Chief Steward	Michael Brennan
Col. Blewton-Fawcett	Michael Shepley
Pat	Dorinda Stevens
Captain	Martin Boddey
Lady Maud Gatesby	Janet Barrow
Mrs. Rose	Thesa Burton
Mr. Rose	John Chapman
Strang	Peter Prowse
Pedro	Eric Pohlman

Seriously criticizing "Not Wanted on Voyage" is like chasing a butterfly with a bazooka. It is an amiable, corny farce which is obviously devised as a money-spinning second feature and will achieve its objective with undescriminating audiences in Britain, though its future elsewhere is problematical. Ronald Shiner, one of U.K.'s top Cockney comedians, can do the sort of thing demanded by this film almost with his eyes shut. He has milked as many laughs out of this undistinguished script as possible.

He plays a smart-alecky ship's steward with a flair for extracting tips from the somewhat stupid array of passengers on a pleasure cruise to Tangiers. Supporting Shiner in this anthology of all-at-sea gags is Brian Rix, as a formless steward. The combination of Shiner and Rix is an energetic and, within its limits, highly successful one.

The plot, such as it is, involves the theft of an expensive necklace from a rich, vulgar woman with Shiner and Rix eventually finding the jewel and running the crooks to earth. The film, which is

(Continued on page 20)

ANNEXING ASIA TO BIBLE BELT

New York Sound Track

Suzy Parker, whose acting in "Kiss Them for Me" last week got strongly panned by several N.Y. scribes, continues to go to acting school twice a week. She needs guts after the comments . . . even the Mirror . . . **Marlon Brando** in for some rare interviews re "Sayonara" . . . French Film Office topper **Joseph Maternati** will circulate at the TOA convention in Miami . . . Since it was reversed in its ban on "Garden of Eden" (nudie), the N.Y. Censor office has been swamped with similar-type pix, nixed in the past.

Sidney Poitier, up for role of Porgy in **Samuel Goldwyn's** "Porgy and Bess," was refused script approval by producer and released from his commitment. He feared "Uncle Tom" angles . . . **Lindsley Parsons** and **John H. Burrows** will produce "The Al Capone Story" for Allied Artists release, with **Jack De Witt** to write screenplay.

Eight 20th-Fox execs participated last week at a private dinner at the Waldorf, given by prexy **Spyros P. Skouras** for production chief **Buddy Adler**. Studio's production plans were discussed. Adler Coasted the same night . . . Some companies are unhappy about national magazine (Time, Newsweek, etc.) film reviews appearing before the N.Y. scribes, at least, have had their say. Fear the mags are a bad influence. **Mike Todd** due to announce the winners of the top presents at his Madison Square Garden party Nov. 28. So many gifts were stolen from the Garden floor, Todd had to buy a flock of new ones. He's due back Dec. 15. . . . **Kenneth MacKenna**, Metro's studio story chief, in from the Coast on a two-day quickie to gander two legit entries as possible film properties. He o.o.'d **Sam Locke's** "Fair Game" on Broadway and journeyed to New Haven to glom the **Aldous Huxley-Beth Wendell** play, "The Genius and The Goddess." . . . **Samuel Goldwyn** has signed **Oliver Smith** as production designer for "Porgy and Bess." **Irene Sharaff** will design the costumes. **Rouben Mamoulian**, who will direct the picture, and **N. Richard Nash**, who is writing the screenplay, report to the Goldwyn studio next week . . . **Kim Hunter** will not appear in Gannaway International's film's "Maybe Smith." According to Miss Hunter's representative, the actress was offered the role, turned it down, and there were no further negotiations . . . **Charles Deesen**, Metro homeoffice assistant to southern sales manager **John J. Mahoney**, back at his desk after a long illness . . . **John Patrick**, who scripted "Les Girls," back from the London command performance of the picture . . . **Eva Gabor** in from the Coast to aid in ballying "Don't Go Near the Water." . . . **Bert Freed**, currently appearing in "Romanoff and Juliet," will double in a film assignment. He's in cast of Universal's **James Cagney** starrer, "Never Steal Anything Small," currently shooting in Gotham. **Victor Hoare**, managing director of Lion International, has returned to London after talks here with distribs regarding "Our Virgin Island," now in production in the West Indies. Picture, being produced by Countryman Films Ltd., stars **John Cassevetes** and **Sidney Poitier** . . . **Richard Basehart** off to London for the premiere there of "Time Limit." . . . Feeling that "The Big Country," **Gregory Peck-William Wyler** production for United Artists release, deserves "big" treatment, UA is sending giant mailing pieces and stills to newspapers . . .

Frank Kessler's first release since splitting with **Walter Reade**—the French "Razzia" with Jean Gabin—opening at the World Theatre, N.Y. Nov. 18 . . . Paris Theatre, expecting to hold "And God Created Woman" until February, now is booked up until Fall of 1958, according to U.S. Pathe topper, **Duncan McGregor**.

N.Y. Times Magazine this Sunday (10) had a layout picturing eight "Queens of the Foreign Hollywoods." Only one—**Gina Lollobrigida**—is well known to American audiences. Two others have had a slight impact. They are **Brigitte Bardot** and **Diana Dors**.

Indie film and tv distributor **Ben Henry**, former British sales head for Universal, back to London tomorrow (Thurs.) on the Queen Mary after a flying trip to Hollywood to set some overseas film representation deals.

Ediophor, 20th - Fox's color theatre television system, was demonstrated again last week to a group including a number of prominent exhibitors. Showing took place at 20th's experimental theatre in the Bronx, with prexy **Spyros P. Skouras** attending. Show was transmitted from the Park Sheraton Hotel by chief engineer and research topper **Earl I. Sponable**. No immediate demonstrations of the system for the trade are in prospect.

William Zinsser, N.Y. Herald Tribune film critic, to the Coast for a three-weekonce over of the Hollywood scene . . . **Jack Tirman**, veteran Warner Bros. publicist, has opened his own N.Y. office. **Irving Windisch**, another WB vet, has joined **Loeff & McElwaine**, Coast publicity firm, as its N.Y. representative . . . "Les Girls," **Sol C. Siegel's** production being released by Metro, into key engagements and will be followed by more than 200 dates during Thanksgiving week . . .

A Japanese best seller called "Banka" (Elegy) will be published in English in the U.S. next spring when a Japanese film based on the novel will be exported to America. Beacon Press of Boston will publish in the U.S. **Yasuko Harada** is the author of the story which is set in Hokkaido, Japan's northernmost major island. Story concerns a young girl who falls in love with an architect. She tells his wife of their affair and the wife commits suicide although the wife has been having an affair herself with a student. High school teachers **Rin Tobishi** and **Atsuishi Yamanashi** did the translation and were quite surprised when 14 U.S. publishers responded favorably to their feelers.

Howard Minsky making the rounds of exhibitor conventions to make with the Telemeter pitch. He's eastern sales chief of the home toll system . . . **Ethel Edrell** quit the Columbia publicity department to free lance . . . **Stanley Kramer** due back from Europe tomorrow (Thurs.) . . . Remarkable likeness between **Wes Bryan**, actor just signed by Rouse-Greene Productions, and the late **James Dean**.

Seymour Poe, exec v.p. of IFE Releasing Corp., getting a new two-year contract from the IFE board in Rome.

Time Magazine managed to write the **Louis B. Mayer** obit without mentioning **Nicholas M. Schenck** . . . City College students studying filmmaking are preparing film dramas for use on the Police Academy target range. Idea is to duplicate as much as possible the conditions under which men actually must fire.

MPEA's Far East rep, **Irving Maas**, to New Delhi to huddle with **Charles Egan** on the situation in India where imports have been cut to 10% of the old quota. U.S. distribs had a backlog, but will begin to run short early in '58 . . . Mr. and Mrs. **Emanuel Silverstone** (he's 20th-Fox's foreign exec) tossed a big golden anniversary party for Mrs. Silverstone's parents, Mr. and Mrs. **Joseph Froos**. Other Froos daughters are Sylvia and Betty, both in showbiz. Mrs. Ida Froos used to accompany daughter Sylvia on her tours . . . MPEA topper **Eric Johnston** returned to the U.S. from London Monday morning (10) ahead of schedule . . . 20th now pitching "Ten North Fredrick" to **Sir Laurence Olivier**? It's currently cast with **Spencer Tracy**.

Sounds like a put-up job but, anyway, a moppet on a television show identified **Cecil B. DeMille** as "the man who broke the Ten Commandments." . . . Striking is the resemblance between newcomer **Wes Bryan** and the late **James Dean**.

Radio-television promotion activities at Columbia, heretofore operated independently, have been transferred to the publicity department headed by **Hortense Schorr**.

'10 C's' CROSSES RELIGIOSO LINES

Tokyo, Nov. 12.

Paramount is getting ready to market its Biblical epic, "Ten Commandments," in lands dominated by Moslem, Buddhist and Shinto sects. Excepting the Philippine Islands, Asia has only 30,000,000 Christians and 1,700,000 Jews. This is in contrast with a Moslem population of 256,000,000, Hindu 309,264,000 and Shintu 30,000,000.

In light of these statistics, Par is hopeful of conquering the Asiatic territories with "Commandments" by selling the production as a spectacle focusing on good versus evil and oppressed peoples rising up against tyranny.

Following a three-day meeting of Par execs here, ad-pub v.p. Jerry Pickman said the expectation is that $7,000,000 will be gotten out of the territory in film rental, this on the basis of experience with the picture in the United States plus the boxoffice patterns set by previous Par films in Asia.

Par's strongest entry of the past in India, for example, was "Samson and Delilah," based on Biblical characters. Of India's total population of 432,672,000, there are only 6,000,000 Christians. Hinduism and Brahmanism account for 85%. Same feature was popular throughout Asia, thus Par execs say they have no reason to expect any sales resistance to "Commandments."

As a matter of fact the Cecil B. DeMille film already is set to play one Japanese circuit in a deal providing a guarantee of three times the amount ever before given. Of Japan's 86,700,000 population, only a small fraction is Christian (Protestant, Catholic and Greek Orthodox). By comparison, there are 200 Shinto sects and 207 Buddhist.

Pakistan, population 75,687,000, is virtually all Moslem.

Philippines are dominated by Christians. Of the island's total population of 20,000,000, 78% are Catholic and 10% are of the Aglipayan Church.

"Commandments" has played in only two cities outside the States so far, these being Rome and Milan. It's to open in London late this month. Tokyo engagement is pencilled in for the spring.

Boxscore on '10 C's'

The record of "Ten Commandments," as detailed by Paramount—

Total boxoffice gross: $26,500,000.

Film rentals to Par (as of Nov. 7): $16,250,000.

Openings to date: 917.

TV'S MARTIN MANULIS MAY DIRECT AT 20TH

Hollywood, Nov. 12.

Martin Manulis, producer of CBS' Playhouse 90, will move to 20th-Fox as a theatrical film producer next year, if current negotiations being handled by the William Morris agency jell. Deal being negotiated for Manulis, one of the top producers in television, involves a participation arrangement.

Manulis is under contract to CBS until March of 1959, but negotiations are now on to obtain his release from the network next June, when the current "90" season ends. Manulis' CBS pact allows him to produce theatrical films, but he hasn't been able to find the time since he's kept so busy turning out all the live 90-minute dramas, and spending the summers readying the next season's output.

Franklin Productions Inc. has been authorized to conduct a motion picture business in New York. Capital stock is 200 shares, no par value. Levine, Rembar & Solator were filing attorneys at Albany.

Distribs Loathe to Meet Exhibitors, Cite Vulnerable Antitrust Status

Film companies more and more are hiding behind an artificial legalistic shield in their determination not to come face to face with exhibitors in any kind of airing of trade disagreements, according to theatre sources. Some exhib spokesmen said this week they've been hopeful of setting up an industry meeting on trade practices but have been encountering roadblocks in the form of "distributor alibis."

Film company officials are taking the position, it's said, that they're fearful of participating in any kind of trade discussion because of their vulnerability to antitrust charges. They're wary, they say, of joining together, along with theatre operators, in talks relating to trade matters with the exceptions of arbitration, conciliation and institutional advertising campaigns.

Most recent call for an industry get-together was made by Edward Hyman, United Paramount v.p., who is seeking revisions in distrib release schedules so that quality product would be made available at other than only holiday periods. Allied States, at its convention earlier this month, endorsed the Hyman proposal.

Exhib sources claim the reason for the distrib aloofness is not realistic because even the Department of Justice, if approached, would okay an industry-wide meeting designed to stimulate free trade, and such a purpose could be attested to by all parties.

HOLLYWOOD CHARITIES

James Stewart Reports Best 3-Week Collections Ever

Hollywood, Nov. 12.

Largest total for any initial three week period in the history of the Motion Picture Permanent Charities was reported at the first meeting of the MPPC campaign force by Chairman James Stewart who predicted the 1958 drive will be one of the most successful in recent years. During the first three weeks, a total of 20,577 filmites pledged $954,146.

In a breakdown of contributions, Stewart reported that execs, department heads, guilds and corporations had pledged $520,713; labor's executive committee, embracing all studio crafts of AFL and indie unions and guilds, $433,433; and Samuel Goldwyn Foundation $30,000.

Bra-Size Complex In U.S. Blamed On Screen Amazons

San Francisco, Nov. 12.

Impact of American film "standards," from Jane Russell to Jayne Mansfield is partly responsible for a new neurosis among U.S. women, three plastic surgeons agreed here. And, added one of the doctors, the emotional upset is better treated by a surgeon than a psychiatrist. Dr. Milton Edgerton, who teaches at Johns Hopkins, Baltimore, said:

"Our methods do more for the disturbed woman than the psychiatrists can."

The disturbed woman is one, said the doctor, who thinks her breasts are too small. Dr. Edgerton added that she is neither a stagestruck teenager nor a lonely spinster, rather:

"Our patients range in age from 28 to 38. All but one out of a series of 32 are married. Most of them have children."

He was one of three surgeons participating in a panel of the American Society of Plastic and Reconstructive Surgery. The others were Dr. Gustave Aufbricht of New York and Dr. James B. Johnson of the University of Southern California.

Dr. Aufbricht reported:

"Breast augmentation is not new. It was done at least as long ago as 1895 in Germany . . . What is new is the number of women now seeking this type of operation . . . 10 years ago women who came to the plastic surgeon all wanted to have too-large breasts made smaller.

"Today these women are dissatisfied, feel inadequate. It is not hard to find the reason in the social climate, in the emphasis on remarkable bosoms brought about by the adulation paid certain public personalities, whose names I need not mention."

INSERT NEW 'LETTER' TO CLARIFY 'RAINTREE'

Hollywood, Nov. 12.

In a rare instance of additional filming for a picture already in release, Metro has lensed a silent insert of a letter for "Raintree County."

Shot under the direction of Edward Dmytryk, the insert will replace the letter footage in the original print in which Montgomery Clift discovers that Elizabeth Taylor has left him. The studio felt that additional explanation was required. The letter amplifies that she has gone home to Georgia.

Rental Averages, 31 to 35%, Part Of Goldwyn Case

San Francisco, Nov. 12.

Illness of Federal Judge Edward P. Murphy delayed resumption of Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast until today (12), but Go'dwyn's lawyer, Joseph Alioto, took deposition from Albert E. Sindlinger last Friday (8).

Research analyst Sindlinger was called as witness to authenticate COMPO figures given to House Ways and Means Committee in 1953 and subsequently updated to 1956 for Senate Small Business Committee. Goldwyn statistician Joseph A. Walsh previously had tried to introduce figures but had been blocked by defense counsel Arthur B. Dunne, whose contention that best evidence of Sindlinger statistics would be from Sindlinger himself was upheld by Judge Murphy.

Basic figures taken in deposition showed percentage of boxoffice paid as film rental from 1946 to 1952 for motion picture industry as a whole. The percentages:

Year	Percent
1946	31.1
1947	32.6
1948	33.2
1949	33.6
1950	33.9
1951	34.3
1952	35.1

There were two objectives to this testimony:

(1) To show increasing upward trend of film rental in relation to total boxoffice take.

(2) To show National Theatres consistently lagged behind this trend.

On cross-examination, Dunne asked Sindlinger to produce underlying data on which COMPO figures were based.

But Sindlinger pointed out only way he got information in the first place was by promising the individual statistics would be held in complete confidence, and that only

(Continued on page 78)

L.A. Biz Best in 9 Weeks; 'Girls' Sockeroo $27,000; '10 C's' Mighty 42G, 'Joey' Fancy $24,300, Both 3d

Los Angeles, Nov. 12.

One sock opener, continued smash biz of a number of holdovers and Veterans' Day holiday all are contributing to a fairly bright picture at first-runs here this week. The $254,900 in sight is the biggest locally in the last nine weeks.

"Les Girls" is leading the newcomers with a smash $27,000 or near at Pantages, heaviest take at this Hollywood Blvd. showcase in some months. "10 Commandments" is heading for a mighty $42,000 or over in third round in three first-runs. "Pal Joey" should hit a fine $24,300 in third Egyptian session.

Both "Around World in 80 Days" and "Seven Wonders of World" shape fancy currently. "Hunchback of Notre Dame" is rated best of other openers but is only mild $19.000 in two spots. "Stopover Tokyo" looks lazy $15,500 in four houses. "Operation Mad Ball" is still fairly pleasant $15,000 in second week in three locations. "Tin Star" shapes fair $17,500 in three houses.

Estimates for This Week

Pantages (RKO) (2,812; $1.25-$2) —"Les Girls" (M-G). Smash $27,000 or near. Last week, Pantages with State, El Rey, "Until They Sail" (M-G) and "Silken Affair" (DCA), $11,900.

Los Angeles, Loyola, Iris, Fox Beverly (FWC) (2,097; 1,248; 825; 1,334; 90-$1.50)—"Stopover Tokyo" (20th) and "Back from the Dead" (20th). Slow $15,500. Last week, Los Angeles, Loyola, Fox Beverly with Vogue, "Sun Also Rises" (20th) and "Unknown Terror" (20th) (2d wk), $15,200. Iris with Orpheum, "Man of 1,000 Faces" (U) and "Forbidden Interlude" (U) (2d wk, first multiple run), $5,500.

Downtown Paramount, Vogue, Fox Wilshire (ABPT-FWC) (3,300; 825; 2,296; 90-$1.50)—"Tin Star" (Par) and "Triple Deception" (Rank). Fair $17,500. Last week, Downtown Paramount with Hawaii, Uptown, "The Cyclops" (AA) and "Daughter Dr. Jekyll" (AA), $13,100. Fox Wilshire, "Three Faces of Eve" (20th) (4th wk-5 days), $2,300.

Orpheum, Hawaii, Uptown (Metropolitan-G&S-FWC) (2,213; 1,106; 1,715; 90-$1.50) — "Hunchback of

(Continued on page 25)

Broadway Grosses

Estimated Total Gross
This Week $576,800
(Based on 21 theatres)
Last Year $670,450
(Based on 23 theatres)

'Joey' Giant 22G, D.C.; 'Tokyo' 14G

Washington, Nov. 12.

Record-breakers at both Trans-Lux houses currently are helping to pierce the b.o. gloom of recent weeks. "Pal Joey," at the Trans-Lux, launched by rave notices, is neck-and-neck with "Picnic," previous high scorer for house, and may top it. "And God Created Woman," the French import at the tiny Plaza, also a Trans-Lux house, is topping all records for this art theatre. "Stopover Tokyo" at Loew's Palace, hypoed by some hep flackery and a Robert Wagner stint, shapes fine. "Seven Wonders" is having a mild boom thanks to "Final 10 weeks" ads. "Around World in 80 Days" pushed to socko 32nd stanza at Warner's Uptown.

Estimates for This Week

Ambassador (SW) (1,490; 85-$1.25) — "Hunchback of Notre Dame" (AA). Fair $5,000. Last week, "Story of Mankind" (WB), $3,500.

Capitol (Loew) (3,434; 85-$1.25) —"Jailhouse Rock" (M-G) (2d wk). Slow $12,000, after disappointing $19,000 opener, and well below previous Presley starrer.

Coumbia (Loew) (1,154; 70-90)—"Abominable Snowman" (20th) and "Ghost Diver" (20th). Tepid $5,000 for 5 days. Last week, "My Gun Quick" (UA) and "Chicago Confidential" (UA), $7,000.

Keith's (RKO) (1,850; 85-$1.25)—"Unholy Wife" (U). Thin $6,000. Last week, "Escapade in Japan" (U), slow $6,000 despite critical kudos.

Metropolitan (SW) (85-$1.25)—"Hunchback of Notre Dame" (WB). Nice $10,000. Last week, "Story of Mankind" (WB), $6,000.

Palace (Loew) (2,350; 85-$1.25)—"Stopover Tokyo" (20th). Solid $14,000. Last week, "Three Faces of Eve" (20th) (2d wk), $8,000 in 6 days.

Plaza (T-L) (275; 90-$1.35)—"And God Created Woman" (Indie). Sensational $11,000, topping previous record-holder. Stays. Last week, "His First Affair" (Indie) (2d wk), $1,500.

Trans-Lux (T-L) (600; 90-$1.25)—"Pal Joey" (Col). Socko $22,000, and may break record held by

(Continued on page 25)

'HUNCHBACK' OKE 9G, OMAHA; 'ATTACK' 4½G

Omaha, Nov. 12.

Biz is okay at the downtown first-runs this week considering the first snow of the winter is a handicap. "Hunchback of Notre Dame" opened strongly at the Orpheum, and looks okay on week. "Armored Attack" shapes pleasing as an oldie at the Omaha. "Devil's Hairpin" is slow at Brandeis. In the holdover ranks, "Around the World" is still oke in 11th stanza at the Admiral while "Jailhouse Rock" is ditto at the State in second round.

Estimates for This Week

Admiral (Blank) 866; $2.50-$2.20) —"Around World in 80 Days" (UA) (11th wk). Okay $5,800. Last week, $6,000.

Brandeis (RKO) (1,100; 75-90)—"Devil's Hairpin" (Par) and "Short Cut to Hell" (Par). Slow $3,000. Last week, "Black Scorpion" (WB) and "Finger of Guilt" (RKO), $2,500.

Omaha (Tristates) (2,066; 75-90) —"Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues). Shapes as pleasing $4,500. Last week, "Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA), $3,000.

Orpheum (Tristates) (2,980; 75-90)—"Hunchback of Notre Dame" (AA). Fine $9,000 or near. Last week, "Operation Mad Ball" (Col) and "Johnny Trouble" (WB), $7,000.

State (Goldberg) (850; 75-90)—"Jailhouse Rock" (M-G) (2d wk). Off to okay $3,500 after $7,500 debut.

'Jailhouse' Lofty $15,000 in Indpls.

Indianapolis, Nov. 12.

It's still quiet on the boxoffice front here except at Loew's, which played "Jailhouse Rock" to standing room during rush hours over the weekend to pile up a big early gross. Also, "Around World" is still okay in 14th stanza at the Lyric while "Hunchback of Notre Dame" looms fairly nice at Keith's. "Devil's Hairpin" at Circle and "Reach for Sky" at the Indiana, are not gong far, latter being dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Devil's Hairpin" (Par) and "Stowaway Girl" (Par). Mild $7,500. Last week, "Three Faces of Eve" (20th) and "Taming Sutton's Gal" (Rep), $8,000.

Indiana (C-D) (3,200; 60-90)—"Reach for Sky" (Rank) and "Noah's Ark" (Indie). Drab $7,000. Last week, "Slaughter on 10th Avenue" (U) and "Unhoy Wife" (U), $5,500.

Keith's (C-D) (1,200; 75-$1.25)—"Hunchback of Notre Dame" (AA). Nice $9,000. Last week, "Man of 1,000 Faces" (U) (3d wk), $4,500.

Loew's (Loew) (2,427; 60-85)—"Jailhouse Rock" (M-G) and "Ride Back" (UA). Hot $15,000. Last week "Time Limit" (UA) and "Hidden Fear" (UA), $7,500.

Lyric (C-D) (850; $1.25-$2.20)—"Around World in 80 Days" (UA). (14th wk). Nifty $11,000. Last week, same.

Frisco Climbs; 'Joey' Wham $28,000, 'Kiss' Hot 16G, '80 Days' 21G, 46th

Key City Grosses

Estimated Total Gross
This Week $2,985,300
(Based on 22 cities and 255 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,934,450
(Based on 23 cities and 235 theatres.)

'N.D.' Great 25G, Det.; 'Girls' 15G

Detroit, Nov. 12.

This week's biz downtown is being sparked by two newcomers, "Pal Joey" at the Madison and "Les Girls" at the Adams. Both are doing great biz. Upbeat is being reflected also by "Hunchback of Notre Dame" which looks nice at the Palms. "Operation Mad Ball" holds fast in second stanza at the Michigan. "08/15" is doing a little better than average at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Stopover Tokyo" (20th) and "Ride Violent Mile" (20th) (2d wk). Poor $6,500 in three days. Last week, $12,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Operation Mad Ball" (Col) and "Triple Deception" (Indie) (2d wk). Nice $16,000. Last week, $19,000.

Palms (UD) (2,961; 90-$1.25)—"Hunchback of Notre Dame" (AA) and "Gun Battle Monterey" (AA). Smash $25,000. Last week, "Time Limit" (UA), $16,300.

Madison (UD) (1,900; 90-$1.25)—"Pal Joey" (Col). Great $26,000. Last week, "Story Esther Costello" (Col), $8,000 in second week.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "08/15" (Indie) and "Woman of River" (Col). Okay $11,000. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $13,000.

United Artists (UA) - (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (46th wk). Holding at big $13,000. Last week, same.

Adams (Balaban) (1,700; 90-$1.50)—"Les Girls" (M-G). Swell $15,000. Last week, "Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk), $10,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (67th wk). Okay $10,400. Last week, $11,400.

Krim (Krim) (1,000; $1.25)—"Lost Continent" (Indie) (2d wk). Good $6,000. Last week, $7,000.

'Jailhouse' Smash 11G, Mpls.; 'Les Girls' Boff 10G, 'N.D.' Loud $9,000

Minneapolis, Nov. 12.

Such boxoffice blockbusters among newcomers as "Les Girls" and "Jailhouse Rock," plus such other deserving fresh entries as "Time Limit," "Stopover Tokyo" and "Hunchback of Notre Dame" are perking up ailing grosses here this round. Lineup represents not only the largest but also the most potent array of new downtown fare in some time. "Les Girls" is doing amazing biz at the bandbox World. "Rock" looks sock, as does "Hunchback of Notre Dame."

Lone holdovers are the two hardticket longruns, "Seven Wonders of World" and "Around World in 80 Days," in their 66th and 18th weeks, respectively.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65) — "Around World" (UA) (18th wk). Indicates it'll be around for some time yet. Nice $14,000. Last week, $13,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (66th wk). Its b.o. accomplishment is enough to make one believe in miracles. Stout $9,500. Last week, $9,000.

Gopher (Berger) (1,000; 85-90)—"Motorcycle Gang" (Indie) and "Sorority Girl" (Indie). Okay $4,500. Last week, "Gunsight Ridge" (UA) and "Valerie" (UA), $2,800.

Lyric (Par) (1,000; 85-90)—"Jailhouse Rock" (M-G). Presley continues terrific boxoffice. Socko

(Continued on page 25)

San Francisco, Nov. 12.

There is a healthy upbeat at first-runs here this session, with new product helping out immensely. "Pal Joey" looks terrific at the St. Francis, to give that house its greatest opening week in months. "Kiss Them For Me" is rated good at the Fox while "Slaughter on 10th Ave." shapes okay at Golden Gate. "Graf Spee" looms good at Paramount. "Around World in 80 Days" still is great at Coronet in 46th session. "Jailhouse Rock" is nice in second round at Warfield while "Hunchback of Notre Dame" looks okay in second at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Slaughter On 10th Ave." (U) and "Quantez" (U). Okay $11,000 or near. Last week, "Unknown Terror" (20th) and "Back From Dead" (20th), $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Kiss Them For Me" (20th) and "Ride A Violent Mile" (20th). Rated good $16,000. Last week, "Armored Attack" (Indie) and "Battle Stripe" (Indie) (reissues), $13,000.

Warfield (Loew) (2,656; 90-$1.25) —"Jailhouse Rock" (M-G) (2d wk). Nice $11,000 after $17,500 in first week.

Paramount (Par) (2,646; 90-$1.25) —"Pursuit of Graf Spee" (Rank) and "Death In Small Doses" (AA). Fine $14,000. Last week, "Story of Mankind" (WB) and "Taming Sutton's Gal" (Rep), $11,000.

St. Francis (Par) (1,400; 90-$1.25) —"Pal Joey" (Col). Terrific $28,000. Last week, "Black Scorpion" (WB) and "Satellite In Sky" (WB), $8,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (51st wk). Okay $13,500. Last week, $13,900.

United Artists (No. Coast) (1,207; 90-$1.25) — "Hunchback of Notre Dame" (AA) and "Naked In Sun" (AA) (2d wk). Okay $8,500. Last week, $14,000.

Stagedoor (A-R) (440; $1.25-$1.50)—"Perri" (BV) (2d wk). Nice $5,500. Last week, $7,500.

Larkin (Rosener) (400; $1.25)—"The Roots" (Indie) (2d wk). Good $3,100. Last week, $3,600.

Clay (Rosener) (400; $1.25)—"Lovers' Net" (Times) (3d wk). Oke $2,100. Last week, $2,800.

Vogue (S.F. Theatres) (364; $1.25)—"Abdullah's Harem" (UA) and "Lover Boy" (UA) (reissues). Hep $2,200. Last week, "Time Desire" (Indie) (5th wk), $1,900.

Bridge (Schwarz) (396; $1-$1.25) —"Green Man" (DCA) and "Stranger's Hand" (DCA). Okay $2,000, Last week, "Value For Money" (Rank), $1,200.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (46th wk). Great $21,000. Last week, $20,000.

Rio (Schwarz) (397; $1.10)—"Ruten" (Indie). Fair $1,200. Last week, "A Nous La Liberte" (Indie), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Love Lottery" (Cont) and "Maid In Paris" (Cont). Good $4,000. Last week, "Brothers In Law" (Cont) (3d wk), $3,000.

'Hunchback' Huge 30G, Toronto; 'Pilot' 14G

Toronto, Nov. 12.

"Hunchback of Notre Dame" is the big news here this stanza, landing second highest gross for three-house combo where playing. Record is still held by "Anastasia." Also doing well is "Jet Pilot," "Operation Mad Ball" and "Sea Wife."

Estimates for This Week

Carlton (Rank) (2,518; 90-$1)—"Operation Mad Ball" (Col) and "Sceptre and Mace" (NFB). Nice $12,000. Last week, "Across Bridge" (Rank), $9,000.

Christie, Danforth, Humber, Mayland (Rank) (877; 1,330; 1,203; 1,397; $1)—"Sea Wife" (20th). Oke $12,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 993; 694; 800; 50-75)—"Shortcut to Hell" (Par) and "Stowaway Girl" (Par). Sad $10,000. Last week, "Street of Sinners" (UA) and "Joe Dakota" (UA), $13,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 60-$1)—"Hunchback of Notre Dame" (AA). Terrific $30,000. Last week, "Devil's Hairpin" (Par), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Jet Pilot" (RKO). Good $14,000. Last week, "Joker Is Wild" (Par) (4th wk), $12,000.

International (Taylor) (557; $1)—"Smallest Show on Earth" (IFD)

(Continued on page 25)

'Jailhouse' Rocks K.C., Smash 13G; 'Joey' Terrif 11G, 'Perri' Fast 13G

Kansas City, Nov. 12.

Strong product is bringing in some really big money for the first time in many weeks here. Out in front are "Jailhouse Rock" at the Midland, "Pal Joey" at the Roxy and "Perri" in three Fox Midwest houses. "Bombers B-52" at the Paramount also is topping the average if on mild side. "Seven Wonders of World" at the Missouri and "Around World in 80 Days" at the Tower are both comparatively strong. Weather cut in on opening days of the week via the rainy drizzle, but brightened up for the weekend. "Reach for Sky" is helping Dickinson's four theatres to a better week.

Estimates for This Week

Glen, Dickinson, Shawnee-Drive-In, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75c person)—"Reach for Sky" (Rank) and "Triple Deception" (Rank). Nice $6,000 or near, up from level of recent weeks. Last week, "From Hell It Came" (AA) and "The Disembodied" (AA), $4,000.

Kimo (Dickinson) (504; 75-90)—"Rising of Moon" (WB) (2d wk). Fair $1,000. Last week, $1,500.

Midland (Loew) (3,500; 75-90)—"Jailhouse Rock" (M-G) and "Girl in Black Stockings" (UA). Sock $13,000, best in long spell, here and way over recent level. Last week, "Time Limit" (UA) and "Monte Carlo Story" (UA), $8,000. May hold.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders" (Cinerama) (12th wk). Oke $10,000. Last week same.

Paramount (UP) (1,900; 75-90) — "Bombers B-52" (WB). Fair $6,000. Last week, "Devil's Hairpin" (Par) and "Mr. Rock and Roll" (Par), ditto.

Rockhill (Little Art Theatres) (750; 75-90)—"Naked Eye" (Indie). Fair $1,500. Last week, "Devil's General" (DCA), same.

Roxy (Durwood) (879; 90-$1.25) —"Pal Joey" (Col). Wow $11,000 or over; holds. Last week, house was dark.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World" (UA) (24th wk). Good $6,000. Last week, ditto.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) — "Perri" (BV). "Fancy $13,000, with large youngster trade. Last week, "Man of Thousand Faces" (U) and "The Weapon" (U), $9,000.

NEW FARE LIFTS BOSTON B.O.

Flu Bops Chi; 'Tokyo' Good $23,000, 'Girls' Terrif 21G, 'Ball' Trim 19G, 'Time' Lively 18G, 'Joey' Socko 23G

Chicago, Nov. 12.

There isn't much optimism for the nine new screen bills or for the holdover material currently. No apparent letup in the flu scare has made life hard for many pix.

"Stopover Tokyo" settled down into the Oriental with prospects for a good $23,000 first frame. "Gunsight Ridge" with "Brass Legend" draws a bead on a trim $15,000 at Roosevelt while "Whispering Smith" with "Streets of Laredo" is a good $5,000 at Grand.

"Les Girls" at the Woods and "Operation Mad Ball" at the Chicago are doing strongly in second especially the former. Surprise strength was shown by "Time Limit" doing an adequate second at United Artists. "Pal Joey," which maintained the downtown lead for the last two frames, continues great in third at State-Lake.

Only the roadshows show real holdover strength, and of these only the two which were bolstered by advance sales before the flu hit full blast. "Raintree County" looks fairish for third week at McVickers. "Around World in 80 Days" shapes smash in 32d round at Todd's Cinestage. "Seven Wonders of World" keeps a healthy color in 47th round at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Operation Mad Ball" (Col) (2d wk). Nice $19,000. Last week, $23,800.

Esquire (H&E Balaban) (1,350; 90-$1.25) — "Doctor at Large" (Rank) (2d wk). Torrid $6,400. Last week $8,500.

Garrick (B&K) (850; 90-$1.25)—"Devil's Hairpin" (Par)-"Mr. Rock and Roll" (Par). Oke $4,000. Last week. "Story of Mankind" (WB), $3,000.

Grand (Indie) (1,200; 90-$1.25)—"Whispering Smith" (Par) and "Streets of Laredo" (Par) (reissues). Par $5,000. Last week, "Gun Girls" (Cap) and "Rebel Girls" (Cap), $6,500.

Loop (Telem't) (606; 90-$1.50)—"Perri" (BV) (5th wk). Tame $7,800. Last week, $7,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (3d wk). Faifish $20,000. Last week $22,000.

Monroe (Indie) (1,000; 57-79)—"Enemy From Space" (UA)-"Street of Sinners" (UA). Snappy $5,500. Last week, "Wayward Girl" (Rep)-"Seventeen and Torrid" (Rep), same.

Oriental (Indie) (3,400; 90-$1.50)—"Stopover Tokyo" (20th). Okay $23,000. Last week, "Three Faces

(Continued on page 25)

'80 Days' Wow $11,000 In Dull Prov.; 'Stopover' OK 7G, 'Zero' NG 4G

Providence, Nov. 12.

"Around World in 80 Days" in fifth at the Elmwood is the lone bright spot in a very weak downtown situation currently. It's been a long time since all spots have cried poverty. RKO Albee's "Stopover Tokyo" is only other pic doing much. It is rated okay. "Zero Hour" is mild at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Stopover Tokyo" (20th) and "Copper Sky" (20th). Okay $7,000. Last week, "Amazing Colossal Man" (AI) and "Cat Girl" (AI), $6,000.

Elmwood (Snyder) (745; $2-$2.50)—"Around World in 80 Days" (UA) (5th wk). Steady $11,000. Same for fourth.

Majestic (BW) (2,200; 65-80)—"Silver Chalice" (WB) and "Helen of Troy" (WB) reissues). Opened Sunday (10) for 3-day run. Last 3-day combo, "Story of Mankind" (WB) and "Black Patch" (WB), thin $3,000.

State (Loew) (3,200; 65-80)—"Invisible Boy" (M-G) and "Town On Trial" (Col). Dull $7,500. Last week, "Time Limit" (UA) and "Hidden Fear" (UA), $12,000 in 9 days.

Strand (National Realty) (2,200; 65-80)—"Zero Hour" (Par) and "Hear Me Good" (Par). Mild $4,000. Last week, "Joker Is Wild" (Par) and "Stowaway Girl" (Par) (2d wk), $6,500.

'Mad Ball' Fast $10,000, Port.; 'Jailhouse' 13G

Portland, Ore., Nov. 12.

First-run trade shapes better here in current round, "Jailhouse Rock" is standout with a great take at Liberty. "Operation Mad Ball" looms lusty at Orpheum, but "Time Limit" is disappointing at Paramount. "Around World in 80 Days" shapes socko in 30th Broadway week.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50)—"Around World in 80 Days" (UA) (30th wk). Lofty $9,000. Last week, $8,300.

Fox (Evergreen) (1,536; $1-$1.50)—"Stopover Tokyo" (20th) and "Unknown Terror" (20th). Fair $7,000 or near. Last week, "Hunchback of Notre Dame" (AA) and "Naked in Sun" (AA), $6,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Jailhouse Rock" (M-G) and "Action of Tiger" (M-G). Smash $13,000 or over. Last week, "Pursuit Graf Spee" (Rank) and "Hell Canyon Outlaws" (Rep), $6,200.

Orpheum (Evergreen) (1,800; $1-$1.50)—"Operation Mad Ball" (Col) and "Domino Kid" (Col). Loud $10,000. Last week, "Esther Costello" (Col) and "Young Don't Cry" (Col), $8,000.

Paramount (Port-Par) (3,400; 90-$1.25)—"Time Limit" (UA) and "Satchmo The Great" (UA). Slim $5,000. Last week, "Joker Is Wild" (Par) and "Monte Carlo Story" (UA) (2d wk), $8,200.

'Time' Hep $13,000, Balto; 'Ball' 7G

Baltimore, Nov. 12.

Fresh product dominated here this frame but it is not heping the biz picture much. "Operation Mad Ball" was barely okay at Hippodrome. "Three Faces of Eve," is only fair at Century. "Hunchback of Notre Dame" at Stanley is rated fair. "Time Limit," however, is doing well in 11 days at the New. "Around World in 80 Days" still is nice at Film Centre in 47th week. "Doctor at Large" still is pleasing in third Playhouse session.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25) — "Three Faces of Eve" (20th). Fair $7,000. Last week, "Forty Guns" (20th) and "Deerslayer" (20th), $3,500.

Cinema (Schwaber) (460; 50-$1.25)—"French They are Funny Race" (Indie) (2d wk). Okay $3,000 after $3,200 for opener.

Film Centre (Rappaport) (800; $1.25-$2.25) — "Around World" (UA) (47th wk). Nice $7,500. Last week, $8,000.

Five West (Schwaber) (460; 50-$1.25)—"Triple Deception" (Rank) (3d wk). Good $3,500. Last week, $4,000.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Operation Mad Ball" (Col). Barely okay at $7,000. Last week, "Story of Esther Costello" (Col), same.

Mayfair (Fruchtman) (980; 50-$1.25) — "Gunsight Ridge" (UA). Slow $3,000. Before that, "Slaughter on 10th Avenue" (U), same.

New (Fruchtman) (1,600; 50-$1.25)—"Time Limit" (UA). Tall $13,000 for 11 days. In ahead, "Young and Dangerous" (20th) and "Rockabilly Baby" (20th), $1,000 in 3 days.

Playhouse (Schwaber) (400; 50-$1.25)—"Doctor at Large" (U) (3d wk). Pleasing $3,000 after $3,300 in second.

Stanley (SW) (3,200; 50-$1.25)—"Hunchback of Notre Dame" (AA). Fair $7,000. Last week, "Story of Mankind" (WB), $4,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"This Is Cinerama" (Cinerama) (11th wk). Good $9,500 after $10,000 in 10th via extra shows.

'JAILHOUSE' BIG, '10TH AVE.' LOUD

Boston, Nov. 12.

Biz is better at the wickets this week with improved, cold weather helping. Outpouring of early shoppers is boosting matinee trade. Flu bug still around, but becoming accepted. "Jailhouse Rock" is torrid at State and Orpheum. "Slaughter on Tenth Avenue" looms big at Memorial. "Stopover Tokyo" shapes fair at the Metropolitan. "Zero Hour" is fast in two spots.

"Around World in 80 Days" leads the holdovers in its 31st week at the Saxon. "Raintree County" is holding nicely at Astor in fourth round. "Seven Wonders of World" in its final week looks hotsy at the Boston. "And God Created Woman" is great at the Gary in second round, to top opener. Exhibs report more enthusiasm for the cinema this week after a lull of a few stanzas.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75)—"Raintree County" (M-G) (4th wk). Third week was good $18,500. Last week, $21,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Gigi" (M-G). Neat $7,000. Last week, "Sins of Casanova" (Times) (2d wk), $4,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (64th wk). Great $22,000. Last week, $19,000. "Search For Paradise" (Cinerama) opens Nov. 20.

Exeter (Indie) (1,200; 60-$1.25)—"Novel Affair" (Indie). Opened Sunday (10). Last week, "Brothers in Law" (Cont) (5th wk), fine $5,200.

Fenway (NET) (1,378; 60-$1.10)—"Zero Hour" (Par) and "Hear Me Good" (Par). Nice $5,000. Last week, "Amazing Colossal Man" (AI) and "Cat Girl" (AI), $7,000.

Gary (Sack) (1,340; 90-$1.80)—"And God Created Woman" (Kings) (2d wk). Hotsy $22,500. Last week, $18,000.

Kenmore (Indie) (700; 85-$1.25)—"Young Stranger" (RKO) (3d wk). Second week ended was wham $8,000. Last week, $9,000.

Paramount (NET) (1,700; 60-$1)—"Zero Hour" (Par) and "Hear Me Good" (Par). Fast $14,000 or near. Last week, "Amazing Colossal Man" (AI) and "Cat Girl" (AI), $16,000.

Memorial (RKO) (3,000; 75-$1.25)—"Slaughter on Tenth Avenue" (U) and "Slim Carter" (U). Big $17,000. Last week, "Young and Dangerous" (20th) and "Rockabilly Baby" (20th) (4 days), "Seven Year Itch" (20th) and "No Business Like Show Business" (20th) (3 days), $8,000 for split week.

Metropolitan (NET) (4,357; 90-$1.25) — "Stopover Tokyo" (20th) and "Persuader" (AA). Mild $12,000. Last week, "Story of Mankind" (WB) and "Woman in Dressing Gown" (WB), $6,000.

Pilgrim (NET) (1,100; 65-95)—"Battle Hell" (DCA) and "Loser Takes All" (DCA). Fair $5,000. Last week, "My Gun Is Quick" (UA) and "Bop Girl Goes Calypso" (UA), $5,500.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (31st wk). Magic touch still holds with wham $26,000, helped extra show. Last week, $24,000.

Trans-Lux (T-L) (724; 75-$1.10)—"Devil's General" (DCA) and "Three Feet in Bed" (Janus) (2d wk). Oke $3,200. Last week, $4,200.

Orpheum (Loew) (2,900; 75-$1.25) — "Jailhouse Rock" (M-G) and "Hired Gun" (M-G). Wow $20,000. Last week, "Time Limit" (UA) and "Hidden Fear" (UA), $15,000.

State (Loew) (3,500; 75-$1.25)—"Jailhouse Rock" and "Hired Gun" (M-G). Torrid $11,000. Last week, "Time Limit" (UA) and "Hidden Fear" (UA), $5,000.

Mayflower (ATC) (689; 65-90)—"Careless Years" (UA). Returned to first run. Good $6,000. Last week, "Pride and Passion," ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Cold Weather, Holiday Help B'way; 'Kiss'-Stage $70,000, '10th Avenue' Big 23G, 'Girls'-Stage 142G in 6th

In addition to four new bills, Broadway deluxers are being helped this stanza by much colder weather (for part of week) and the semi-holiday on Veterans' Day (Monday). Actual upbeat Monday (11) was of a minor nature at many first-runs but the fact that some firms shuttered all day and others for half a day produced an unusually big Sunday.

"Kiss Them For Me," plus a new stageshow, is getting the most money of the new pictures, with a good $70,000 likely for the initial week at the Roxy. "Slaughter on 10th Avenue" wound its first session at the Astor with a big $23,000.

"Story of Esther Costello," also new, hit a fancy $23,000 opening round at the Palace. Fourth new entrant, "Story of Mankind," is heading for a fine $38,000 in first Paramount stanza.

Still b.o. champ, "Les Giris" with stageshow is bowing out of the Music Hall in a blaze of glory, with $142,000 in prospect for final (6th) session. "Don't Go Near Water" opens tomorrow (Thurs.) with new stageshow. "Pal Joey" is reaching for a great $62,000 or near in current (3d) round at the Capitol.

"Time Limit" finished its third week with an okay $13,000 at the Victoria, with "Operation Mad Ball" announced as coming in Nov. 20. "Zero Hero" opens today (Wed.) at the State after "Tin Star" dipped to $12,000 in third session.

"Gervaise" came into the Baronet, arty house, Monday (11) with biggest opening day in history of the theatre. "Cabiria" held to a sturdy $13,900 in second stanza at the Fine Arts.

"10 Commandments" looks to hit a socko $33,000 in present 53d) round at the Criterion, being helped by an extra show on Veterans Day.

"Around World in 80 Days" was capacity $41,000 in 56th session at the Rivoli, holding to same figure as in the 55th week, both being helped by one added show. "Search For Paradise," now in its eighth stanza at the Warner, was solid $32,100 in the seventh week of 16 shows.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Slaughter on 10th Avenue" (U) (2d wk). First session ended Monday (11) was big $23,000. In ahead, "Morgan Story" (WB) (5th wk-6 days), $7,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Sins of Casanova" (Times) (6th wk). Fifth stanza ended Saturday (9) was $7,000. The fourth was $8,500.

Baronet (Reade) (430; $1.25-$1.70) — "Gervaise" (Cont). Opened Monday (11). In ahead, "Deadlier Than Male" (Cont) (4th wk-8 days),

(Continued on page 25)

'Hunchback' Fat $14,000, Buff.; 'Jailhouse' 19G

Buffalo, Nov. 12.

Trade is perking here this session, with some of new pix making great showings. "Jailhouse Rock" shapes smash at the Buffalo while "Hunchback of Notre Dame" is rated big at Lafayette. "Stopover Tokyo" looks fairly good at Century. "Joker Is Wild" continues sturdy in third Paramount week. "Search For Paradise" is pushing up to a very lofty figure at Teck in current (5th) session.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Jailhouse Rock" (M-G) and "Ride Back" (Indie). Smash $19,000. Last week, "Run of Arrow" (U) and "That Night" (U), $9,500.

Paramount (AB-PT) (3,000; 70-90)—"Joker Is Wild" (Par) and "Pawnee" (Rep) (3d wk). Sturdy $10,000. Last week, $14,000.

Center (AB-PT) (2,000; 70-90)—"Story of Mankind" (WB) and "Woman in Dressing Gown" (WB). So-so $8,000. Last week, "Three Faces of Eve" (20th), $9,500.

Lafayette (Basil) (3,000; 70-90)—"Hunchback of Notre Dame" (AA) and "Badge of Marshall Brennan" (AA). Big $14,000. Last week, "Cyclops" (AA) and "Daughter Dr. Jekyll" (AA), $9,000.

Century (Buhawk) (2,900; 70-90)—"Stopover Tokyo" (20th) and "Copper Sky" (Indie). Fair $9,000. Last week, "Esther Costello" (Col) and "Woman of River" (Col), $7,600.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Search for Paradise" (Cinerama) (5th wk). Lofty $12,000. Last week, $11,000.

'Girls' Boffo 20G, Philly; 'Joey' 40G

Philadelphia, Nov. 12.

Long holiday weekend paid off here with top product making a rather glowing boxoffice picture. "Pal Joey" is way out in front with a sockeroo total at the Stanley. "Les Girls" shapes terrific at 526-seat Arcadia, with lines on many days. "My Man Godfrey" is a bit disappointing but rated fair at Randolph. "Stopover Tokyo" looks dullish at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Les Girls" (M-G). Terrific $20,000. Last week, "No Down Payment" (20th) (4th wk), $4,500.

Boyd (SW-Cinerama) (1,430; $1.20-$2.80)—"Search for Paradise" (Cinerama) (6th wk). Tall $15,000. Last week, $14,000.

Fox (20th) (2,250; 55-$1.80)—"Stopover Tokyo" (20th). Dull $10,000. Last week, "Three Faces of Eve" (20th) (2d wk), $10,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Operation Madball" (Col) (2d wk). Okay $9,000 or near. Last week, $15,000.

Green Hill (Serena) (750; 75-$1.25)—"Town on Trial" (Indie) (2d wk). Weak $2,400. Last week, "Brothers in Law" (Cont) (4th wk), $3,000.

Mastbaum (SW) (4,370; 90-$1.49) — "Hunchback of Notre Dame" (AA) (2d wk). Sad $9,000. Last week, $15,000, over hopes.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (46th wk). Solid $9,500. Last week, same.

Randolph (Goldman) (1,250; 65-$1.25)—"My Man Godfrey" (U). Fair $8,000. Last week, "Esther Costello" (Col) (3d wk), $7,000.

Stanley (SW) (2,900; 99-$1.49)—"Pal Joey" (Col). Smash $40,000. Last week, "Story of Mankind" (WB) (2d wk), $5,000.

Stanton (SW) (1,483; 99-$1.49)—"Tall Stranger" (AA) and "Gun Battle at Monterey" (AA). Fair $8,000. Last week, "Amazing Colossal Man" (AI) and "Cat Girl" (AI), $8,000.

Studio (Goldberg) (450; 84-$1.49)

(Continued on page 25)

Pitt Perking Up Some; 'Mad Ball' Fine $11,000, 'Search' Rousing 13½G

Pittsburgh, Nov. 12.

Big football weekend brought in 10,000 visitors from West Virginia and gave everything a boost, cold weather and transportation strike notwithstanding. "Operation Mad Ball" at Harris looks like current topper, with "Jailhouse Rock" running right behind it at Penn but still a disappointment. Both "Search For Paradise" at Warner and "Around World in 80 Days" at Nixon are on the upgrade. "My Man Godfrey" still is okay in third Fulton week.

Estimates for This Week

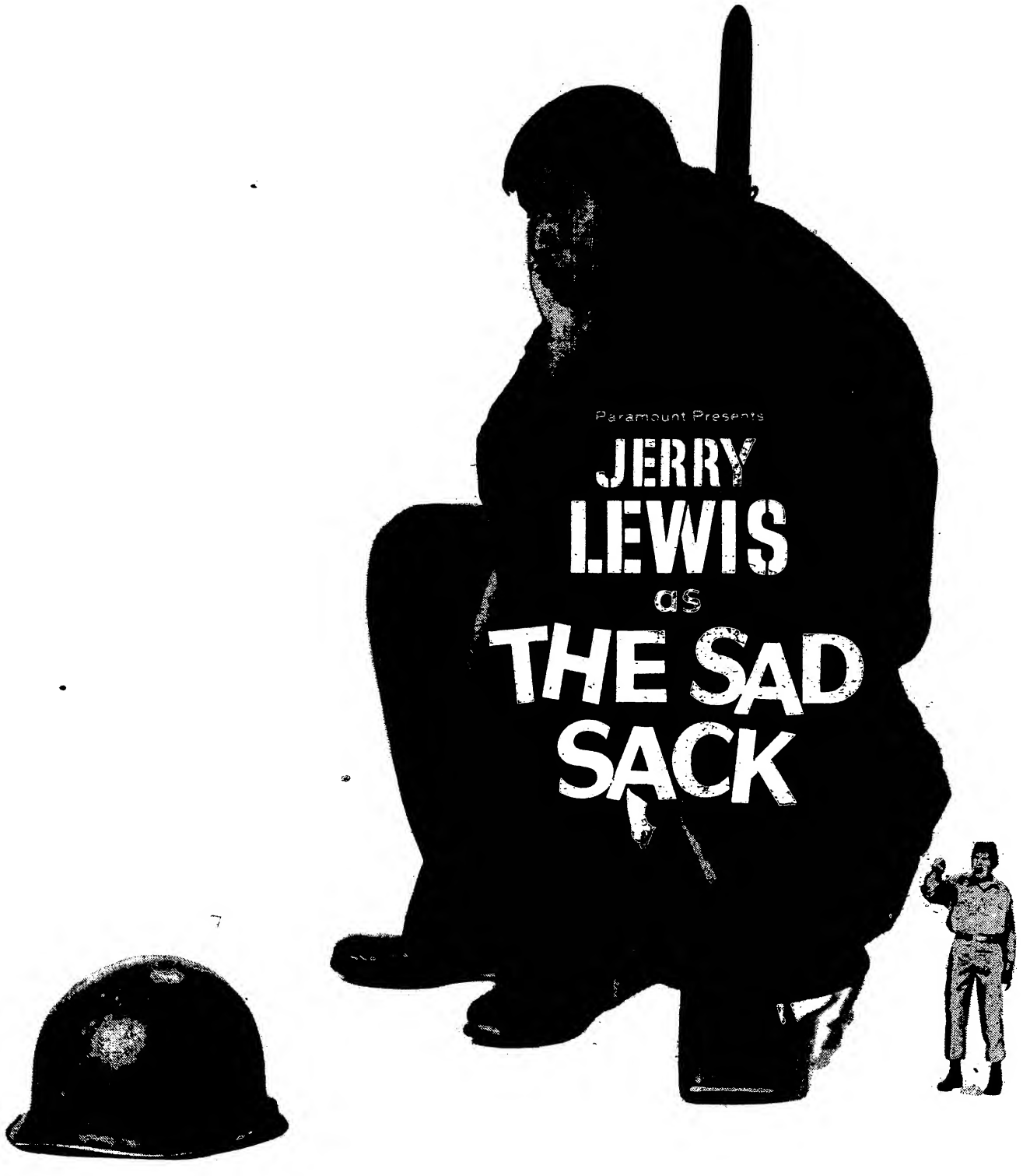
Fulton (Shea) (1,700; 80-$1.25)—"My Man Godfrey" (U) (3d wk). Dropping off on windup but everything considered it's been fine run. Looks like okay $5,000 for finish. Last week, $6,900 or as good as the first stanza.

Guild (Green (500; 85-99)—"Third Key" (Rank) (4th wk). Going out to $1,800, and that's not bad. Last week, $2,000.

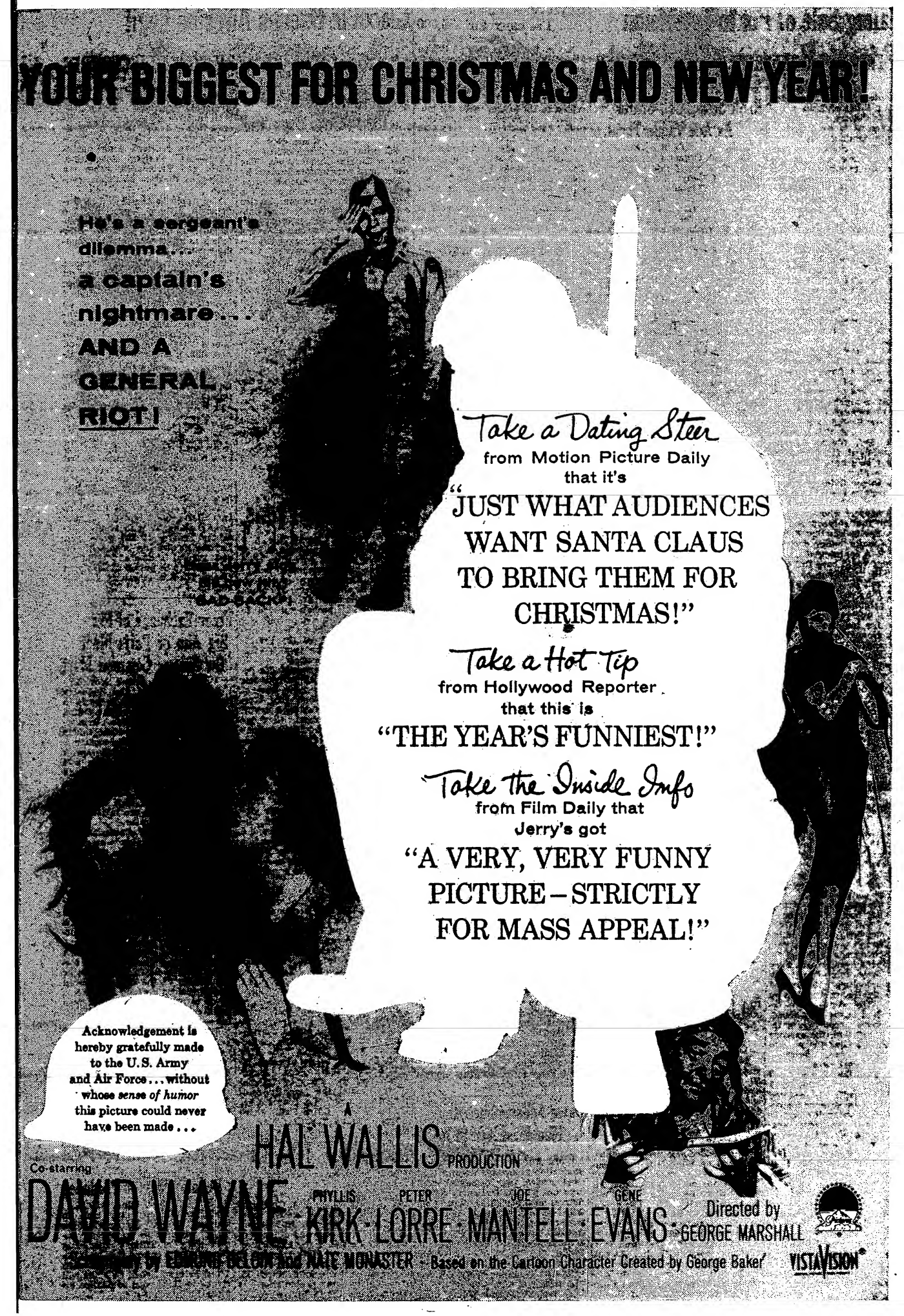
Harris (Harris) (3,165; 80-$1.25)—"Operation Mad Ball" (Col). Jack Lemmon in personals got

(Continued on page 25)

JERRY'S FUNNIEST BY FAR!...AND BY FA



Spread the slogan!
Get more out of life... Go out to a mo


YOUR BIGGEST FOR CHRISTMAS AND NEW YEAR!
He's a sergeant's dilemma...
a captain's nightmare...
AND A GENERAL RIOT!
Take a Dating Steer
from Motion Picture Daily
that it's
"JUST WHAT AUDIENCES WANT SANTA CLAUS TO BRING THEM FOR CHRISTMAS!"
Take a Hot Tip
from Hollywood Reporter
that this is
"THE YEAR'S FUNNIEST!"
Take the Inside Info
from Film Daily that
Jerry's got
"A VERY, VERY FUNNY PICTURE – STRICTLY FOR MASS APPEAL!"
Acknowledgement is hereby gratefully made to the U.S. Army and Air Force... without whose sense of humor this picture could never have been made...
A HAL WALLIS PRODUCTION
Co-starring
DAVID WAYNE
PHYLLIS KIRK · PETER LORRE · JOE MANTELL · GENE EVANS
Directed by GEORGE MARSHALL
Screenplay by EDMUND HELDEN and NATE MONASTER · Based on the Cartoon Character Created by George Baker
VISTAVISION

See Ealing Sale of Pix to Television Bringing Harmony in Prod. Ranks

London, Nov. 5.

Current inter-industry hassle between Ealing Films and the Cinematograph Exhibitors Assn. on the sale of oldies to tv may lead to a better understanding between the two British film producing organizations. Moves are afoot to get the two groups together to see if they can work out a common policy which would be accepted within the trade as a standard pattern.

It's understood that feelers are going out to bring about joint discussions between the British Film Producers Assn. and the Federation of British Film Makers. Ealing, which is the centre of the current controversy, is a member of the latter body. The FBFM, however, in view of its comparatively recent formation, is not, momentarily, a party to the discussion within the four major trade associations, which have been examining the situation.

There's a growing feeling in both producer camps that the two bodies should work out a formula for an agreed limitation of British pix to be made available to the tele networks. It is recognized that the producers themselves in both organizations are divided on the issue of advisibility, but that's something, it is felt, which can and should be resolved. It is recognized there may be other acute problems if more films are offered to the webs than the industry agrees should be made available in a given year.

Among producers who are closely watching the current controversy, there is a feeling that Ealing has taken a major policy decision in making it a contractual condition that they would have full control over the exhibition of their films on television. By doing that it is hoped they would be able to safeguard exhibitor interests as well as the interests of the remainder of the industry.

There's a growing hope that both the BFPA and FBFM, which are already working together on other problems, will sit around the table and work out a formula that would put other deals outside the realm of controversy. If they fail, the industry may be faced with long stretches of internecine warfare, and possibly long and extensive legal disputes.

TV, Late Floor Shows, Gambling Gimmicks Hit Aussie Film Biz Hard

Sydney, Nov. 5.

Three factors are blamed Down Under for the present downbeat at the cinema boxoffice. TV, late-closing hotels featuring floorshows and the upbeat in club gambling via poker machines are listed in that order as biz wreckers.

The tremendous growth of tele over the latter half of the year is indicated by the 4,000 tv sets going into homes here weekly via installment buying. Just how this sloughs cinema trade is tipped by the fact that the average set owner invites at least four friends in nightly for a looksee. It's figured that 28,000 nightly are wooed away from pix. This figure may increase four-fold in the year ahead. Despite stringent economy measures to curb inflation, the average householder is finding the coin to purchase sets on terms irrespective of high interest rates.

Second factor, the 10 p.m. hotel closing curfew, is rated the No. 1 enemy of the boxoffice. It's pointed out that plush beer gardens featuring top vaude shows pull a terrific nightly crowd away from local cinemas. It's argued that the average worker spends more than he can afford entertaining friends in these spots, presently highly powerful in the nabes, with Saturday nights the tops in the spending spree.

Third factor is the enormous growth of social clubs in the key and nabe spots, where members may spend hours sipping beer and playing the poker machines minus any official hindrance. These clubs, according to surveys, rake in heavy coin via the gambling play—running into several million dollars annually, with the government copping a heavy revenue intake on license okays.

Rank Sets 3,000-Seater As Ace Vaude Theatre

London, Nov. 5.

The Rank Organization means to establish a worldwide reputation for its 3,000-seat London picture house, the Dominion, as a vaude theatre featuring only the top names. Judy Garland is currently starring, and recent toppers have included Sophie Tucker and Bill Haley. Negotiations are now in the work for a host of topliners to appear at the theatre during 1958, among them Jerry Lewis, Liberace, Roland Petit and Jeanmaire, and Harry Belafonte.

Ivor Smith, theatre exec in the Rank outfit, hopes that a tour of the larger theatres in the group may be arranged for Victor Borge. He added that the vaude policy for the Dominion was designed to make it known as a theatre where the cream of the world's entertainers appeared. Live shows would be a major feature at the picture house, but would only be presented when top artists were available. Remainder of the time, the theatre would revert to showing pictures.

The Dominion would not be set up as a competitor to the London Palladium, and would not play stageshows when international headliners were at that vaudery, Smith added.

Brit. Prods. Vexed By Secondary Pix

London, Nov. 12.

The two associations in Britain representing film makers are up in arms against the quality of supporting programs in British picture theatres and believe that this is striking at the revenue of the industry.

At the council meeting of the Federation of British Film Makers the view was expressed that exhibs should take serious note of the mounting criticism of the time taken out of the entertainment program for advertising and other incidentals. They were, in the short run, gaining some income from advertising, but might be losing far more at the boxoffice. If theatre operators persisted with their present practice, the FBFM felt that producers would have a fair claim for a share of the ad revenue to compensate for the damage done to film rentals.

At the British Film Producers Assn. meet it was decided to refer the matter to the joint committee of the five trade associations. The view was advanced that the poor quality of support programs could be attributed to the Board of Trade rejection of the industry's recommendation that there should be enhanced payments for British second features from the statutory Eady Fund.

'80 DAYS' OPENS IN 7 BRITISH KEYS DEC. 23

London, Nov. 5.

Still clicking at the Astoria here after 16 weeks, "Around World in 80 Days" (UA), will be seen at seven key cities in Britain and Eire starting Dec. 23. Cinemas at Cardiff, Leeds, Newcastle, Birmingham, Glasgow, Manchester and Dublin will be equipped with widescreens for the pic.

Star studded gala preems are being lined up for this simultaneous release. As in London, there will be separate performances and all seats will be bookable. Prices will be upped at all seven. The season will be for 13 weeks at all cities except Manchester and Dublin, where the run will be unlimited. An orchestra will be featured at 11 theatres except in Dublin. As well as providing added audience appeals, this gimmick helps to ease the entertainment tax. Such a precaution is unnecessary at Dublin, where the local tax situation differs from the U.K.

Cugat Sues Italian Producer for $15,000

Rome, Nov. 5.

Xavier Cugat has sued an Italian film company for $15,000 damages, plus expenses, citing failure to fulfill a written contract. Filed in Rome court, suit states that on Oct. 26, 1956, Cugat formally accepted to act in and write the music for a proposed production entitled, "Pane, Amore, e Cha Cha Cha" (Bread, Love, and Cha Cha Cha), to be made by Trionfalcine Productions. Maetsro claims he wrote the music for the soundtrack, but was never paid for his effort as the picture never went into production.

Trionfalcine has yet to appear in court to counter Cugat's charges.

Folies-Bergere Seems Set for Japan Though Coin Exchange Dubious

Tokyo, Nov. 12.

As customary in Japanese show biz circles, Toho execs remained tight-lipped, but they did not deny that a deal was in the works to bring the Folies-Bergere to Japan next fall as part of what was announced to be a global tour. Toho moguls appeared miffed when VARIETY revealed that Walter A. Bouillet, producer-at-large, had told the press that an agreement was reached "in principle."

According to Bouillet, other spots to be played on the troupe's first Far Eastern jaunt include Hawaii, Guam, Korea, Okinawa, Formosa, the Philippines, Hong Kong, Thailand, Vietnam, Malaya and maybe India and Ceylon. Formerly associated with U. S. Forces entertainment both here and in Washington, D. C., Bouillet had also expressed hope of gaining booking rights for the "Folies" in the U. S. and Central America on the 1958 tour.

It's reported that plans call for the troupe to open for three days here at the Takarazuka Theatre in mid-September, before moving on to the Shinjuku Koma Stadium, also in this city, for a month.

Certain quarters, meanwhile, expressed doubt that the Ministry of Finance would approve foreign currency exchange for the "Folies" since it did not come under the heading of what the Ministry usually considered "culture."

Practice had been (and still is to a lesser extent) for foreign theatricals unapproved by the Ministry to take out black market currency. Last year, however, the Perez Prado band ran into the authorities when trying to leave with black market dollars and the practice has become more difficult.

'DAYS' HELD TO 4 SHOWS WEEKLY IN HONOLULU

Honolulu, Nov. 12.

"Around World in 80 Days" now is being shown only three evenings a week, plus a Saturday morning matinee, at the Kaiser Dome on Hawaiian Village hotel grounds. Schedule was curtailed from announced 10-showings per-week, policy, presumably to help Henry J. Kaiser keep in step with zoning laws covering the dome house. Ad announcing curtailed schedule called attention to city attorney's ruling that showing of the film "is within the normal and usual operation of an auditorium so long as it remains the tail of the dog."

Meanwhile, prices have been dropped to a $2.80 (tax included) top. Adding to the confusion at the ticket windows is the fact that two front rows of seats were yanked following the preem.

Dawn Addams Sues Rome Film Prod. for $27,000

Rome, Nov. 5.

Dawn Addams has sued a local production company, Athena Cinematografica, for damages totaling some $27,000 in Roman courts. Actress charges that Athena had failed to follow through on a contract calling for her services in the Antonio Pietrangeli pic, "Souvenir D'Italie," released here by Rank Films.

Another suit, concerning the pic rights to Giuseppe Verga's book, "La Storia di Una Capinera," has been lost by Titanus Films. Company was ordered to pay damages totaling some $500.

Gloom in Buenos Aires as Legit Houses Make Way for Skyscrapers

Buenos Aires, Nov. 5.

Widespread gloom is spreading in Buenos Aires as more and more legit theatres are doomed as a consequence of a new spurt in building skyscrapers. Another three theatres have received their death-blows—the Porteno Argentino, Apolo and Variedades, either via selling of theatres or union troubles.

The Apolo has been sold by impresario Alfredo Lamacchia, the Variedades, owned by him in association with Otegui & Co., went for nearly as much coin and the Comedia went for a high price.

Amendments in the building code will now allow for skyscrapers on main thorofares. Next May, another huge arcade building, to be dubbed Galeria Corrientes, will go up where the Comedia and the Chantecler nightclub stood. A similar fate is predicted for the Maipo, on Maipu street, which Amadori and Bronenberg are reputed to be selling.

Impresarios complain bitterly that union featherbedding is squeezing them out of show biz, and that they can't afford to nix the real-estaters' bids when they can't hope to make their shows pay.

They point out that the citizenry is perfectly ready to pay, and pay heavily for good entertainment. But they say that no matter how much they increase admission scales, the union demands milk them of any hope of profit.

The Theatre National Populaire from Paris, under Jean Vilar, has been packing them in at the Cervantes Theatre at 200 pesos per. But the theatre has been sold out, and several shows at "popular" prices are to be put on at the Colon Opera Theatre to satisfy the demand.

Chaplin Interests Sue Italo Distrib Over 'Kid'

Rome, Nov. 5.

All prints of a locally-edited version of Charlie Chaplin's pic, "The Kid," have been ordered seized by a Rome court order which also prohibited all future showings of the film in its current form. It also called for the distruction of all publicity material connected with it. Suit was recently brought by the Roy Export Company, repping the Chaplin interests, against CEI-INCOM and Giovanni Proia, accused of having damaged the author's interests "both morally and commercially" by arbitrary cuts and a new musical score which was felt "offensive to Chaplin's art."

While Proia was ordered to pay the court charges, plus damages, all extant copies of the pic in its "mutilated" form were ordered seized within eight days. In its decision, the court agreed that the author's reputation and fame had been damaged. Decision was reached after prints of both the original version of "The Kid," and its trimmed version, were screened for the court.

French Line Up Eastern Co-Prods.

Paris, Nov. 5.

With the European Common Film Mart due for an entensive start next year and coproduction one of the main factors, there is a growing tendency here of also coproducing with Eastern European bloc countries. This probably will make France one of the top split pix producing countries on the Continent. Almost half of the French film output may be in this category in the near future.

France has just completed a coproduction deal with Russia, has made pix with Yuogslavia, Czechoslovakia, Hungary and East Germany, and is soon starting pix with Red China and Poland. Need for expanding foreign film income reputedly is one of the main factors involved in this.

French have two Russo projects. Another "Anna Karenina" will be produced by J. Bercholz while Pushkin's "Doubrovski" is to be produced by Henri Berard. Hungarian pic done with French participation was "Beauty and the Gypsy," with Nicole Courcel and a Magyar and Gallic director while the Czech entry was "Liberte Surveille" with Marina Vlady and Robert Hossein. It also has a split directorial team.

East Germany was used for exteriors and much of the studio work for the seventh film version of Victor Hugo's "Les Miserables" directed by Jean-Paul Le Chanois. New scenes are being added here and pic will be released in two parts. "Till L'Espiegle" and "Les Sorcieres De Salem" (Witches of Salem) were also made at DEFA studios.

Polish deals will be a version of Dostoievski's "The Gambler," with Gerard Philipe to be directed by Claude-Autantlara, and a French-West German-Italo-Polski production of Victor Hugo's "The Man Who Laughs," to be directed by Polish Aleksander Ford. Yugoslavia was the scene of "Michel Strogoff" and the recently completed costumer, "La Tour Prends Garde." Red China will share Roger Pigaut's "Le Cerf Volant" (The Kite).

Opera Back to Drury Lane

London, Nov. 5.

Drury Lane Theatre is to be used for opera for the first time in more than 45 years when S. A. Gorlinsky presents an Italian season there starting next Jan. 29. He's assembling a special company of top Italian operatic artists and has already booked the Royal Philharmonic and London Symphony.

Season will run until March 15. The last opera presentation at Drury Lane was in 1911 when Sir Thomas Beecham conducted for a Russian company.

Freer Exchange of Pix Big Aim of Paris Meet On Europe Common Mart

Rome, Nov. 5.

A large Italian film industry delegation is currently in Paris to attend the meetings of the OECE huddling on "invisible transactions," which among other things treats the subject of film exchange among members of the European Common Market. Delegates will also meet with their counterparts in the French pic industry to discuss renewal of the Franco-Italian co-production and film exchange agreements, which are in force until December this year.

Common market discussions, as outlined in the previous meetings in February and May of this year, concern the freer exchange of pictures between member countries. Dubbed feature pix is the most controversial subject up for discussion. Two proposals for freer quota-less exchange of these pix are under the current talks: a proposed substitution of the current bilateral agreements (Franco-Italian; Italo-German, etc.) with one covering the whole OECE territory with a single top quota; or the raising of the quotas covered in the various current agreements so as to practically result in free unfettered exchange of pix between member countries.

First would work this way. If, f.e. Italy allowed the yearly import of 10 French, 30 German, 20 British pix, etc., this method would be substituted by one allowing a total of 150-200 or so features from all the member countries, without individual quota restriction, in breakdown form. While this is considered impractical and opposed by many members, the second, merely an elaboration of various current agreements, seems more favored at the moment.

Rennie Wants to Produce

London, Nov. 5.

Michael Rennie, over here to star in George Maynard's film, "V.1," which aims to tell the inside story of Hitler's doodlebug campaign, announces that he is going to become a producer-star. When he has finished "V.1" he will return to Hollywood to finalize his plans for his first pic.

Rennie's first independent film will be shot in Spain.

In Europe Ahead of 'Pride' Preem Kramer Scores With German Exhibs

By HAZEL GUILD

Frankfurt, Nov. 12.

Producer Stanley Kramer, traveling through Europe on an advance promotion for "Pride and Passion," which United Artists is lining up for Christmas and New Years' openings in Europe, made a big hit with German exhibitors here. He actually advanced the cause of American films in Germany with his frank answering of the exhibs' queries about the length of American films and percentages.

Kramer was hosted at a cocktail party given by SPIO, top German organization of the film industry, taking in producers, distributors, exhibitors and technical people. It turned into a round-table with the U. S. producer honestly answering the questions of the German film industry, whose representatives cried out that, "Our Voices and feelings are unheard in the U. S. —no one cares about us over there."

"Pride" is opening in Germany, with extra percentage terms and running 126 minutes. Both elements came in for unfavorable criticism from the German exhibs.

"Germans," claimed Rolf Theile, head of the German Exhibitors Association, "unlike other people, don't like to see lengthy films. Business on an extra-long feature is generally poor."

When an over-length film is playing, he explained, the theatre generally schedules only one evening performance, thus cutting down its grosses. With working hours in business and industry generally extending until 6 p.m. or even 7, Theile continued, many people who might go to the cinema just don't have time to get home and eat before the picture starts.

Kramer Explains Why So Long

Kramer explained that the long films have been made as special attractions to fight against "What in my opinion are the murderous encroachments of television." He added that in the States, the long films sometimes bring people into a theatre they haven't visited in a year.

Admitting that tele isn't the menace here that it is in the U. S., he added that a producer who has worked a year or two on a pic doesn't want to see it cut. He admitted further that often a producer in the States sometimes doesn't realize the problems that an individual production faces in foreign territories.

"Censors sometimes cut the meaning of film. But I am definitely willing to listen to a suggestion from a German exhibitor for cuts in length, so that I can get some revenue," he added. "But I would feel safer if I could know the local problems and make the cuts myself."

His suggestion was that the German exhibs, through their association here, set up a clearcut procedure of screening American films and deciding what the best length would be. Then, through the association, they would contact the individual producer, giving the reasons for the suggested cut, and ask him to eliminate a certain number of minutes.

British Film Industry Board Idea Favored

London, Nov. 12.

Formation of a film industry board, advocated by the late Sir David E. Griffiths, president of the Kinematograph Renters Society, appeared to be "very much in favor" when it was discussed at a meeting of the joint committee of the four trade associations. Sir Henry L. French, head of the British Film Producers Assn., revealed this here last week.

He said he was "rather surprised at the discussion. People were very much in favor of the idea but felt that the specific proposals still needed a great deal of consideration." In view of the proceedings at the meeting, it was decided that a special sub-committee should be set up to examine the idea.

The Cinematograph Exhibitors Assn., recently expressed the view that the formation of the FIB was not really needed. It questioned whether such an outfit was either necessary or desirable.

Aussie Govt. Votes Vs. Equity Plan for 50% Local Talent on Tele

Sydney, Nov. 5.

In a heated debate at Parliament House, Canberra, Federal government seat, an Opposition government move to compel Aussie tv stations to guarantee a minimum quota of 50% local content in programs was defeated. The original approach to the politicos for the homebrew quota was made by Aussie Actors Equity. Postmaster General Davidson, in charge of the operations here, said the Opposition's argument to force tv stations to put on Australian programs, irrespective of their quality was indefensible. Davidson told Equity that tv stations here had good jobs for its members but they could not expect to get them on a platter.

"Australian viewers do not want rubbish from Australia or overseas," said Davidson. "Therefore, to force on them low-grade type programs of Australian production would be as disastrous as forcing on them any other low-grade production.

"The best way in which local talent could be used on an increasing scale was for all those involved, including Actors Equity, to get together and by intelligent cooperation (instead of threats) to create a state of affairs in which everyone connected with the industry could derive the greatest benefit from it. Tele operators have told me that if Actors Equity likes to get down on a basis of friendly and constructive cooperation with them, without resorting to strikes, it can build up its employment rate greatly."

Opposition Leader Evatt then rated the government as being hostile to local talent.

"The Australian Broadcasting Control Board," stated Evatt, which is supposed to see that local talent is used, has been neglectful of its duty. Mr. Davidson has indicated that if local artists behave themselves like good little unionists and a tame cat, someone would graciously agree to grant them a little employment."

Leslie Haylen, Labor politico, pressed the government to agree to a 50% local talent quota covering all tv programs. Haylen then went on to say that tv programs here presently have become "imported cheap and nasty rubbish," and that bad foreign programs (presumably American), were being foisted on the public.

Hawaiian Town Lacks TV, Lone Cinema Booms

Honolulu, Nov. 5.

Pahala, plantation town 50 miles from Hilo and 75 miles from Kona on Hawaii island, has no tele and entertainment centers on a bandbox cinema. Albert Tamaribuchi is manager of the 524-seat corrugated iron Pahala theatre. Before any community group schedules a meeting, they first check the theatre's schedule so they won't miss a good pic.

In rainy season the rain drums hard on the iron roof, but audiences don't care. In hot weather there may be mosquitoes—so the management provides punk in little tin boxes, to be lit and placed on the floor by patrons who are allergic to mosquitoes. Major operating drawback is that sometimes unreliable power system of the sugar plantation village. Money is refunded when electricity fails. House features international fare and is open seven nights weeky, being the town's only entertainment source.

'Kwai' Stars to N.Y. Preem

London, Nov. 5.

The three stars of Sam Siegel's "The Bridge on the River Kwai" (Col), William Holden, Alec Guinness and Jack Hawkins, are to attend the Broadway preem of the film next month.

Holden will fly to New York when he's finished his current British film assignment, "The Key." After Christmasing at his Hollywood home, he plans to go to Tokyo for the opening of "Kwai" there.

Monk to Direct Film

Paris, Nov. 5.

A film first will occur here next summer when a Dominican monk. Father Bruckberger, directs the film, "Dialogues Des Carmelites." Bruckberger wrote the script for Robert Bresson's pic "The Angels of Sin" in 1945 and served as technical religious advisor on it. On "Dialogues," he will direct with lenser Philip Agostini. Jules Borkon is producing.

"Dialogues" has been a hit play here on and off for five years. Bruckberger is now in an American monastery but will come on leave for the pic, to be done with an international cast.

Schneer Extols Spanish Crews

Hollywood, Nov. 12.

If it's a swashbuckler, or any other type of costume film, Spain is the place to shoot it says Charles Schneer. Latter, who produces pix under the Morningside Production banner for Columbia release, claims that the Spanish have the best set decorators and prop men in the world. Both these departments are an important factor in the making of a costume film, and with today's varied wide-screen processes, the sets and backgrounds are more important than ever. The Spaniards have a way of using their hands that few Americans measure up to declares Schneer.

The producer feels that although Hollywood has cut down in the filming of costume pix, the ones to be made should be lensed abroad.

Schneer, who recently returned to this country following 40-days of shooting in Spain on "The Seventh Voyage of Sinbad," believes that if a producer wants to get the best possible production value for his dollar, Spain is the country to shoot his property. While admitting that Spain is still behind Hollywood in the making of pix in general, the producer contends that it is only for a short while. "These people are eager to learn the film business, and at the rate they are going they will soon be on a par with this country," he added.

Schneer next rolls "The Case Against Brooklyn" for Columbia. Paul Wendkos will direct.

DRIVE TO PUT ITALO PIX 'ON MAP' BEGINS

Rome, Nov. 4.

The all-out campaign to put the Italian film back on the map "before it's too late" has had its official send-off via a gala preem in Palermo of the season's first "big" Italian pic, "La Diga Sul Pacifico" (This Bitter Earth) (Col). Affair was hosted by one of the film's stars, Silvana Mangano. It also stars Anthony Perkins, Jo Van Fleet and Richard Conte. Show also featured the all-industry documentary spotlighting past and present Italo pix achievements.

Other such preems will be held throughout the season in other major centers. Campaign is also being pushed over tele (ANICA, the pic industry association has a weekly half-hour on tv) and in the press. Coordination of promotional efforts on behalf of the Italian film industry is in the hands of a "Comitato d'Intesa" (Coordination Committee) which few believed in at the start. But in recent weeks it has shown considerable vitality and drive.

Film Publicity Technicians

Rome, Nov. 5.

Publicity directors of most Yank companies releasing in Italy, as well as all their top Italo counterparts, have grouped themselves into a new group, the Assn. of Film Publicity Technicians. Among the goals of the new outfit are setting up of a "moral code" for publicity in this country, recapturing of spectator interest in the cinema and increased confidence in film publicity as a guide to same.

Association also will analyze the Italo market via statistics and polls in an effort to keep updated on the local flack approach.

Democratic Unions Fighting Commies And It May Cost U. S. Films Money

Rome, Nov. 5.

Communist Party influence in the Italian film industry, once a dangerous factor, now appears to be definitely sealed off following the signing of a "Patto D'Unita D'Azione" (Pact of Unity of Action) by the three free trade unions. These unions now constitute a democratic majority among the 60,000-odd employees in all sectors of the local film world. Valid for two years and renewed automatically, pact was pushed through by Claudio Rocchi, who heads FULS (also serving as head of the International Federation of Workers Unions), one of local labor groups allied with the Christian Democrats.

Agreement links FULS, with its 22,000 members, with FIALS (headed by G. Bertolacci) and UNAC, which reps the lab workers and technicians under the leadership of M. Castellano. Taking for granted that no further contact or collaboration with the red-influenced union, FILS, is possible, the agreement calls for the avoidance of all competitive bidding within its set-up (to avoid giving the commie group an advantage), the coordination of all negotiations at union level, and other steps to insure a unity of action in this delicate sector. This agreement is merely a first step towards the final and complete unification of the free unions at all levels. Even now, some small differences, ascribed by Rocchi to mere technical questions, separate two of the free unions, FULS and FIALS from UNAC, without, however, influencing the political aspects of the non-communist grouping.

Democratic worker's pool is even more important in view of the large number of foreign, especially American, productions planned here for next year. In view of this, it is not surprising that considerable credit for the move must also go to American labor unions' active interest in the local setup and in its contacts with Yank pix makers abroad. The unity of action pact is closely linked with another vital one, fruit of lengthy talks between Rocchi and AFL-CIO reps Irving Brown for Europe, Harry Goldberg for Italy), which formally links the local democratic unions with their U. S. counterparts, specifically the AFL Hollywood Film Council and the Screen Actors Guild.

To Boycott Non-Democratic Pix

This agreement calls for the boycott, on the part of the U. S. signees, of all pix produced in Italy by Yank filmmakers employing workers of non-democratic unions. The American counterpart notifies the Italian union grouping of Yank plans for future production in Italy so local worker's group may prepare for the demand. Among other details called for are the exchange of information on matters of mutual usefulness. Pact was negotiated in collaboration with Pat Somerset, business agent for the Screen Actor's Guild in Hollywood.

In practice, the scheme works as follows: A Yank producer advises the local unions of his intentions of shooting a picture in this country. The free unions submit a list of their availabilities in the various specialties, and the producer chooses from this list. If he does not, Rocchi advises the AFL reps,

(Continued on page 22)

'Oklahoma' in Todd-AO Set for Madrid Preem; Many Foreign Playdates

Madrid, Nov. 5.

Albert Leonard, Magna Corp. foreign rep, who closed a deal with local distrib Hispamex for a Todd-AO roadshow handling of "Oklahoma," hopes to have the initial Magna entry here competing with "Around World in 80 Days" (UA) within 10 weeks. With Leonard and Harry Grislis, Mike Todd's European rep both here recently, peculiar situation found the Magna man selling Todd-AO and Todd selling entertainment instead of technique.

Magna Corp. apparently is out to establish an international Todd-AO circuit and already has seven installations in Germany, three in Japan, one in Rome, one in Teheran and one in Malta. Spain next falls in line with a preem of "Oklahoma," likely next February.

RKO had the Rodgers-Hammerstein pic for Europe but kept it out of Spain for over two years in deference to the Motion Picture Export Assn. boycott of the local market. With the recent sale of RKO interest here, Leonard appeared on the scene with a Hispamex accord signed and sealed.

Magna-Hispamex will roadshow "Oklahoma" the same as "80 Days" with the lone difference being the complete Todd-AO equipment including a special Phillips projector for a 70m print, six channel sound and a special wall-to-wall curved screen to assure 128 degree vision.

While Todd's "80 Days" accents entertainment values, Magna is accenting technique to prove that Todd-AO makes a big difference at the boxoffice. Leonard is demonstrating a day-and-date comparison between the German runs of "Oklahoma" in Todd-AO and "King and I" in 35m CinemaScope. His statistics show that "Oklahoma" is still running after 19 weeks in Munich while "King" ran two weeks, par for the Bavarian capital. In Hamburg, the R & H opus is still going strong in ninth frame while "King" closed after two weeks.

Magna reputedly would have liked to open "Oklahoma" on the tail of the "80 Days" preem but was stymied by red-tape over import licenses, dollar transfer and permits.

ANICA to Reshuffle Its Foreign Setup

Rome, Nov. 5.

ANICA, the Italian film industry organization, is about to reshuffle its foreign department in a concerted effort to strengthen foreign sales. Enrico Giannelli will head the sector concerned with export and co-productions, while Carmine Cianfarani will handle all matters regarding importation of pix.

In addition, both organizations, which remain under Achille Valignani's control in the foreign department, will work in much closer coordination with UNITALIA Film, the Italo p.r. and propaganda setup, which has recently been strengthened by the naming of Lidio Bozzini as a director. Under a government aid decree, UNITALIA receives a slice of the fat yearly $2,250,000 sum which is handed out for general propaganda and development purposes of the local film industry. One of the main projects currently being studied by the ANICA foreign department and UNITALIA is the Commercial Film Festival to be held here next June.

'Yankees' for Aussie in '58

Sydney, Nov. 5.

J. C. Williamson, Ltd., will preem "Damn Yankees' at Her Majesty's, Mebourne, eary next February. Understood that top roles will be given to local stars, as was the case with "Pajama Game," currently a big success here.

Harald Bowden, general manager recently back from a world show buying trip, predicts "Yankees" will hit the b.o. jackpot because the Aussies know plenty about baseball.

2,000-Seater Opened In Tel Aviv by 20th-Fox

Tel Aviv, Nov. 5.

Israel's new, most luxurious cinema, built by 20th-Fox here, the Tel Aviv, which opened here last week, is described as the local equivalent of New York's Radio City Music Hall. Seating 2,000, boasting latest modern gadgets, the house has stereophonic sound and a curved screen. It was built at a cost of $1,400,000.

For the opening show there was an excellent American short. "10 Years of Achievement" depicting the progress made by the young State of Israel in the first 10 years of existence. Opening feature pic was "An Affair to Remember" (20th). The new theatre is drawing record crowds. House should prove a boon to the local 20th-Fox distributors, which often had difficulty getting a cinema in which to play top pix.

See Ealing Sale of Pix to Television Bringing Harmony in Prod. Ranks

London, Nov. 5.

Current inter-industry hassle between Ealing Films and the Cinematograph Exhibitors Assn. on the sale of oldies to tv may lead to a better understanding between the two British film producing organizations. Moves are afoot to get the two groups together to see if they can work out a common policy which would be accepted within the trade as a standard pattern.

It's understood that feelers are going out to bring about joint discussions between the British Film Producers Assn. and the Federation of British Film Makers. Ealing, which is the centre of the current controversy, is a member of the latter body. The FBFM, however, in view of its comparatively recent formation, is not, momentarily, a party to the discussion within the four major trade associations, which have been examining the situation.

There's a growing feeling in both producer camps that the two bodies should work out a formula for an agreed limitation of British pix to be made available to the tele networks. It is recognized that the producers themselves in both organizations are divided on the issue of advisibility, but that's something, it is felt, which can and should be resolved. It is recognized there may be other acute problems if more films are offered to the webs than the industry agrees should be made available in a given year.

Among producers who are closely watching the current controversy, there is a feeling that Ealing has taken a major policy decision in making it a contractual condition that they would have full control over the exhibition of their films on television. By doing that it is hoped they would be able to safeguard exhibitor interests as well as the interests of the remainder of the industry.

There's a growing hope that both the BFPA and FBFM, which are already working together on other problems, will sit around the table and work out a formula that would put other deals outside the realm of controversy. If they fail, the industry may be faced with long stretches of internecine warfare, and possibly long and extensive legal disputes.

TV, Late Floor Shows, Gambling Gimmicks Hit Aussie Film Biz Hard

Sydney, Nov. 5.

Three factors are blamed Down Under for the present downbeat at the cinema boxoffice. TV, late-closing hotels featuring floorshows and the upbeat in club gambling via poker machines are listed in that order as biz wreckers.

The tremendous growth of tele over the latter half of the year is indicated by the 4,000 tv sets going into homes here weekly via installment buying. Just how this slouches cinema trade is tinged by the fact that the average set owner invites at least four friends in nightly for a looksee. It's figured that 28,000 nightly are wooed away from pix. This figure may increase four-fold in the year ahead. Despite stringent economy measures to curb inflation, the average householder is finding the coin to purchase sets on terms irrespective of high interest rates.

Second factor, the 10 p.m. hotel closing curfew, is rated the No. 1 enemy of the boxoffice. It's pointed out that plush beer gardens featuring top vaude shows pull a terrific nightly crowd away from local cinemas. It's argued that the average worker spends more than he can afford entertaining friends in these spots, presently highly powerful in the nabes, with Saturday nights the tops in the spending spree.

Third factor is the enormous growth of social clubs in the key and nabe spots, where members may spend hours sipping beer and playing the poker machines minus any official hindrance. These clubs, according to surveys, rake in heavy coin via the gambling play—running into several million dollars annually, with the government copping a heavy revenue intake on license okays.

Rank Sets 3,000-Seater As Ace Vaude Theatre

London, Nov. 5.

The Rank Organization means to establish a worldwide reputation for its 3,000-seat London picture house, the Dominion, as a vaude theatre featuring only the top names. Judy Garland is currently starring, and recent toppers have included Sophie Tucker and Bill Haley. Negotiations are now in the work for a host of topliners to appear at the theatre during 1958, among them Jerry Lewis, Liberace, Roland Petit and Jeanmaire, and Harry Belafonte.

Ivor Smith, theatre exec in the Rank outfit, hopes that a tour of the larger theatres in the group may be arranged for Victor Borge. He added that the vaude policy for the Dominion was designed to make it known as a theatre where the cream of the world's entertainers appeared. Live shows would be a major feature at the picture house, but would only be presented when top artists were available. Remainder of the time, the theatre would revert to showing pictures.

The Dominion would not be set up as a competitor to the London Palladium, and would not play stageshows when international headliners were at that vaudery, Smith added.

Brit. Prods. Vexed By Secondary Pix

London, Nov. 12.

The two associations in Britain representing film makers are up in arms against the quality of supporting programs in British picture theatres and believe that this is striking at the revenue of the industry.

At the council meeting of the Federation of British Film Makers the view was expressed that exhibs should take serious note of the mounting criticism of the time taken out of the entertainment program for advertising and other incidentals. They were, in the short run, gaining some income from advertising, but might be losing far more at the boxoffice. If theatre operators persisted with their present practice, the FBFM felt that producers would have a fair claim for a share of the ad revenue to compensate for the damage done to film rentals.

At the British Film Producers Assn. meet it was decided to refer the matter to the joint committee of the five trade associations. The view was advanced that the poor quality of support programs could be attributed to the Board of Trade rejection of the industry's recommendation that there should be enhanced payments for British second features from the statutory Eady Fund.

'80 DAYS' OPENS IN 7 BRITISH KEYS DEC. 23

London, Nov. 5.

Still clicking at the Astoria here after 16 weeks, "Around World in 80 Days" (UA), will be seen at seven key cities in Britain and Eire starting Dec. 23. Cinemas at Cardiff, Leeds, Newcastle, Birmingham, Glasgow, Manchester and Dublin will be equipped with widescreens for the pic.

Star studded gala preems are being lined up for this simultaneous release. As in London, there will be separate performances and all seats will be bookable. Prices will be upped at all seven. The season will be for 13 weeks at all cities except Manchester and Dublin, where the run will be unlimited. An orchestra will be featured at 11 theatres except in Dublin. As well as providing added audience appeals, this gimmick helps to ease the entertainment tax. Such a precaution is unnecessary at Dublin, where the local tax situation differs from the U.K.

Cugat Sues Italian Producer for $15,000

Rome, Nov. 5.

Xavier Cugat has sued an Italian film company for $15,000 damages, plus expenses, citing failure to fulfill a written contract. Filed in Rome court, suit states that on Oct. 26, 1956, Cugat formally accepted to act in and write the music for a proposed production entitled, "Pane, Amore, e Cha Cha Cha" (Bread, Love, and Cha Cha Cha), to be made by Trionfalcine Productions. Maetsro claims he wrote the music for the soundtrack, but was never paid for his effort as the picture never went into production.

Trionfalcine has yet to appear in court to counter Cugat's charges.

Folies-Bergere Seems Set for Japan Though Coin Exchange Dubious

Tokyo, Nov. 12.

As customary in Japanese show biz circles, Toho execs remained tight-lipped, but they did not deny that a deal was in the works to bring the Folies-Bergere to Japan next fall as part of what was announced to be a global tour. Toho moguls appeared miffed when VARIETY revealed that Walter A. Bouillet, producer-at-large, had told the press that an agreement was reached "in principle."

According to Bouillet, other spots to be played on the troupe's first Far Eastern jaunt include Hawaii, Guam, Korea, Okinawa, Formosa, the Philippines, Hong Kong, Thailand, Vietnam, Malaya and maybe India and Ceylon. Formerly associated with U. S. Forces entertainment both here and in Washington, D. C., Bouillet had also expressed hope of gaining booking rights for the "Folies" in the U. S. and Central America on the 1958 tour.

It's reported that plans call for the troupe to open for three days here at the Takarazuka Theatre in mid-September, before moving on to the Shinjuku Koma Stadium, also in this city, for a month.

Certain quarters, meanwhile, expressed doubt that the Ministry of Finance would approve foreign currency exchange for the "Folies" since it did not come under the heading of what the Ministry usually considered "culture."

Practice had been (and still is to a lesser extent) for foreign theatricals unapproved by the Ministry to take out black market currency. Last year, however, the Perez Prado band ran into the authorities when trying to leave with black market dollars and the practice has become more difficult.

'DAYS' HELD TO 4 SHOWS WEEKLY IN HONOLULU

Honolulu, Nov. 12.

"Around World in 80 Days" now is being shown only three evenings a week, plus a Saturday morning matinee, at the Kaiser Dome on Hawaiian Village hotel grounds. Schedule was curtailed from announced 10-showings per-week, policy, presumably to help Henry J. Kaiser keep in step with zoning laws covering the dome house. Ad announcing curtailed schedule called attention to city attorney's ruling that showing of the film "is within the normal and usual operation of an auditorium so long as it remains the tail of the dog."

Meanwhile, prices have been dropped to a $2.80 (tax included) top. Adding to the confusion at the ticket windows is the fact that two front rows of seats were yanked following the preem.

Dawn Addams Sues Rome Film Prod. for $27,000

Rome, Nov. 5.

Dawn Addams has sued a local production company, Athena Cinematografica, for damages totaling some $27,000 in Roman courts. Actress charges that Athena had failed to follow through on a contract calling for her services in the Antonio Pietrangeli pic, "Souvenir D'Italie," released here by Rank Films.

Another suit, concerning the pic rights to Giuseppe Verga's book, "La Storia di Una Capinera," has been lost by Titanus Films. Company was ordered to pay damages totaling some $500.

Gloom in Buenos Aires as Legit Houses Make Way for Skyscrapers

Buenos Aires, Nov. 5.

Widespread gloom is spreading in Buenos Aires as more and more legit theatres are doomed as a consequence of a new spurt in building skyscrapers. Another three theatres have received their deathblows—the Porteno Argentino, Apolo and Variedades, either via selling of theatres or union troubles.

The Apolo has been sold by impresario Alfredo Lamacchia, the Variedades, owned by him in association with Otegui & Co., went for nearly as much coin and the Comedia went for a high price.

Amendments in the building code will now allow for skyscrapers on main thorofares. Next May, another huge arcade building, to be dubbed Galeria Corrientes, will go up where the Comedia and the Chantecler nightclub stood. A similar fate is predicted for the Maipo, on Maipu street, which Amadori and Bronenberg are reputed to be selling.

Impresarios complain bitterly that union featherbedding is squeezing them out of show biz, and that they can't afford to nix the real-estaters' bids when they can't hope to make their shows pay.

They point out that the citizenry is perfectly ready to pay, and pay heavily for good entertainment. But they say that no matter how much they increase admission scales, the union demands milk them of any hope of profit.

The Theatre National Populaire from Paris, under Jean Vilar, has been packing them in at the Cervantes Theatre at 200 pesos per. But the theatre has been sold out, and several shows at "popular" prices are to be put on at the Colon Opera Theatre to satisfy the demand.

Chaplin Interests Sue Italo Distrib Over 'Kid'

Rome, Nov. 5.

All prints of a locally-edited version of Charlie Chaplin's pic, "The Kid," have been ordered seized by a Rome court order which also prohibited all future showings of the film in its current form. It also called for the distruction of all publicity material connected with it. Suit was recently brought by the Roy Export Company, repping the Chaplin interests, against CEI-INCOM and Giovanni Proia, accused of having damaged the author's interests "both morally and commercially" by arbitrary cuts and a new musical score which was felt "offensive to Chaplin's art."

While Proia was ordered to pay the court charges, plus damages, all extant copies of the pic in its "mutilated" form were ordered seized within eight days. In its decision, the court agreed that the author's reputation and fame had been damaged. Decision was reached after prints of both the original version of "The Kid," and its trimmed version, were screened for the court.

French Line Up Eastern Co-Prods.

Paris, Nov. 5.

With the European Common Film Mart due for an entensive start next year and coproduction one of the main factors, there is a growing tendency here of also coproducing with Eastern European bloc countries. This probably will make France one of the top split pix producing countries on the Continent. Almost half of the French film output may be in this category in the near future.

France has just completed a coproduction deal with Russia, has made pix with Yuogslavia, Czechoslovakia, Hungary and East Germany, and is soon starting pix with Red China and Poland. Need for expanding foreign film income reputedly is one of the main factors involved in this.

French have two Russo projects. Another "Anna Karenina" will be produced by J. Bercholz while Pushkin's "Doubrovski" is to be produced by Henri Berard. Hungarian pic done with French participation was "Beauty and the Gypsy," with Nicole Courcel and a Magyar and Gallic director while the Czech entry was "Liberte Surveille" with Marina Vlady and Robert Hossein. It also has a split directorial team.

East Germany was used for exteriors and much of the studio work for the seventh film version of Victor Hugo's "Les Miserables" directed by Jean-Paul Le Chanois. New scenes are being added here and pic will be released in two parts. "Till L'Espiegle" and "Les Sorcieres De Salem" (Witches of Salem) were also made at DEFA studios.

Polish deals will be a version of Dostoievski's "The Gambler," with Gerard Philipe to be directed by Claude-Autantlara, and a French-West German-Italo-Polski production of Victor Hugo's "The Man Who Laughs," to be directed by Polish Aleksander Ford. Yugoslavia was the scene of "Michel Strogoff" and the recently completed costumer, "La Tour Prends Garde." Red China will share Roger Pigaut's "Le Cerf Volant" (The Kite).

Opera Back to Drury Lane

London, Nov. 5.

Drury Lane Theatre is to be used for opera for the first time in more than 45 years when S. A. Gorlinsky presents an Italian season there starting next Jan. 29. He's assembling a special company of top Italian operatic artists and has already booked the Royal Philharmonic and London Symphony.

Season will run until March 15. The last opera presentation at Drury Lane was in 1911 when Sir Thomas Beecham conducted for a Russian company.

Freer Exchange of Pix Big Aim of Paris Meet On Europe Common Mart

Rome, Nov. 5.

A large Italian film industry delegation is currently in Paris to attend the meetings of the OECE huddling on "invisible transactions," which among other things treats the subject of film exchange among members of the European Common Market. Delegates will also meet with their counterparts in the French pic industry to discuss renewal of the Franco-Italian co-production and film exchange agreements, which are in force until December this year.

Common market discussions, as outlined in the previous meetings in February and May of this year, concern the freer exchange of pictures between member countries. Dubbed feature pix is the most controversial subject up for discussion. Two proposals for freer quota-less exchange of these pix are under the current talks: a proposed substitution of the current bilateral agreements (Franco-Italian; Italo-German, etc.) with one covering the whole OECE territory with a single top quota; or the raising of the quotas covered in the various current agreements so as to practically result in free unfettered exchange of pix between member countries.

First would work this way. If, f.e. Italy allowed the yearly import of 10 French, 30 German, 20 British pix, etc., this method would be substituted by one allowing a total of 150-200 or so features from all the member countries, without individual quota restriction, in breakdown form. While this is considered impractical and opposed by many members, the second, merely an elaboration of various current agreements, seems more favored at the moment.

Rennie Wants to Produce

London, Nov. 5.

Michael Rennie, over here to star in George Maynard's film, "V.1," which aims to tell the inside story of Hitler's doodlebug campaign, announces that he is going to become a producer-star. When he has finished "V.1" he will return to Hollywood to finalize his plans for his first pic.

Rennie's first independent film will be shot in Spain.

In Europe Ahead of 'Pride' Preem Kramer Scores With German Exhibs

By HAZEL GUILD

Frankfurt, Nov. 12.

Producer Stanley Kramer, traveling through Europe on an advance promotion for "Pride and Passion," which United Artists is lining up for Christmas and New Years' openings in Europe, made a big hit with German exhibitors here. He actually advanced the cause of American films in Germany with his frank answering of the exhibs' queries about the length of American films and percentages.

Kramer was hosted at a cocktail party given by SPIO, top German organization of the film industry, taking in producers, distributors, exhibitors and technical people. It turned into a round-table with the U. S. producer honestly answering the questions of the German film industry, whose representatives cried out that, "Our Voices and feelings are unheard in the U. S. —no one cares about us over there."

"Pride" is opening in Germany, with extra percentage terms and running 126 minutes. Both elements came in for unfavorable criticism from the German exhibs.

"Germans," claimed Rolf Theile, head of the German Exhibitors Association, "unlike other people, don't like to see lengthy films. Business on an extra-long feature is generally poor."

When an over-length film is playing, he explained, the theatre generally schedules only one evening performance, thus cutting down its grosses. With working hours in business and industry generally extending until 6 p.m. or even 7, Theile continued, many people who might go to the cinema just don't have time to get home and eat before the picture starts.

Kramer Explains Why So Long

Kramer explained that the long films have been made as special attractions to fight against "What in my opinion are the murderous encroachments of television." He added that in the States, the long films sometimes bring people into a theatre they haven't visited in a year.

Admitting that tele isn't the menace here that it is in the U. S., he added that a producer who has worked a year or two on a pic doesn't want to see it cut. He admitted further that often a producer in the States sometimes doesn't realize the problems that an individual production faces in foreign territories.

"Censors sometimes cut the meaning of film. But I am definitely willing to listen to a suggestion from a German exhibitor for cuts in length, so that I can get some revenue," he added. "But I would feel safer if I could know the local problems and make the cuts myself."

His suggestion was that the German exhibs, through their association here, set up a clearcut procedure of screening American films and deciding what the best length would be. Then, through the association, they would contact the individual producer, giving the reasons for the suggested cut, and ask him to eliminate a certain number of minutes.

British Film Industry Board Idea Favored

London, Nov. 12.

Formation of a film industry board, advocated by the late Sir David E. Griffiths, president of the Kinematograph Renters Society, appeared to be "very much in favor" when it was discussed at a meeting of the joint committee of the four trade associations. Sir Henry L. French, head of the British Film Producers Assn., revealed this here last week.

He said he was "rather surprised at the discussion. People were very much in favor of the idea but felt that the specific proposals still needed a great deal of consideration." In view of the proceedings at the meeting, it was decided that a special sub-committee should be set up to examine the idea.

The Cinematograph Exhibitors Assn., recently expressed the view that the formation of the FIB was not really needed. It questioned whether such an outfit was either necessary or desirable.

Aussie Govt. Votes Vs. Equity Plan for 50% Local Talent on Tele

Sydney, Nov. 5.

In a heated debate at Parliament House, Canberra, Federal government seat, an Opposition government move to compel Aussie tv stations to guarantee a minimum quota of 50% local content in programs was defeated. The original approach to the politicos for the homebrew quota was made by Aussie Actors Equity. Postmaster General Davidson, in charge of the operations here, said the Opposition's argument to force tv stations to put on Australian programs, irrespective of their quality was indefensible. Davidson told Equity that tv stations here had good jobs for its members but they could not expect to get them on a platter.

"Australian viewers do not want rubbish from Australia or overseas," said Davidson. "Therefore, to force on them low-grade type programs of Australian production would be as disastrous as forcing on them any other low-grade production.

"The best way in which local talent could be used on an increasing scale was for all those involved, including Actors Equity, to get together and by intelligent cooperation (instead of threats) to create a state of affairs in which everyone connected with the industry could derive the greatest benefit from it. Tele operators have told me that if Actors Equity likes to get down on a basis of friendly and constructive cooperation with them, without resorting to strikes, it can build up its employment rate greatly."

Opposition Leader Evatt then rated the government as being hostile to local talent.

"The Australian Broadcasting Control Board," stated Evatt, which is supposed to see that local talent is used, has been neglectful of its duty. Mr. Davidson has indicated that if local artists behave themselves like good little unionists and a tame cat, someone would graciously agree to grant them a little employment."

Leslie Haylen, Labor politico, pressed the government to agree to a 50% local talent quota covering all tv programs. Haylen then went on to say that tv programs here presently have become "imported cheap and nasty rubbish," and that bad foreign programs (presumably American), were being foisted on the public.

Hawaiian Town Lacks TV, Lone Cinema Booms

Honolulu, Nov. 5.

Pahala, plantation town 50 miles from Hilo and 75 miles from Kona on Hawaii island, has no tele and entertainment centers on a bandbox cinema. Albert Tamaribuchi is manager of the 524-seat corrugated iron Pahala theatre. Before any community group schedules a meeting, they first check the theatre's schedule so they won't miss a good pic.

In rainy season the rain drums hard on the iron roof, but audiences don't care. In hot weather there may be mosquitoes—so the management provides punk in little tin boxes, to be lit and placed on the floor by patrons who are allergic to mosquitoes. Major operating drawback is that sometimes unreliable power system of the sugar plantation village. Money is refunded when electricity fails. House features international fare and is open seven nights weekly, being the town's only entertainment source.

'Kwai' Stars to N.Y. Preem

London, Nov. 5.

The three stars of Sam Siegel's "The Bridge on the River Kwai" (Col), William Holden, Alec Guinness and Jack Hawkins, are to attend the Broadway preem of the film next month.

Holden will fly to New York when he's finished his current British film assignment, "The Key." After Christmasing at his Hollywood home, he plans to go to Tokyo for the opening of "Kwai" there.

Monk to Direct Film

Paris, Nov. 5.

A film first will occur here next summer when a Dominican monk, Father Bruckberger, directs the film, "Dialogues Des Carmelites." Bruckberger wrote the script for Robert Bresson's pic "The Angels of Sin" in 1945 and served as technical religious advisor on it. On "Dialogues," he will direct with lenser Philip Agostini. Jules Borkon is producing.

"Dialogues" has been a hit play here on and off for five years. Bruckberger is now in an American monastery but will come on leave for the pic, to be done with an international cast.

Schneer Extols Spanish Crews

Hollywood, Nov. 12.

If it's a swashbuckler, or any other type of costume film, Spain is the place to shoot it says Charles Schneer. Latter, who produces pix under the Morningside Production banner for Columbia release, claims that the Spanish have the best set decorators and prop men in the world. Both these departments are an important factor in the making of a costume film, and with today's varied wide-screen processes, the sets and backgrounds are more important than ever. The Spaniards have a way of using their hands that few Americans measure up to declares Schneer.

The producer feels that although Hollywood has cut down in the filming of costume pix, the ones to be made should be lensed abroad.

Schneer, who recently returned to this country following 40-days of shooting in Spain on "The Seventh Voyage of Sinbad," believes that if a producer wants to get the best possible production value for his dollar, Spain is the country to shoot his property. While admitting that Spain is still behind Hollywood in the making of pix in general, the producer contends that it is only for a short while. "These people are eager to learn the film business, and at the rate they are going they will soon be on a par with this country," he added.

Schneer next rolls "The Case Against Brooklyn" for Columbia. Paul Wendkos will direct.

DRIVE TO PUT ITALO PIX 'ON MAP' BEGINS

Rome, Nov. 4.

The all-out campaign to put the Italian film back on the map "before it's too late" has had its official send-off via a gala preem in Palermo of the season's first "big" Italian pic, "La Diga Sul. Pacifico" (This Bitter Earth) (Col). Affair was hosted by one of the film's stars, Silvana Mangano. It also stars Anthony Perkins, Jo Van Fleet and Richard Conte. Show also featured the all-industry documentary spotlighting past and present Italo pix achievements.

Other such preems will be held throughout the season in other major centers. Campaign is also being pushed over tele (ANICA, the pic industry association has a weekly half-hour on tv) and in the press. Coordination of promotional efforts on behalf of the Italian film industry is in the hands of a "Comitato d'Intesa" (Coordination Committee) which few believed in at the start. But in recent weeks it has shown considerable vitality and drive.

Film Publicity Technicians

Rome, Nov. 5.

Publicity directors of most Yank companies releasing in Italy, as well as all their top Italo counterparts, have grouped themselves into a new group, the Assn. of Film Publicity Technicians. Among the goals of the new outfit are setting up of a "moral code" for publicity in this country, recapturing of spectator interest in the cinema and increased confidence in film publicity as a guide to same.

Association also will analyze the Italo market via statistics and polls in an effort to keep updated on the local flack approach.

Democratic Unions Fighting Commies And It May Cost U. S. Films Money

Rome, Nov. 5.

Communist Party influence in the Italian film industry, once a dangerous factor, now appears to be definitely sealed off following the signing of a "Patto D'Unita D'Azione" (Pact of Unity of Action) by the three free trade unions. These unions now constitute a democratic majority among the 60,000-odd employees in all sectors of the local film world. Valid for two years and renewed automatically, pact was pushed through by Claudio Rocchi, who heads FULS (also serving as head of the International Federation of Workers Unions), one of local labor groups allied with the Christian Democrats.

Agreement links FULS, with its 22,000 members, with FIALS (headed by G. Bertolacci) and UNAC, which reps the lab workers and technicians under the leadership of M. Castellano. Taking for granted that no further contact or collaboration with the red-influenced union, FILS, is possible, the agreement calls for the avoidance of all competitive bidding within its setup (to avoid giving the commie group an advantage), the coordination of all negotiations at union level, and other steps to insure a unity of action in this delicate sector. This agreement is merely a first step towards the final and complete unification of the free unions at all levels. Even now, some small differences, ascribed by Rocchi to mere technical questions, separate two of the free unions, FULS and FIALS from UNAC, without, however, influencing the political aspects of the non-communist grouping.

Democratic worker's pool is even more important in view of the large number of foreign, especially American, productions planned here for next year. In view of this, it is not surprising that considerable credit for the move must also go to Ame ican labor unions' active interest in the local setup and in its contacts with Yank pix makers abroad. The unity of action pact is closely linked with another vital one, fruit of lengthy talks between Rocchi and AFL-CIO reps (Irving Brown for Europe, Harry Goldberg for Italy), which formally links the local democratic unions with their U. S. counterparts, specifically the AFL Hollywood Film Council and the Screen Actors Guild.

To Boycott Non-Democratic Pix

This agreement calls for the boycott, on the part of the U. S. signees, of all pix produced in Italy by Yank filmmakers employing workers of non-democratic unions. The American counterpart notifies the Italian union grouping of Yank plans for future production in Italy so local worker's group may prepare for the demand. Among other details called for are the exchange of information on matters of mutual usefulness. Pact was negotiated in collaboration with Pat Somerset, business agent for the Screen Actor's Guild in Hollywood.

In practice, the scheme works as follows: A Yank producer advises the local unions of his intentions of shooting a picture in this country. The free unions submit a list of their availabilities in the various specialties, and the producer chooses from this list. If he does not, Rocchi advises the AFL reps,

(Continued on page 22)

'Oklahoma' in Todd-AO Set for Madrid Preem; Many Foreign Playdates

Madrid, Nov. 5.

Albert Leonard, Magna Corp. foreign rep, who closed a deal with local distrib Hispamex for a Todd-AO roadshow handling of "Oklahoma," hopes to have the initial Magna entry here competing with "Around World in 80 Days" (UA) within 10 weeks. With Leonard and Harry Grislis, Mike Todd's European rep both here recently, peculiar situation found the Magna man selling Todd-AO and Todd selling entertainment instead of technique.

Magna Corp. apparently is out to establish an international Todd-AO circuit and already has seven installations in Germany, three in Japan, one in Rome, one in Teheran and one in Malta. Spain next falls in line with a preem of "Oklahoma," likely next February.

RKO had the Rodgers-Hammerstein pic for Europe but kept it out of Spain for over two years in deference to the Motion Picture Export Assn. boycott of the local market. With the recent sale of RKO interest here, Leonard appeared on the scene with a Hispamex accord signed and sealed.

Magna-Hispamex will roadshow "Oklahoma" the same as "80 Days" with the lone difference being the complete Todd-AO equipment including a special Phillips projector for a 70m print, six channel sound and a special wall-to-wall curved screen to assure 128 degree vision.

While Todd's "80 Days" accents entertainment values, Magna is accenting technique to prove that Todd-AO makes a big difference at the boxoffice. Leonard is demonstrating a day-and-date comparison between the German runs of "Oklahoma" in Todd-AO and "King and I" in 35m CinemaScope. His statistics show that "Oklahoma" is still running after 19 weeks in Munich while "King" ran two weeks, par for the Bavarian capital. In Hamburg, the R & H opus is still going strong in ninth frame while "King" closed after two weeks.

Magna reputedly would have liked to open "Oklahoma" on the tail of the "80 Days" preem but was stymied by red-tape over import licenses, dollar transfer and permits.

ANICA to Reshuffle Its Foreign Setup

Rome, Nov. 5.

ANICA, the Italian film industry organization, is about to reshuffle its foreign department in a concerted effort to strengthen foreign sales. Enrico Giannelli will head the sector concerned with export and co-productions, while Carmine Cianfarani will handle all matters regarding importation of pix.

In addition, both organizations, which remain under Achille Valignani's control in the foreign department, will work in much closer coordination with UNITALIA Film, the Italo p.r. and propaganda setup, which has recently been strengthened by the naming of Lidio Bozzini as a director. Under a government aid decree, UNITALIA receives a slice of the fat yearly $2,250,000 sum which is handed out for general propaganda and development purposes of the local film industry. One of the main projects currently being studied by the ANICA foreign department and UNITALIA is the Commercial Film Festival to be held here next June.

'Yankees' for Aussie in '58

Sydney, Nov. 5.

J. C. Williamson, Ltd., will preem "Damn Yankees' at Her Majesty's, Mebourne, eary next February. Understood that top roles will be given to local stars, as was the case with "Pajama Game," currently a big success here.

Harald Bowden, general manager recently back from a world show buying trip, predicts "Yankees" will hit the b.o. jackpot because the Aussies know plenty about baseball.

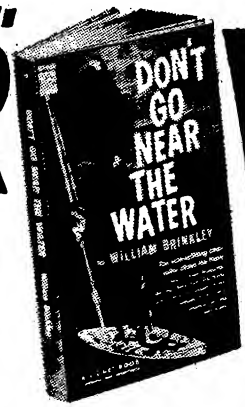
2,000-Seater Opened In Tel Aviv by 20th-Fox

Tel Aviv, Nov. 5.

Israel's new, most luxurious cinema, built by 20th-Fox here, the Tel Aviv, which opened here last week, is described as the local equivalent of New York's Radio City Music Hall. Seating 2,000, boasting latest modern gadgets, the house has stereophonic sound and a curved screen. It was built at a cost of $1,400,000.

For the opening show there was an excellent American short, "10 Years of Achievement" depicting the progress made by the young State of Israel in the first 10 years of existence. Opening feature pic was "An Affair to Remember" (20th). The new theatre is drawing record crowds. House should prove a boon to the local 20th-Fox distributors, which often had difficulty getting a cinema in which to play top pix.

"WATER" WOW!



29-CITY THEATRE PREVIEWS FORECAST SMASH M-G-M HIT!

Read theatre managers' reports below of terrific audience reaction!

ALBANY, Palace. *"Excellent!"*

ATLANTA, Grand. *"Nothing but raves. Funniest I ever saw."*

BUFFALO, Shea's. *"Hilarious, voted 100% excellent on cards. Greatest audience picture in years."*

CHARLOTTE, Plaza. *"Most outstanding display of spontaneous enjoyment ever seen. It's money in the bank."*

CHICAGO, Chicago. *"Excellent, cards outstanding. Great comedy."*

CINCINNATI, Albee, *"Excellent!"*

CLEVELAND, State. *"Audience in continuous uproar. Excellent—can't miss."*

DALLAS, Majestic. *"All ages laughed heartily throughout. All cards were raves. This is the sort of picture which gives top box-office."*

DENVER, Orpheum. *"Outstanding. Best reaction we've had in many years."*

DES MOINES, Des Moines. *"Excellent!"*

DETROIT, Adams. *"Excellent!"*

INDIANAPOLIS, Loew's. *"Laughs through entire film beginning to ending."*

KANSAS CITY, MO., Midland. *"Laughter throughout."*

LOS ANGELES, Studio. *"Invitational Press Preview on big sound stage of Hollywood correspondents got howls and raves."*

MEMPHIS, Palace. *"Hilarious! Should do a terrific business."*

MILWAUKEE, Riverside. *"Outstanding!"*

MINNEAPOLIS, State. *"Comment cards claimed 'Pix tops MR. ROBERTS as hilarious comedy in addition to beautiful girls'."*

NEW HAVEN, Poli. *"Sensational!"*

NEW ORLEANS, State. *"A howling success."*

NEW YORK, Lexington. *"Preview scored highest audience rating in two years."*

OKLAHOMA CITY, Midwest. *"One of the funniest and best pictures in two years. An outstanding box-office attraction."*

OMAHA, State. *"Excellent!"*

PHILADELPHIA, Tower. *"Exceptionally good. People in lobby talked about many hilarious incidents."*

PITTSBURGH, Penn. *"Terrific. Looks like mortgage lifter."*

PORTLAND, Liberty. *"Terrific!"*

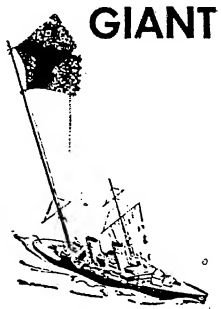
ST. LOUIS, MO., State. *"Terrific. Comment cards 100% rave."*

SALT LAKE CITY, Utah. *"Hilarious. Audience enthusiastic."*

SAN FRANCISCO, Warfield. *"Terrific. People stated this was better than MR. ROBERTS."*

WASHINGTON, Capitol. *"A riot. Everyone will be talking about it."*

GIANT AD CAMPAIGN SPANS AMERICA! ASK M-G-M!



M-G-M presents "DON'T GO NEAR THE WATER" starring GLENN FORD
Gia Scala • Earl Holliman • Anne Francis • Keenan Wynn • Fred Clark • Eva Gabor
Russ Tamblyn • Jeff Richards • Screen Play by Dorothy Kingsley and George Wells • Based on the Novel by William Brinkley • In Cinemascope and Metrocolor • An Avon Production
Directed by Charles Walters • Produced by Lawrence Weingarten

'COMMON MARKET NO BOGEY'

Par Still Dickers Lease of 'Vaulties'

[TV SYNDICATORS NOW INVENTORY 7,500]

Discussions concerning Paramount's lease-unloading of its backlog to television interests are still going on with no decisions as yet, according to Barney Balaban, president of the film company.

He stated emphatically that Par has no intention of holding on to the back pictures for eventual use on the company's Telemeter home toll television system. He said the public couldn't be expected to pay for product that isn't new.

For the refreshment of trade memory, television to date has acquired about 3,600 feature films out of the Hollywood storage vaults. Over 700 each came from RKO, Warners and Metro, respectively, about 100 from Universal, 400 from Republic, around 150 each from Columbia and 20th-Fox, 100 from Allied Artists and a scattered 100 more from indie sources.

Counting in the large quotas of foreign-made features and miscellany television syndicators probably purchased residual rights to 7,500 films.

Seven-Year Contract & Participation In Profits Up For Buddy Adler

Board meeting at 20th-Fox tomorrow (Thurs.) is expected to okay a new seven-year contract for Buddy Adler, 20th's production chief. It'll give him a profit participation in at least several of the films produced by him and the studio.

Adler's current contract still has two years to run. The new deal would overlap the remaining two years.

It was the same board which, some time ago, nixed the Adler contract as worked out by the producer and 20th prexy Spyros P. Skouras. It's understood that, since then, some of Adler's demands have been modified. Approval of the deal as it now stands is said to be assured. Adler was in Gotham last week, huddling on it with Skouras and also discussing production matters.

New pact allows Adler to take a capital gains profit. His basic salary at 20th will be reduced in anticipation of the additional take.

EXPECT FIRST YEAR OF FRENCH PACT AS IS

Though finalization of a French film agreement is still pending, the companies believe the final deal will see a status quo for the first year and changes in the second. New pact will run from July 1, 1957 for two years.

Companies have been operating in France with advance permits issued by the Government in anticipation of an agreement. Though a new Government has taken over, it's not expected that there will be any deal for at least two weeks.

Distribs in N.Y. say it'd be too late to apply changes for 1957-58. Also, they maintain, even if partial allocation of permits by the French themselves is agreed on for 1958-59, it'll still have to be done by "mutual consent."

Roy Rogers-Dale Evans To Theatre Screens Again

Hollywood, Nov. 12.

After an absence of more than five years, Roy Rogers and his wife Dale Evans will return to theatrical filming early next year. They've lined up a series of oaters, to be made independently for major release, beginning with "San Bernardino." Scripters also are working on "The Roy Rogers Life Story."

Their last theatrical film was "Spoilers of the Plains" in 1952.

Al Stern to NTA

Alfred Stern this week resigned from the post of global publicity manager for RKO after an 11-year association with the company to become Hollywood pub head of National Telefilm Associates. Ben Grimm, film company's ad manager, has been upped to worldwide manager of advertising and publicity.

Given the job of assistant global ad-pub chief is Fred Lutkin, who has been business manager in charge of co-op advertising.

'Townsend Harris' Under Way in Japan Village; Camouflage Modernity

Tokyo, Nov. 12.

With a leading lady still to be named, 20th-Fox started shooting "The Townsend Harris Story" at the tiny fishing village of Kawana on the southern arm of Tokyo Bay some two hours from here.

Opening sequences of the John Wayne starrer were mostly spectacle stuff, depicting Harris' arrival at festival time. Over 300 local people and 270 extras were dressed in the ancient samurai warrior costumes to greet the first U.S. consul here with something less than mixed feelings as director John Huston oversaw in an African bush jacket.

Yumeji Tsukioka, a fragile-looking 34-year-old Nikkatsu actress, was on hand and was expected to be named momentarily for the role of Okichi, a geisha who was assigned to care for Harris' needs. It was believed that Nikkatsu was holding out for additional concessions, such as theatre playdates, before a deal could be consummated.

The town of Kawana was transported back in years for the sequences with thatched roofs covering the modern tile, telephone poles being camouflaged, tv aerials being temporarily hidden and store fronts altered. A deal with the township covers costs of the switches.

The Kaiwa Maru, a four-masted steel baroque used as a Japanese training ship, has been rented to represent the San Jacinto, the U.S. Navy vessel which brought Harris to Japan. A number of houses will be burned at the site as Harris arrived during a cholera epidemic.

The community represents Shimoda where Harris actually landed. Huston judged present-day Shimoda too modern for the scenes.

The company is expected to move to Kyoto in mid-November for an additional 60 days of shooting with exteriors at historical sites and interiors at shrines and temples and at the Kyoto Eiga studio.

Assembled for the film are 300 jigs, 40 ox carts and 90 samurai swords. Exclusive of cast, the company numbers 237 of whom but 30 are Americans. Michio Ito is dance director and Huston is generally using as much Japanese technical talent as possible to carry out his expressed intention of making "a Japanese picture."

Veteran Sam Jaffe is on location to play the Dutchman who acted as Harris' interpreter and Japanese vet So Yamamura is playing the Governor of Shimoda who tries to resist the landing of Harris.

Although not a co-producer, Daiei is co-operating.

Muriel O'Brien quit as associate editor of the Green Sheet on the heels of editor **Marjorie Dawson's** bowout. Publication is a composite of film reviews of 13 national (mainly femme) organizations.

ERIC JOHNSTON FORESEES TONIC

By HAROLD MYERS

London, Nov. 12.

In the belief that the European Common Market and the European Free Trade Area would ease restrictions on the import of films and thus result in a freer trading policy, the Government of the United States and the American motion picture industry is unreservedly in favor of both these political developments.

That view was expressed here by Eric Johnston, president of the Motion Picture Assn. during a brief stay in London last week, when he conferred with his departmental executives from London, Paris, Rome and Frankfurt.

In an interview, the MPA president insisted that a basic condition for a prosperous film industry was a healthy industry. If the Common Market or the Freer Trade Area gave the European producer a wider domestic market, he was sure that, in turn, this would lead to a higher standard in quality of production. An improved standard in production would, he averred, be an incentive and an inspiration to the producer in Hollywood, and if he, in turn, made better pictures it would enhance the boxoffice gross and that would be to the advantage of the industry as a whole.

Why Be Gloomy?

Johnston challenged the viewpoint frequently expressed in London and European capitals that the Common Market would hurt the Hollywood producer. If it succeeded in stimulating production and boosting attendances that would benefit the world film industry as a whole and he had no doubt that Hollywood film makers would share in that benefit. If there were any serious intentions of restricting the free circulation of American films in the Common Market area, then his members would need to take a second look at the situation; but for the time being they felt confident that such measures would be unnecessary.

U. S. Producers Chief

The underlined the inherent principal of free trade, as established within the American industry. In the last year Hollywood produced 287 features, but more than 600 full length films were imported from other sources. There were 37 imports from the Soviet Union, as well as others from Britain, France, Germany, Italy, Latin America, the Far East, etc. Admittedly, many of them would not get much of a playoff but that was not the fault of the American industry, but due to the sales resistance of the U. S. theatre-going public. But the principal of free trade was there and when the right picture came along the paying public was only too anxious to give it its support.

Johnston recalled anxiety expressed to him during a recent tour of Latin American countries, with the suggestion that there should be a Common Market in that area just as was being proposed in Europe. He didn't believe, however, that the affairs of the film industry could be settled by forming compact pockets of distribution and free trade in particular areas without paying regard to the necessity of global markets.

He made no bones about the importance of foreign trade to Hollywood producers. The days in which the average top pic could recoup its negative cost in the U. S.-Canada domestic market and rely on foreign earnings as "the gravy" had long since past. Today the producer was fortunate if 60% of his investment was returned in the United States and therefore the foreign market was of vital importance. That situation was reflected in the anxiety of British and European producers who were trying to invade the free American market.

In the projected free trade area the prospects of a wider immediate market were particularly attractive, but he earnestly hoped that this would not result in restrictive regulations detrimental to American producers, but would encourage the production of better films for a world market and not necessarily designed to satisfy the European territories alone.

During his 72-hour stopover in London Johnston met Government leaders, including Reginald Maudling, the minister responsible for the Free Market negotiations, and also addressed a NATO meeting in the House of Commons. The round-tables with his own European managers were mainly concerned with domestic problems and were in line with the Association policy to maintain regular contact with their executives in the field. Their last sesh had been held in Rome in the spring.

Steve Allen's Impromptu Rib Following 'River Kwai' Clips Prompts Cohn's 'Never Again!'

The major film companies, perhaps for the umpteenth time, are reappraising the policy of placing film clips on major television shows for exploitation purposes. Although it's agreed that the exposure on a network tv show is a quick and inexpensive way to bring the picture to the attention of millions of people, the film companies have periodically wondered if perhaps the manner of presentation can do more harm than good.

The basic problem has been the inability to control the film clip once it gets into the hands of the television people. Perhaps the best example of this is the manner in which Steve Allen handled "The Bridge on the River Kwai" on a recent Sunday show. Columbia, which is distributing the film, went through considerable expense to prepare a filmed interview especially for Allen. The interview, filmed in Ceylon, where the picture was made on location, featured Alec Guinness and William Holden.

The interview, although handled straight, lost whatever effect it might have had when Allen immediately thereafter presented a satirical version of the same interview. Allen's "making fun" of the performers and the picture so incensed Columbia prexy Harry Cohn that he handed down an edict that henceforth clips from Columpia pictures would not be given to television. Col is also questioning the ethics of Allen's stunt since he had never informed the studio that he had intended to follow the filmed interview with a burlesque.

(Allen on the air used a phrase like 'with the kind permission of—')

Periodically, the film companies have suffered from tv takeoffs of films. Usually, however, this occurs when the film is already in release to a considerable extent and no harm results. However, when an expensive property such as "Kwai" is burlesqued before it has been shown to the public, it's felt that it sets up a barrier that is difficult to overcome.

In the past, Allen and Ed Sullivan, although catered to by the film companies, have been the greatest offenders. There have been numerous beefs against both on the way film clips have been "mishandled." On occasions, the faulty presentation has been accidental. However, these slips, it's asserted, have resulted in irreparable harm at the boxoffice.

Even before Allen's takeoff on "Kwai," a number of film companies have withheld footage from the videoites. Metro, for example, refused to give Allen a two-minute clip from "Les Girls," feeling that the small-screen showing would not fully indicate the scope and entertainment value of the picture. Metro was willing to go along with a 30-second bit, but Allen nixed it. His argument was that if he spent money advertising the stars in the clip, he wanted more footage to show the tv audience.

Main beef of the filmites in dealing with the videoites is that the relationship is a one way street although the tv people stand to benefit as much. "They give you the impression they're doing you a big favor by putting a clip on their shows," said one film exec. "At the same time, they want the film names to bolster their ratings. And they spend considerable money in advertising the fact that certain film personalities will be seen on their shows. The only way they can get these personalities is through the film clips we give them. After you turn over the footage to them, you have no guarantee how they'll present it.

Rank-Yank Cheered As 'Graf Spee' Captures Dixie; Over 100 Prints in Use

"Pursuit of the Graf Spee" is the first British film to have solidly broken down the Dixie "line." Irving Sochin, general sales manager for Rank Film Distributors of America, said last week.

Picture, according to Sochin, is performing on a par with any good American film and doing top business in many situations despite the depressed b.o. in some sections, due to the flu scare. "Spee" has been widely booked by United Paramount affiliates in the South and Southwest, and also has done encouraging business elsewhere.

RFDA is using over 100 prints and all are booked solid. More than 200 dates have been played off. Sochin attributed the success of the "Graf Spee" to a strong ad campaign and the action appeal. Rank Org has April Olrich, British starlet appearing in the film touring with it. Sochin said there originally had been circuit resistance, but that the b.o. performance of the picture had made his sales job easier. He's been all over the country selling "Graf Spee" and the 14-picture Rank lineup.

STYLISTS FIGURE BIG IN WB 'MORNINGSTAR'

On the theory that advertising and promotion of a picture must start at the very conception of the film Warner Bros. has replaced the studio designer on "Marjorie Morningstar" with ideas executed by the various fashion houses and manufacturers who will tie in with release of the picture.

"Morningstar" is skedded for Easter release. The cooperating companies have designed the clothes for Natalie Wood, the star of the film, aiming at the kind of outfits a young N. Y. girl of above-average income level might wear. The manufacturers now are copying the line for spring and summer release. At the end of the picture, they'll be given full credit.

Large tieup, ranging all the way from clothes to cosmetics, was arranged by Robert Taplinger, WB ad-pub v.p. Campaign is being coordinated by Harper's Bazaar and one of the keys is the development of Morningstar Blue in conjunction with the Color Assn. Harper's April issue will highlight the various "Morningstar" designs. Miss Wood will tour the country and appear at various department stores that tie in with the Harper's promotion.

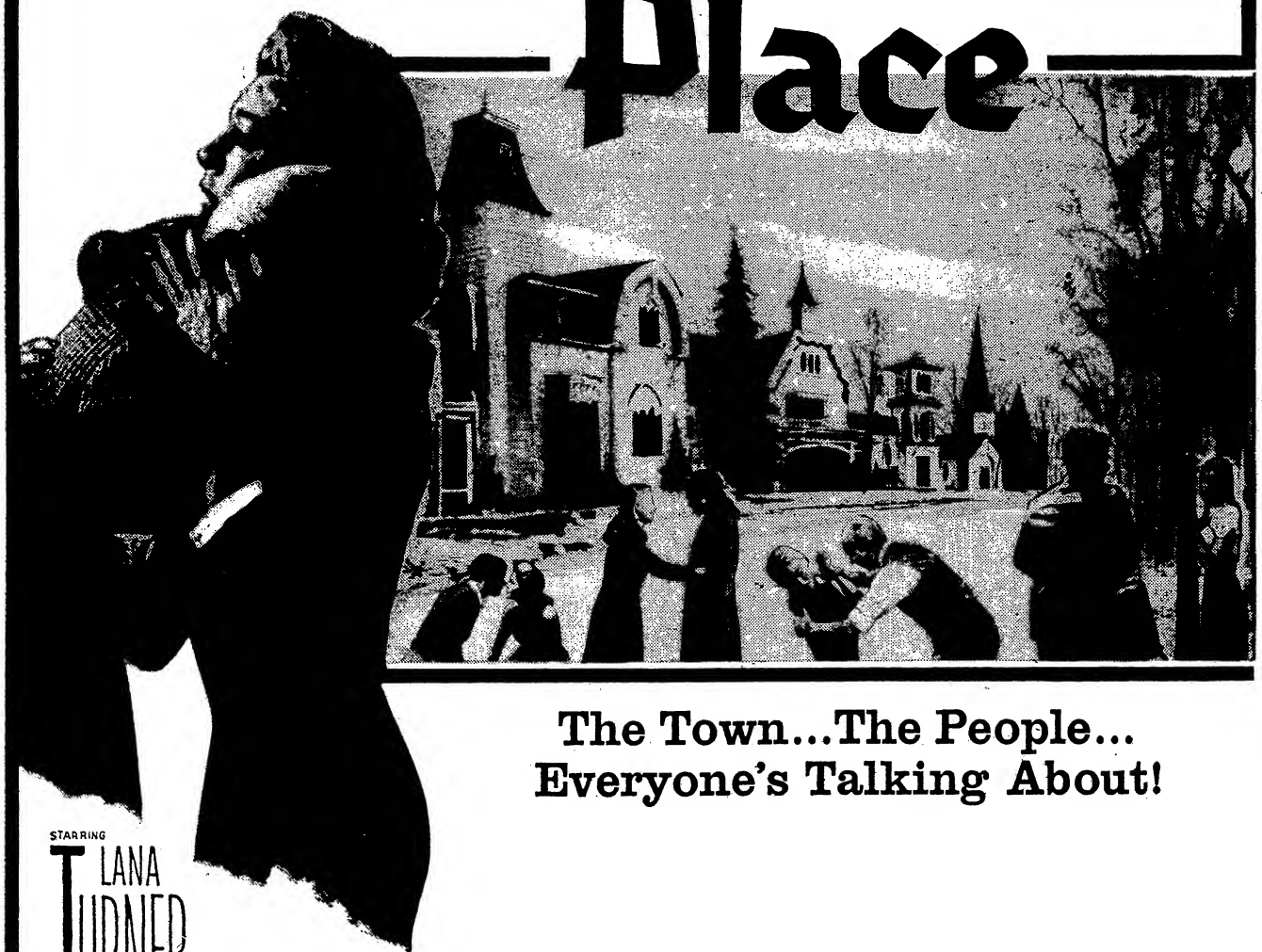
"The main thing is that the styles worn by Miss Wood are believable," Taplinger noted. "Often, the kind of clothes worn by our stars aren't believable. Here will be styles which, if they appeal to women, can be bought by them." He estimated that the picture was receiving $1,000,000 in free ads via the cooperating group of manufacturers.

Edward Lachman, onetime head of New Jersey Allied who's now prexy of Carbons Inc., returned from Europe Sunday (10) after a 17-day business trek which took him to London, Berlin, Rome and Paris.

For specially selected engagements at the holiday season...

JERRY WALD'S

Peyton Place



The Town...The People... Everyone's Talking About!

STARRING LANA TURNER

HOPE LANGE · LEE PHILIPS · LLOYD NOLAN · DIANE VARSI · ARTHUR KENNEDY · RUSS TAMBLYN · TERRY MOORE

FEATURING DAVID NELSON · BARRY COE · BETTY FIELD · MILDRED DUNNOCK · LEON AMES · LORNE GREENE

PRODUCED BY JERRY WALD · DIRECTED BY MARK ROBSON · SCREENPLAY BY JOHN MICHAEL HAYES

CINEMASCOPE COLOR by DE LUXE

Prints available with MAGOPTICAL SOUND The best in Stereophonic Sound

FOR YOUR BOX-OFFICE CELEBRATION... FROM 20TH!

SPREAD THE SLOGAN: GET MORE OUT OF LIFE! GO OUT TO A MOVIE!

Amusement Stock Quotations

Week Ended Tuesday (12)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	20	13⅝	13	13⅛	— ⅜
24⅞	13⅜	Am Br-Par Th	303	14⅝	13¾	14⅜	+ ⅜
36⅛	23½	CBS "A"	137	25¾	24¾	25	+ ¼
35½	22⅜	CBS "B"	38	24¾	23⅞	24	— ⅛
20½	13⅞	Col Pix	17	15	14½	14½	— ½
19⅝	13⅜	Decca	84	15½	14⅞	15	+ ⅜
115	81¾	Eastman Kdk.	78	97½	95	95	+ ½
4¾	3⅛	EMI	205	3¾	3½	3⅝	+ ⅛
10⅜	7¼	List Ind.	1576	9	8⅜	8½	+ ¼
22	11¼	Loew's	307	12⅜	11¾	12⅜	+ ¾
9½	7⅝	Nat. Thea.	44	8	7¾	7⅞	+ ⅜
36⅞	28	Paramount	50	29⅞	28⅞	29¾	+1⅝
37¾	36	Polaroid	—	37¾	34⅛	34⅜	—2⅜
18⅜	11	Philco	229	14⅜	13	14	+ ¼
40	27	RCA	542	29¾	27⅞	28	—
8¼	5⅛	Republic	34	5½	5⅜	5⅜	— ⅛
13⅛	9	Rep., pfd.	7	10¼	9⅝	9⅝	— ⅜
18½	13⅜	Stanley War.	34	14⅛	13¾	13¾	— ¼
29¼	20⅞	Storer	16	22⅜	22	22⅛	+ ⅛
30¾	21⅜	20th-Fox	109	22⅞	21½	22¼	—
25⅜	16½	United Artists	21	18½	17⅞	17⅞	+ ¼
30⅞	20⅛	Univ. Pix	1	21¼	21¼	21¼	— ¼
73	68	Univ., pfd.	*110	68	68	68	— ½
28⅞	19½	Warner Bros.	21	20	19⅞	20	—
126½	91¼	Zenith	36	118½	114	114¼	—1¼

American Stock Exchange

4½	2¼	Allied Artists	45	2⅞	2¾	2¾	— ⅛
10½	6⅝	Al'd Art., pfd.	3	7⅛	7⅛	7⅛	—
11¾	6⅛	Asso. Artists	436	8⅛	6¼	7⅝	+1⅜
1¼	½	C & C Tele.	157	⅝	½	½	—
6⅛	3	DuMont Lab.	89	3¾	3⅜	3½	—
4⅝	2½	Guild Films	78	2⅞	2⅝	2¾	— ⅛
9¾	5⅝	Nat'l Telefilm	99	7¾	6½	7⅜	+1⅛
9	3⅛	Skiatron	40	6⅛	5⅝	5¾	— ¼
8¾	3½	Technicolor	80	4⅛	3¾	3⅞	— ⅛
5⅞	3⅞	Trans-Lux	3	4¼	4⅛	4⅛	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	37½	41⅝	+2
Chesapeake Industries	1⅜	1¾	— ⅛
Cinerama Inc.	⅞	1⅛	— ⅛
Cinerama Prod.	1⅝	2	— ⅛
DuMont Broadcasting	7¾	8⅜	+ ⅜
Magna Theatre	1½	1⅞	—
Official Films	1¼	1⅝	—
U. A. Theatres	3⅞	4½	— ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Pittsburgh Pool Reps 182 Dates

Pittsburgh, Nov. 12.

Stearn-Hanna Cooperative Theatres is merging as of end of this week with Moore Theatre Service, buying and booking reps for big Mike Manos circuit, to make outfit the believed largest indie combine in the country, representing more than 182 theatres, including drive-ins.

Cooperative was started by Bert Stearn, former western sales manager for United Artists, and his outfit merged only a year or so ago with Lou Hanna office. Moore Theatre Service had been operated by D. F. (Dinty) Moore, onetime Warners' manager here, and he'll become an officer and exec of the new corporation. Moore had repped number of other properties in addition to those of Manos chain.

In explanation of merger it is stated that economic factors now prevalent in the industry motivated the consolidation. New headquarters will be in present offices of Cooperative on Film Row.

GARY, BOSTON 10-A-WK. FOR 'KWAI' HARD-TIX

Boston, Nov. 12.

Gary Theatre, formerly the Plymouth legit house, goes to hard ticket policy for the first time with "Bridge On River Kwai" (Col), opening Dec. 27. Sam Richmond, gen. mgr., said the policy will be 10 shows per week, three matinees, with prices pegged at $1.50-$2.75.

Gary is one of three theatres in the U.S. skedded to open the picture. The other two are RKO Palace, N.Y., and Los Angeles. With the Gary on hard ticket policy, owner Ben Sack will have two theatres on the hard ticket setup, as his Saxon is playing "Around the World in 80 Days."

Bakros International Films Inc. has been authorized to conduct a motion picture films business in New York, with capital stock of 200 shares, no par value. Eckhaus, Eckhaus & Eschen were filing attorneys at Albany.

PUT IN RELIEF DIRECTOR

Columbia Got Jittery About Griffith In Hawaii

Hollywood, Nov. 12.

Columbia dispatched director Fred F. Sears to Hawaii to take over direction of "Ghost of the China Seas," second of two films originally scheduled to be produced and directed by Charles B. Griffith. Latter had a two-picture deal with the studio and made his directorial bow on the first, "Forbidden Island."

He was to have brought both pix in for a reported $150,000 with "Island" going first on an eight day schedule. When "Island" hit its 11th day before the cameras and Columbia noted that Griffith seemed to be having continuing production difficulties, Sears, a contract megger, was sent to Hawaii to handle the second film.

20th Echelon's 0-Day For Electing Shares

Nov. 18 is the deadline for a select group of 20th-Fox top executives to pick up their options on a total of 200,000 shares under the 20th stock option plan approved by the stockholders last May.

Maximum that can be picked up by any one person is 75,000 shares. Option is exercisable at a price equal to the closing price of the common stock on the day the option agreement becomes effective, plus one dollar.

There are indications that virtually every one of the execs will pick up at least some shares, though some have been frank to admit that the purchase involves a hardship. Shares can't be sold for two years.

Under the option plan, an exec must agree to have his salary reduced by 75c for each share of stock he picks up. Also, he must agree to subscribe for at par the five year 5% notes of debentures of the corporation in the amount equal to $25 principal amount for each share of stock optioned to him.

Total number of execs to whom shares are being offered hasn't been disclosed, but has been put as below 20. It's already been indicated that prexy Spyros P. Skouras will option 75,000 shares, the maximum.

FRANCE WITH 31 FILMS, FOR $2,000,000, BETTERED U.S. PLAYOFF IN 1957

JUDGE OF WEIGHT

'Disfigurement' Clause in Francis Pact Draws Advice

Los Angeles, Nov. 12.

The small print in an acting contract prompted a dietetic discourse by Superior Judge Harold Schweizer.

Judge Schweizer approved a seven year contract between 18-year-old Diana Francis and AB-PT Pictures, the pact calling for $120 per week to start and rising to $1,250 per week at the end of the term.

But he noted a clause that permits the company to cancel the contract on the grounds of "disfigurement," if Miss Francis' weight goes below 105 or over 130. Judge Schweizer ascertained that the young actress now weighs 117.

He pondered the problem judiciously then gave his opinion, *"Don't,"* he said, *eat potatoes."*

Warners Spread To Industrials

Warner Bros. is seeking to expand its industrial film operations. Studio already has a contract with American Tel & Tel for construction of commercial celluloid, and has just completed a representation deal with the William Morris Agency to line up new accounts for the studio. The Morris office previously represented Warners in the sale of some of their cartoon properties to video.

Deke Hayward and Nat Wilks, who have been writing and directing commercial pix, will act in the same capacity in the Warner deals. That deal was similarly arranged for by the Morris Agency.

Demonstrate Wireless Speaker

Dallas, Nov. 12.

Big D Drive-In Theatre was the scene of the latest demonstration of the new wireless speaker which was arranged for exhibitors by Texas COMPO. The demonstration was made by John Shelton, veepee of the Vido-Sound Corp., of New Jersey.

Operators of ozoners were invited by Texas COMPO to see the sound speaker which requires no connecting wire to speaker post, to learn of the cost, installation features and future possibilities of the new speaker.

Alma and Gloria Cohen File Antitrust Action For Hardtop, 2 Ozoners

Philadelphia, Nov. 12.

Charging they are being denied firstruns, the owners of a film house and two drive-ins filed a $2,128,500 damage suit in U. S. District Court here (8), against seven major producers and distributors.

Plaintiffs are the A. M. Ellis Theatres Co. and Alma and Gloria Cohen, trading as the Gap Co. They operate the Renel Theatre and two ozoners on the Chester Pike and Lincoln Highway, in Coatesville.

Defendants are Paramount, Warner Bros., United Artists, Columbia, Universal, 20th Century-Fox and RKO.

Plaintiffs charge discriminatory practices against the Renel since Feb., 1955. They asked the court to order the distribs to furnish firstruns to the two drive-ins at the same time pix are released to downtown Philly houses.

The court was also asked to direct the distributors to fix a nationwide release date, so that all outdoor theatres may obtain features at the same time they are being shown in big city firstruns.

GEORGE K. ARTHUR'S 'CARRY ON, ADMIRAL'

George K. Arthur, who hit the jackpot with his importation of "Wee Geordie" ($400,000 in United States film rentals), has taken on another British comedy for distribution. It's "The Ship Was Loaded" (originally titled "Carry On, Admiral"), made by Renown Pictures with Peggy Cummins in the lead.

Like "Geordie," "Ship" is a comedy, which is the type of fare Arthur states he prefers. Prominent as a comedian in the silent screen era, he figures he can spot the proper values and cut his material to best suit American audiences. Working alone, Arthur spends as much as three to four months in scissoring his pictures.

When the film is ready for market, Arthur, whose company is Go Films, becomes a one-man sales organization, travelling around the country setting up dates. "Ship" already is set for Christmas runs in Boston, Baltimore and Montclair, N. J.

IFE's Future Under Seymour Poe

Though it has dissolved its physical distribution organization in the States and now functions via a network of statesrighters, IFE Releasing Corp. still will have first call on most of the new Italian product, Seymour Poe, IFE exec v.p., stated in N. Y. last week.

He envisioned the acquisition of about six new Italo features annually. He'll go to Rome twice a year to o.o. the available films. Selection then will be screened by a statesrighters committee of four to decide whether or not the pix are to be taken on. Budd Rogers is coordinating this activity.

In the statesrighters group are nine companies covering 18 exchange areas, and this number may be expanded to take in additional fringe areas. Poe, whose Gotham headquarters retains approval rights on all contracts written at the local level, said that the statesrighters are taking over the 35 old IFE films and six new ones. He stressed that this wasn't a "last gasp" measure, but rather a realistic sales approach in a field with comparatively limited potential where the maintenance of a multitude of offices is of questionable value.

One new Italian film, "Atilla," Anthony Quinn, has been sold to Joe Levine (Embassy) in Boston. Film is dubbed. Poe said that, under his deal with the statesrighters, they pay for both prints and advertising. On certain "hot" pictures they may give a joint advance.

If a picture is judged of a type that could be successful in dubbed version, the Italian producer will have to arrange for the English soundtrack, Poe said. A good dubbing job can be done in Rome for $8,000, he pointed out. In the States, it can cost up to $25,000.

In Rome, Renzo Ruffini continues as prexy of IFE, but the composition of the board is undergoing considerable change. New arrangement in the U. S. writes finis to the IFE experiment as originally envisaged, i.e. an autonomous Italian publicity and distribution setup in the States. Financed by the American majors, who contributed close to $4,000,000 (in lira), IFE started simply as an adpub outfit, then branched out into distribution. Occasionally successful, but always considered an extravagant experiment in a limited market, IFE gradually declined, let down to a large extent by the Italian producers themselves who when they had good films, preferred to channel them to the U. S. independents who were willing to give high advances.

As the end of the year nears, the French are looking back at 1957 with considerable satisfaction. In many respects, it's been far and away the best year for their films in the States.

In terms of numbers alone, the French easily predominated the American foreign-language field. They brought in 31 features so far. By 1958, the total should rise to around 36. Whereas, last year, they grossed approximately $1,800,000 their gross this year should hit well over $2,000,000.

Distribs of French pix are aided by Joseph Maternati's French Film Office.

Going by the U.S. distributors, the quality of the French films during the past 12 months hasn't been outstanding, nor is the upcoming crop of Gallic films anything to get very excited about. In the face of these facts, it's given the French a lift to note that, for the past two months, a minimum of 20 theatres have played French product in New York every week. This past week, 16 French releases were playing off in 20 houses. In the past, only about 10 theatres would play the French offerings.

Big hit of 1957, though it's only now current at the Paris Theatre, is the very Gallic "And God Created Woman," which will be released in dubbed version to most theatres. Pic has been setting records at the Paris, mostly on the strength of its sexsational appeal. As an "art" film, it hardly rates high and was promptly pegged at that estimate by the N.Y. critics. Film stars Brigitte Bardot. "Gervaise," just opened, alos rates high.

With French films pacing the field by a wide margin, it's reported that they're definitely making progress in getting more playing time in the regular commercial theatres which, in the past, stayed away from imports. Several sections of the country have "opened up" in a small way to the French, particularly if they've been pictures with a "naughty" aspect, like "Nana."

Overall impression of the French themselves(they are the only ones to maintain a big office in N.Y. to help promote their films) is that they're making progress in the American market, and that this progress is due in part to their own exertions and partly to economic factors in the U.S. industry, which have left a larger room for foreign films to take up residence.

Some of the distribs voice concern from time to time over the volume of French films coming in (over one-third of the entire French output is being shown here) and the resultant drop in the quality level. While this does reflect the rising potential of the Gallic imports as a whole, it's also tended to deprive them of the overall impression that French films are something "special." It's an attitude which lately has been reflected in some of the opinions from critics who, in the past, appeared definitely partial to the lingualers.

Growing income and spread of the French product in the States has led some distribs to wondering what the French Government can do to further help the French films in the U.S. Maternati's bureau is generally considered to be very effective within its natural limits, which to some appear narrow, partly due to the peculiar nature of the indie distribution business itself. Now, the French—under the projected new film agreement with the Motion Picture Export Assn.—expect additional monies, presumably earmarked for aid to the French films in the U.S. Distribs are split over what, in their opinion, the French could or should do with the coin if it's to help the success of the Gallic imports.

There have been reports of French plans to acquire a showcase house in Gotham. Most distribs don't think much of that idea, but would prefer having the French acquire theatres throughout the country to give French films a chance to be shown where, normally, they have trouble getting in. Other indies think the money should be allotted via Maternati to help them promote films.

Afraid To Get Up On Payday Morning

Staff Uncertainties Continue at Warners Home Office —Co. Denies Work-Overloading

Warner Bros. homeoffice staffers, particularly in the lower echelon, continue to face each pay day with trepidation as the film company's "streamlining" takes its toll of many veteran "tenure" employees. Several additional white collarites were handed dismissal notices last week. Others, who have been asked to transfer to other jobs in the company, have accepted severance pay and quit rather than accept unattractive jobs.

The film company is attempting to live up to a senority rule, particularly in the pinkslipping of the white collarites. It did not, however, follow this policy (blamed on legal advice) when it fired a number of publicity staffers. The dismissals in the publicity department have been temporarily rescinded pending the outcome of arbitration proceedings instigated by the Screen Publicists Guild which represents the pub-ad employees.

Work Load Question

Meanwhile, the Guild has charged WB with "overloading." When two publicists—Irving Windisch and Jack Tirman—decided to exit the company on their own, despite the temporary withdrawal of their dismissals, WB assigned their work to other publicists. It's the Guild's contention that these jobs under the terms of WB's contract with the union should be immediately filled. Assigning the duties of these jobs, the SPG argues, constitutes work-overloading.

WB, on the other hand, maintains that all it is asking its employees to do is to put in an eight-hour day. Staffers assigned the work of the men no longer with the company are not being asked to put in extra time, it's stated. There is no rule, contends WB, that an employee must perform one and only one function in the publicity department.

Meanwhile, reports persisted that WB, in carrying out its retrenchment policy, plans to reduce its 10-man field force as soon as the road campaign on "Sayonara" is completed.

At the same time, the film company is making plans to turn over the work of its advertising and art department to an outside advertising agency. One of three agencies specializing in film accounts—Buchanan & Co., Donahue & Co. and Monroe Greenthal Co.—are the leading contenders, with Buchanan thought to have the inside track.

WB's 32-man art department has been placed on notice that the department will be eliminated in 60 days. The SPG, which also represents the art department staffers, is preparing to institute arbitration proceedings in an effort to cancel the WB decision.

Ad Shop on Coast

Advertising agency which receives the WB account will open a Coast office for servicing. Advertising manager Gil Golden and his assistant Dick Lederer, will shift their headquarters to the Coast. There is also a possibility that the press book department may also shift to the Coast. Sy Cohen, who headed the press book department, is exiting the company to take a job at ABC.

The Screen Publicists Guild, meanwhile, is continuing its efforts to inform the public and trade of tactics used in WB's retrenchment program. At the opening of each WB picture, either at a first-run house or at a key circuit house, representatives of the SPG have been on hand during the peak 8 p. m. to 9 p. m. stanza to distribute leaflets informing the public of WB's decision to dismiss many longtime staffers. A large contingent of SPGites swarmed in front of the Criterion Theatre on Broadway last week to distribute leaflets to exhibitors and others who had been invited to a special 10 a. m. screening of "Sayonara."

King Haakon Film Memorial

Washington, Nov. 12.

A color film on the funeral of King Haakon, of Norway, will be shown at Norwegian Seaman's Churches and Seamen's Hotels throughout the world.

Norwegian State Welfare Office for the Merchant Marine is sponsoring the screenings.

Our Boy Clark

Minneapolis, Nov. 12.

Martin Lebedoff, a local exhibitor leader, is getting other Twin Cities' theatre-owners to join him in a letter to Clark Gable, thanking the latter and showing appreciation for his stand against film companies' further unloading of pictures' backlogs to television and his announcement he'll never appear in any movie for any form of toll or other tv.

The Lebedoff letter also will inform Gable that the pictures in which he appears and in which he's financially interested will be given every possible playdate favoring.

Reno Wilk's Cry: 'Back to Color'

Minneapolis, Nov. 12.

Branch managers here are being urged to use their efforts to get their companies back on the color track.

Reno Wilk, president of the Triangle Outdoor Theatre circuit, is leading a campaign to induce Hollywood to quit its current black and white "binge" and to return to the policy of a few years ago to make a large percentage of their pictures, if not all, in color.

Wilk thinks that branch managers, with their ears closest to the exhibition and public pulses, may be able to exert effective influence on their Hollywood production bigwigs.

The current year's tendency to use black and white, instead of color, probably because of economy considerations, undoubtedly has been an adverse boxoffice factor, in Wilk's and local top exhibitors' opinions.

Wilk has pointed out that color invariably spells boxoffice, other considerations being equal, because so few homes boast color television sets and it's something different that adds to viewers' enjoyment in the theatres and lures people to showhouses. He especially has been pounding away that color is drive-in theatres' bread and butter and is a recognized draw in itself.

Even Western and other outdoor action pictures are coming through in black and white and there's especially no excuse for this, declares Wilk. He feels present black and white production policies are penny wise and pound foolish because the meritorious color pictures can garner the larger grosses and thus command higher film rentals.

MAAS TO PHILIPPINES ON BACK TAXES ISSUE

Tokyo, Nov. 12.

Irving Maas, Motion Picture Export Assn. veep in charge of the Far East, arrived here Saturday (2) and will headquarter in Tokyo until a successor to Leo Hochstetter is named, "when and if." Hochstetter returned to the U.S. last month and for reassignment in Buenos Aires.

Maas expected to leave for Manila at the end of the week to help disentangle the tax hassle there and then proceed to India, returning in about four or five weeks. He termed the Philippines situation as "status quo." He said, "We have paid certain taxes under protest with the intention that it would be settled judiciously."

Philippines government is seeking back taxes close to $10,000,000 but the more immediate figure is 3,250,000 pesos ($1 million) to cover the 24% withholding tax which the Manila tax reps claim is due for period from April 23, 1957 through July 1, 1957.

The gold pact would bring remittance of $3.5 million by an American purchase of semi-refined gold to be resold to the Philippines Central Bank for deposit as Filipino gold reserves in San Francisco.

As to reported tax problems looming in Japan, Maas didn't weigh the matters too heavily, calling them "mostly old stuff."

B & K's Slogan

Continued from page 71

Seguin got 75% of that organization's radio spots for film promotion. Three of these spots each day are for films current at downtown B&K showcases. Two are for films playing at rival houses, "Raintree County" at the McVickers and "Les Girls" at the Woods. These radio ads are running for 30 days during November.

Newspapers have cooperated with institutional ads across the film ad pages, urging the public to enjoy the finest films in 50 years. Off-page promotion material is being used to attract readers to the film section.

Wallerstein pointed out that B&K ad space is not being confined only to its biggest offerings. Just as much space is being devoted to "Bombers B-52." "Sad Sack" and "My Man Godfrey" as to "Savonara" and "Don't Go Near the Water."

Although all newspapers have not been consistent in their support of the project, other exhibs have latched onto the "Golden Jubilee" theme. Promotion for nabe houses also got heavy ad space for the outlying break on "10 Commandments."

Looking toward a longterm effect in cultivating audiences for the kind of product available, Wallerstein claims that B&K's campaign indicates what can be done if both exhibitors and distributors get behind the promotion of individual pictures.

Inside Stuff—Pictures

Frank Sinatra is "perhaps the highest-paid performer in the history of show business," writes N.Y. Times Hollywood correspondent Thomas M. Pryor in Canadian monthly Liberty (Nov.). Sinatra's gross income, he says, should average close to $4,000,000 a year for the next three years. His package deal with Paramount on "The Joker Is Wild" is $120,000 plus 25% of profits. Columbia is paying him $150,000 and 30 ownership of the negative for "Pal Joey."

After latter Sinatra does 12 tv-films for ABC (with whom he has a three-year contract guaranteeing him $7,000,000); wends to south France to act in "Kings Go Forth"; then more tv-films; then a personal movie production of "The Jazz Train" starring himself and Sammy Davis Jr. Then may come the movie of Budd Schulberg's "What Makes Sammy Run?"

Death of Jack Buchanan sparked off a reminder in the Auld Lang Syne land of his stint some years back in an Ivor Novello musical at the Alhambra Theatre, Glasgow. Scot-born star was set to play a month in Glasgow when he got an offer to appear in "Band Wagon" with Fred Astaire. He agreed, but only on stipulation that he would be allowed to play his month on the Glasgow stage. As result, his own shooting schedule was put back, he completed his four Scot weeks, planed to the coast on the Sunday he closed in Glasgow, and was on the Metro set by the Wednesday.

Buchanan was a native of Helensburgh, Clyde resort near Glasgow, and knew John Logie Baird, tv inventor, in his young days. They both experimented with early tv processes. One of Buchanan's last dates was at the tee-off (Aug. 31) of indie tv in Scotland.

Believed to be first utilization by a film producer of "motivational research"—practiced by the advertising business for some years to determine buying habits of the public: indie Panama and Frank company has retained services of psychological consulting firm of Fiske Levy & Wright, Bevhills. Purpose is to assay "unconscious reasons" that determine the behavior of prospective motion picture patrons.

Project will be centered specifically on the appeal inherent in two upcoming Panama-Frank productions for Paramount, "The Jayhawkers" and "The Transfer."

Seventeen mag is expanding its annual Picture-of-the-Year Readers' Award this year with addition of a five-day prize trip to Hollywood for the reader (and her mother) who writes the best letter, backing up her vote in the publication's second annual picture poll. Contest was inaugurated last year in the form of balloting by Seventeen's readers to select their favorite film of the year from the mag's 12 picture-of-the-month selections. Closing date for the competition is Dec. 27 with the winning picture and letter writer to be revealed in the March Seventeen.

Toronto-born Donald Harron, ex-"Separate Tables" and Stratford, Conn., Festival, has been signed by Paramount for a picture directed by George Seaton; but first may be loaned out to another unit for one with Mel Ferrer and Audrey Hepburn. Harron first tested for Columbia, for "The Last Angry Man," but didn't sign because it's not skedded till next year. Seaton tested him at Paramount. Meanwhile he's appearing in a tv play on Canadian Broadcasting Corp's network, where up to a year or so ago he was best-known for his funny "Farmer From Parry Sound" bit.

Accent is not on humor in motion picture releasing schedules for the next eight months. Majors apparently have cut down sharply on films in a straight comedy vein and only 15 pix of this genre are slated for release between now and next June. Paramount is the only major that still leans heavily on comedy, with five such films ready for release. They are "Houseboat," "Teacher's Pet," "The Matchmaker," "Hear Me Good" and "The Sad Sack." Metro, Universal and Allied Artists have two comedies each and Warners, 20th, Columbia and United Artists, one apiece.

Writers Guild of America West council has condemned "right-to-work" legislation, and claims any such law in California woud end the guild's ability to protect the writer in Hollywood. "It would make impossible enforcement of the many contracts we now hold with producers," stated the council. Group was unanimous in its vote of opposition to such legislation. Council named a special committee headed by former guild prez Howard Green to keep it posted of all developments on the issue.

Traid Color Control, a 16m reversal additive printing process said to provide scene-to-scene color correction and control, is claimed by the Southwest Film Laboratory Inc. of Dallas. Under development for the past three years it is now asserted that the system will provide "absolute color control" in the three primary light value colors, viz.; red, blue and green. It was developed by Jack Hopper at the laboratory.

Pennsy-N.Y. Central Merger Impeded And Lawyers See Moral For Films

As the Dept. of Justice attitude against the projected merger of New York Central and Pennsylvania Railroads has been headlined-expressed, this policing arm of the Federal Government similarly will probably seek to restrain any amalgamation of picture companies. This is the opinion of certain film attorneys who directly are concerned with the matter.

In other words, while these lawyers might envision beneficial results for their respective companies via some kind of get-together with a rival, they nonetheless believe that the legalistic obstacles, as now presented clearly in the railroad situation, would hardly be worth the effort.

To carry the interpretation, down further, the D. of J. feeling militates any mergers that have been speculated about in past, including Loew's and Warners, the latter and 20th-Fox, Loew's and United Artists and, most recently, Universal and Columbia.

D. of J. opposition to any kind of merger, it's said, would mean in the minimum five years of litigation. This takes into account initial Federal Court bout plus the appeals that doubtless would ensue.

The matter involving the two railroads is not immediately applicable, it's noted, in that the D. of J. in this instance must give way to the Interstate Commerce Commission, which has the more direct voice. But the application does obtain with any rival companies in another industry and which do not stress "dire emergency."

To spell it out further: The D. of J. would quarrel with a railroad coupling except that the ICC is in statutory command. Otherwise, the antitrust laws would be evoked to the full by the D. of J.

According to attorneys for film interests, D. of J. is now so devoted to the cause of anti-monopoly (as further inspired by criticism of the number of corporate marriages that have been allowed to go through) that any case involving precedent would have a tough time in proving its validity. The picture business is clavicle-high in precedents; all major film companies and the five national circuits are party to decrees entered beginning in 1948.

The one "out" is the "dire emergency" — meaning there must be unanimous opinion that the merger of two film companies is the only means of averting their dissolution. All members of the boards of any two petitioning companies, plus D. of J., must be unanimous on this. And it would be difficult to envision such statements of emergency coming from, say, Harry Cohn of Columbia and Milton Rackmil and Alfred E. Daff of Universal.

Somewhat akin to this is the situation involving Loew's and UA. While a merger of these two corporations was advanced in all seriousness, the matter never really got off the ground because of the lack of any possible unanimous approach. It was a cinch that all members of the Loew's board couldn't get together. And lacking such an united appeal, there could hardly be any hope for D. of J. acceptance.

It's lacking such D. of J. acceptance that the film legalites would anticipate five years of court room maneuvers—and even then they may lose.

Penny Arcade Raided

Dallas, Nov. 12.

Six motion picture machines containing film and five extra reels of film were confiscated in a raid by vice squad detectives at a downtown penny arcade. They arrested the operator and held him for investigation of operating motion picture machines containing lewd films.

The raid was sprung by detective Lt. Douglas Gassett after undercover agents had visited the arcade and observed the motion picture films. Police said showing of the films violated a state law prohibiting use of lewd films in a public place. Conviction is subject to a $1,000 fine or a six month county jail sentence or both, according to police.

Rank Into Minneapolis

Rank Film Distributors of America has opened a branch office in Minneapolis. Earl Wilson has been named manager.

RFDA already has a dozen branches throughout the country. Wilson will operate RFDA activities in the Minneapolis and Milwaukee areas under the supervision of Sam Gorelick, who headquarters at Chicago.

More VIOLENCE
More SEX..!
Produced by
JULES BORKON
THE WICKED GO TO HELL
"Les Salauds Vont en Enfer..."
with
MARINA VLADY
H. VIDAL and S. REGGIANI
directed by ROBERT HOSSEIN
Already Sold to the Following Countries:
MEXICO
CUBA
PORTUGAL
PARAGUAY
BRITISH EMPIRE
BELGIUM
LUXEMBOURG
HOLLAND
NORWAY
DENMARK
FINLAND
AUSTRIA
LEBANON
IRAN
COLUMBIA
BOLIVIA
JAPAN
VENEZUELA
BRAZIL
URUGUAY
FRENCH COLONIES
NORTH AFRICA
SWITZERLAND
WEST GERMANY
SWEDEN
ISRAEL
EQUADOR
GREECE
SYRIA
CHILE
ARGENTINA
PERU
STILL FREE FOR U.S.A.
Other Jules Borkon Prods.:
"PAPA, MAMA, THE MAID AND I" Columbia—Kingsley
"CRAZY IN THE NOODLE" Times Film
"CRIME AND PUNISHMENT" Columbia—Kingsley
"ARSENE LUPIN" M.G.M.
For Foreign Sales Contact
CHAMPS-ELYSEES PRODUCTIONS
33 Champs-Elysees — PARIS 8
CABLE: CHELYPROD

Cinerama Pays Off Debt, Recoups $10,600,000 Cost of Pix, Openings

A total of $10,600,000, representing costs for the opening of theatres and the production of films, has been recouped by Cinerama, according to an interim report issued by Cinerama Productions Corp. In addition, Cinerama Productions has completely paid off $228,000 in "outstanding direct obligations." This sum is separate from the $2,287,000 of bank and bonded indebtedness paid off since Aug. 10, 1953.

On the basis of the company's liquidation of its debts and its present cash position, prexy Milo J. Sutliff indicates that the company is looking forward to a "confident future."

The $228,000 paid off consisted of a $58,000 loan due the Marine Midland Bank, a $75,000 in a note due Cinerama Inc., and $95,000 due to the late Louis B. Mayer, former chairman of Cinerama Productions. At the same time, it's noted that Cinerama Productions exercised its option to buy back 10,000 shares of its stock from Mayer at their cost to Mayer of 50c per share. This option would have expired on Nov. 1 if it had not been exercised.

Wrap 'Rodan,' In Shock Insurance

Distributors Corp. of America will issue "shock insurance" policies for $1,000 each and as an exploitation gimmick for the opening days of "Rodan" in 22 territories. Seven companies are underwriting the policies, which will be printed on the back of special tickets to be issued at premieres.

Sales manager Irving Wormser reported the stunt will cost the firm about $10,000 on a national basis and the policy guarantees a payoff to patrons who suffer "disability or death because of shock" induced by the horror pic.

Briefs from Lots

Hollywood, Nov. 12.

Columbia purchased **Glendon Swarthout's** novel "They Came to Cordura" for its 1958 production schedule . . . **Richard Widmark** set "The Seven File," an original, as the second property to roll under his indie Heath Productions banner . . . Broadway actor **Bob Tatten** signed for a role in "Kings Go Forth," **Frank Sinatra-Tony Curtis-Natalia Wood** costarrer . . . **Burgess Meredith** will co-star with **Bill Phipps** in "Blaze of Night," which goes before the cameras in the Philippines next month for Premiere Productions . . . "Bachelor in Paradise," an original comedy by **Vera Caspary**, set as a 1958 **Sol C. Siegel** production at Metro . . . **Frank De Kova** set as the leading heavy in "If I Should Die" at Universal . . . **Tim Johnson** drew a feature role in American-International's "Hell Raiders" . . . **Ray Danton** will play **Diana Barrymore's** first husband in "Too Much, Too Soon," Warner biopic.

John Huston will direct "Roots of Heaven" which **Darryl F. Zanuck** will produce independently for 20th-Fox release . . . **Steve Cochran** signed **Tom Locke** to star in "Revengeton the Rio Grande" on which Cochran will make his bow as a producer-director . . . Republic will release **Albert C. Gannaway's** "Buffalo Guns," which stars **Wayne Morris, Mary Ellen Kay** and **Donald Barry** . . . Figaro Productions set **Robert Wise** to direct "The Barbara Graham Story" which **Walter Wanger** will produce with **Susan Hayward** starred . . . **Paul Landres** will direct "The Flame Barrier" which **Arthur Gardner** and **Jules Levy** will produce for United Artists release . . . **Buddy Adler** signed **John Wayne** to star in "Oh, Promised Land," **Sydney Boehm's** initial production at 20th-Fox . . . **James Griffith** drew a featured role in "Bull-Whipped," Romson-Broidy Production for Allied Artists . . . **Pat Henning** set for a featured spot in "Across the Everglades" for Schulberg Productions.

'Series' Are No More

Hollywood, Nov. 12.

Concentration on series offerings on television apparently has cued abolition of feature film series by the major studios. Both Universal and Allied Artists, only studios which have maintained their series in recent years, now appear to have given up on them.

There are no plans for future entries in either U's "Francis" or "Ma and Pa Kettle" films or "Bowery Boys" at Allied.

United Artists No Hive for 'B's' In New Cutback

Hollywood, Nov. 12.

United Artists is dropping its schedule of "B" or marginal pictures to concentrate on strictly "A" productions, beginning in 1958. Policy switch naturally means a reduction in the total product the distrib will have for release, but UA toppers foresee a larger gross revenue through emphasis on importance in story material, stars, production values and other factors.

Distrib's total release schedule for 1958, in the light of the move away from the smaller films, probably will be a maximum of 36 pix. Indications are that the firm will sidestep financing and distributing any project which falls below an unquestioned "A" category.

Program of concentration on top releases already is well underway. UA has the following films due for production, or currently shooting, or completed and awaiting release early next year:

"The Big Country," Gregory Beck-William Wyler production, starring Peck, Jean Simmons, Carroll Baker, Charlton Heston, Burl Ives, Charles Bickford and directed by Wyler.

"God's Little Acre," starring Robert Ryan, Aldo Ray, Tina Louise, Buddy Hackett, Jack Lord, Fay Spain, and produced by Sidney Harmon, directed by Anthony Mann.

"Hole In The Head," starring Frank Sinatra with Frank Capra as producer-director.

"Kings Go Forth," starring Frank Sinatra, Tony Curtis and Natalie Wood, with Frank Ross producing.

"Legend Of The Lost," Batjac-Panama production starring John Wayne, Sophia Loren and Rossano Brazzi.

"Man of the West," starring Gary Cooper and produced by the Mirisch Co.

"My Sister And I," starring Audrey Hepburn, directed by Billy Wilder and produced by Mirisch Co.

"Paris Holiday," starring Bob Hope, Fernandel, Anita Ekberg and Martha Hyer, a Bob Hope production.

"Paths Of Glory," starring Kirk Douglas, Adolphe Menjou and Ralph Meeker, produced by Douglas' Bryna Productions.

"The Quiet American" starring Audie Murphy, Michael Redgrave, Claude Dauphin and Giorgia Moll, directed-produced by Joe Mankiewicz.

"Run Silent, Run Deep," starring Clark Gable and Burt Lancaster, and produced by Hecht-Hill-Lancaster.

"Separate Tables," starring Burt Lancaster, Rita Hayworth, David Niven, Deborah Kerr and Wendy Hiller, and produced by H-H-L.

"The Vikings," starring Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh and Alexander Knox, and produced by Douglas.

"Witness For The Prosecution," starring Tyrone Power, Marlene Dietrich and Charles Laughton, directed by Billy Wilder and produced by Edward Small and Arthur Hornblow.

'Jailhouse Rock' Riles Oakland's Menagerie

Oakland, Cal., Nov. 12.

Fox West Coast's 3,300-seat Paramount Theatre is back to normal following a near riot last week when several hundred youths milled about the lobby after a showing of Metro's new Elvis Presley picture, "Jailhouse Rock." They held up screening of the second film on the bill, "Copper Sky," for a half-hour and caused 300 other teenagers to ask for refunds.

House manager Herman Kersken said the youths had "ganged around and gotten rough" so he called police. Some 18 cops responded and broke up a number of fist fights. Five teeners were arrested, but three were later released. Sole damage to the premises, Kersken revealed, consisted of three broken sand urns. These were valued at $15 apiece.

FREED ARGUES FILM MUSICALS BE 'ORIGINAL'

Hollywood, Nov. 12.

Original musicals will form the backbone of Hollywood's tune output in the future, according to Arthur Freed. It's easier, he notes, to buy an established stage vehicle, "but the biggest opportunities lie in originals."

Construction of material especially for the film medium, Freed believes, results in properties that have larger appeal through greater and more effective use of the film medium. As a corollary, he believes that its' a mistake to treat an adaptation from the stage with too much reverence.

"Disappointment comes," he states, "when a stage play has been put on film as a stage play. When a play has been successful, you're almost hypnotized by what the stage has done. To approach reality in filming the work, you've got to be dehypnotized."

Hollywood has contributed many great musicals thus far, he adds, "but we haven't yet reached our potential. On stage, a good musical outgrosses a good play, three to one. The same thing could happen in pictures and I'm sure it will."

2 Chi 3,000-Seat Houses Shutter

Chicago, Nov. 12.

Three large film houses in the Balaban & Katz theatre circuit will shutter this week. The Norshore and Senate, 3,000 seats each, and the 2,000 seat Belpark are folding for lack of business.

The three theatres have been in the B&K orbit since their inception. All are among the largest and plushest nabe houses in the city.

Prison Chief Grimaces; 'Jailhouse Rock' Link To Carolina Unfavorable

Greensboro, N. C., Nov. 12.

State Prisons Director W. F. Bailey has expressed disapproval that Elvis Presley was "sentenced" to Central Prison in Raleigh. Official was surprised to learn that a Presley release, "Jailhouse Rock," used North Carolina's Central Prison to carry out a manslaughter sentence against Presley.

In the plot, Presley is sentenced to prison for the fatal beating of a man in a bar fight. There is an outside-the-wall scene of Central Prison, which was recognized by a number of North Carolina Presley fans.

Bailey said his office was not contacted by Metro studio for permission to use the Central Prison scene. "I wouldn't have allowed it if they'd contacted me," he said.

He made it plain that none of the ensuing inside-the-wall scenes involving Presley were representative of the discipline in Central Prison. Presley was given a number of lashes for his part in a prison riot. The warden in the picture stood nearby and supervised the beating. (The film never showed that any of the lashes struck Presley's back). "We sure don't allow lashings here. We absolutely do not. It's contrary to all our policies and rules," states Bailey.

The prisons director was at a loss to explain how the film happened to show Central Prison. He speculated that it might have been a scene taken by Hollywood cameramen for an earlier movie possibly "Carbine Williams."

Bailey said he regretted the use of the state prison in the picture because fans who recognized it might think that North Carolina prisons were run like the Hollywood version.

Feldman, Brodsky Shift

In a realignment of duties due to the departure of Harold Rand (who joined Disney), Edward S. Feldman has been named metropolitan newspaper contact for 20th-Fox. He's succeeded as trade paper contact by Jack Brodsky.

Feldman, trade contact for one year, joined 20th in 1950. He returned last year after a two-year duty as Information Services Officer with the U. S. Air Force. Brodsky is an ex-N. Y. Times Magazine staffer.

Film Reviews

Continued from page 6

Sayonara

setting the mood of the story. The colors are delicate and yet stirring, particularly in the lively music hall and other dance sequences, staged by LeRoy Prinz. The Japanese theatre scenes contribute, but could stand some cutting.

Paul Osborn's script is a model of its kind. He has adapted the story faithfully from the Michener novel, and his lines give the actors every possible chance. Scripting maintains a good balance between dialog and action. Combination of Osborn, Logan and Brando creates many poignant scenes, particularly the one where Brando finds the bodies of Buttons and his wife. Osborn also has taken the opportunity of reminding Americans that inter-marriage is frowned on as much by many Japanese as it is by some Americans.

Franz Waxman wrote the music, and Irving Berlin wrote words and music for the song, "Sayonara," which has a haunting quality. Arthur P. Schmidt and Philip W. Anderson did the editing, which maintains an even story flow. Norma Koch designed the attractive costumes which, in a story like this, are particularly important.

Producer Goetz has imbued "Sayonara" with all the values of a top production. It'll have its critics among those who claim that the screen is here simply to entertain and that the race angle is allowed to interfere with the romantic story line. But most will judge the composite to be highly effective, making this one of the year's strongest entries. *Hift.*

Not Wanted On Voyage

stronger on situation than on dialog, introduces a great deal of falling into swimming pools and creates the opportunity for the two main comedians to dress up as Arabs and to be disguised at a fancy dress shindig. The dialog can best be measured by a witticism when a passenger inquires of Shiner whether Gibraltar is worth visiting. He replies: "Don't miss the Rock on any account," a gag which old students of the cinema will remember from many years back.

Ronald Shiner and Brian Rix play the whole thing for far more than it is worth and they are supported by a number of equally conscientious performers in lesser roles. Griffith Jones makes a smooth crook but Catherine Boyle (once Lady Boyle, tv panelist) as his partner does little to advance her claim to be regarded as a serious actress. Dorinda Stevens, Fabia Drake, Janet Burrow, Michael Shepley, John Chapman and Therese Burton turn up as assorted passengers, of whom only Miss Stevens appears to be vaguely normal. Michael Brennan and Martin Boddey are a couple of ship's officers who give a hand to the general air of lunacy. *Rich.*

Eighteen and Anxious

Routine entry on youth for program market.

Hollywood, Nov. 8.

Republic release of AB-PT production, produced by Edmond Chevie. Stars Mary Webster, William Campbell, Martha Scott; features Jackie Loughery, Jim Backus, Ron Hagerthy, Jackie Coogan. Directed by Joe Parker. Screenplay, Dale and Katherine Eunson; camera, Sam Leavitt; editor, Douglas Stewart; music, Leith Stevens. Previewed Oct. 7, '57. Running time, 73 MINS.

Judy	Mary Webster
Pete	William Campbell
Lottie Graham	Martha Scott
Ava	Jackie Loughery
Harvey Graham	Jim Backus
Dinny	Ron Hagerthy
Eager	Jackie Coogan
Mr. Bayne	Damian O'Flynn
Mrs. Bayne	Katherine Barrett
Mrs. Warren	Charlotte Wynters
Gloria	Yvonne Craig
1st Girl	Joyce Andre
Morty	Slick Slavin
Guest	Benny Rubin

"Eighteen and Anxious" is routine. Its story of youth does not warrant 83 minutes, consequently pic may encounter certain booking difficulties. Cast of young players generally acquit themselves in okay fashion, but action is slow, often aimless.

The Edmond Chevie production, third to be turned out by AB-PT Pictures, is given satisfactory physical values and presents an interesting newcomer in Mary Webster, who undertakes leading femme role. She plays part of a girl, secretly wed to the victim of a sports-car race, who becomes a mother but can't prove she's married.

Refusing to care for her baby prior to discovery by dead boy's parents of the marriage license, she's still steadfast in her refusal to take her baby, preferring instead to "become somebody." This she attempts to do by making a play for William Campbell, a name trumpet player, in an effort to marry him. When he takes her to Las Vegas she learns he has no intention of going through with ceremony. Happy ending is rung in via Ron Hagerthy, a deejay in love with her.

Miss Webster handles herself capably and creates a favorable impression. Campbell lends conviction to his role of idol of the juke-box set, Hagerthy is good and Jackie Loughery as femme star's girlfriend adds a decorative note. Martha Scott as Miss Webster's mother and Jim Backus as the stepfather offer competent portrayals and Jackie Coogan is okay as Campbell's manager.

Joe Parker's direction of the Dale Katherine Eunson screenplay is leisurely, with technical credits standard. Phil Tuminello composed four songs, none outstanding. *Whit.*

The Sceptre and the Mace

(CANADIAN—COLOR)

Finely produced documentary on what the Crown means to Canada, using Royal visit as hook. Exploitation possibilities strong, with Elizabeth II "starring."

Ottawa, Nov. 3.

Columbia (in Canada) and Rank (in United Kingdom and Europe) release of National Film Board production. Narration by John Drainie. Produced by Nicholas Balla. Directed by John Howe. Script by Ian MacNeill. Camera, Dennis Gillson; editing (film), Brian Keene and Balla; editing (music) Robert Fleming and Joan Edward; sound, Don Wellington and Kay Keene; assistant director, Richard Gilbert. Previewed at Capitol Theatre, Ottawa, Nov. 2, '57. Running time, 29 MINS.

The visit to Ottawa last month of Queen Elizabeth and Prince Philip cued this documentary on the place of the Crown and royalty in Canada. Superb color (by Eastman), editing, scripting and narration (by Canadian actor John Drainie) combine to make this a strong half-hour production. Its impact is heavier through fast release internationally, coming on the heels of the Royal visit to Canada and the United States, and the footage of the royal couple's stay in this Capital is slickly woven into the overall story that explains the history of Canada's parliament from ancient England to Her Majesty's appearance in the Senate chamber, the first reigning monarch to open Canada's parliament.

Picture was completed in 11 days, some sort of a record even for a color documentary. It shows no signs of the rush. Dramatic impact is carefully built from the opening shots of the giant BOAC carrying the Royal couple into Uplands airport, and after sync-sound has carried the track until the visual shows the Queen walking towards the welcoming party, the narrator asks, "Is this all nothing but pomp and show? What does the monarchy mean to Canadians?" The answer is vividly and definitely provided. It will be of interest not only in Canada but in many places where the value of and need for royalty and its status in the United Kingdom are questioned.

Use of close-ups, not only of the Queen and her Prince but of many key people in the story, add much to the film. Commentary and script by Ian MacNeill, former magazine writer and later secretary of NFB, is lucid and compact, superbly handled by Drainie. Dennis Gillson, who directed the entire NFB camera staff in this job, helped keep "The Sceptre and the Mace" from being a newsreel; it's never that. Timing of the visit in the autumn gave Eastman Color a great opportunity for sparkling backgrounds to the vivid and impressive gowns, uniforms and ceremonies.

Distribution in Canada is by Columbia, in the UK and Europe by Rank, and by various arrangements in the Middle and Far East where bookings are already largely set. United States distributor isn't set yet. *Gorm.*

200 Callow Journalists

Washington, Nov. 12.

Nearly 200 school reporters from this area turned out to toss questions at screen star, Robert Wagner, here to hypo interest for "Stopover Tokyo."

Session was held at the National Press Club and drew newsmen and women from the local press and wire services. 20th flack Hal Marshall and Loew's Jack Foxe engineered the stunt.

United Artists welcomes

THE MIRISCH COMPANY

With the launching of their new production company, Harold, Walter and Marvin Mirisch bring added stature to the entire motion picture industry.

Commitments have already been made with the distinguished Oscar-winning producer-director, Billy Wilder, and seven top stars...Gary Cooper, Tony Curtis, Doris Day, Audrey Hepburn, Joel McCrea, Audie Murphy and Lana Turner—each in a top boxoffice property. A multi-million dollar film program is in preparation...and a minimum of twelve top features has been set for UA distribution.

THE MIRISCH COMPANY HAS ALREADY STARTED PRODUCTION ON THE FIRST OF ITS PROJECTS

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....21
This Date, Last Year 19

"QUANTRILL'S RAIDERS"
Prod.—Ben Schwalb
Dir.—Edward Bernds
Gale Robbins, Leo Gordon, Diane Brewster
(Started Oct. 28)

"BULLWHIPPED"
Exec.-Prod.—Wm. F. Broidy
Prod.—Helen Ainworth
Dir.—John Martin
Guy Madison, Rhonda Fleming, James Griffith
(Started Nov. 11)

COLUMBIA

Starts, This Year.....29
This Date, Last Year.....29

"NO TIME TO DIE"
(Shooting in Libya)
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Leo Genn, Bonar Colleano, Anthony Neweley, Sean Kelly, Matthew Fortescue, Alfred Burke, Maxwell Shaw, Robert Rietty, Alan Tilvern, Martin Boddey, George Pravda, David Lodge
(Started Sept. 9)

"THE KEY"
(Shooting in England)
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard, Oscar Homolka, Bryan Forbes, Kieron Moore, Sidney Vivian, Russell Walters
(Started Aug. 7)

"THE WHOLE TRUTH"
(Shooting in England)
Prod.—Jack Clayton
Dir.—John Guillermin
Stewart Granger, Donna Reed, George Sanders, Gianna Maria Canale
(Started Oct. 14)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

METRO

Starts, This Year 17
This Date, Last Year.....22

"THE SHEEPMAN"
Prod.—Edmund Grainger
Dir.—George Marshall
Glenn Ford, Shirley MacLaine, Leslie Nielsen, Mickey Shaughnessy, Edgar Buchanan, Pedro Gonzales-Gonzales, Buzz Henry
(Started Sept. 30)

"THE LAW AND JAKE WADE"
Prod.—William Hawks
Dir.—John Sturges
Robert Taylor, Richard Widmark, Burt Douglas
(Started Nov. 12)

PARAMOUNT

Starts, This Year.....12
This Date, Last Year.....17

"FROM AMONGST THE DEAD"
Prod.-Dir.—Alfred Hitchcock
James Stewart, Kim Novak, Barbara Bel Geddes
(Started Sept. 25)

"THE BUCCANEER"
Prod.—Henry Wilcoxon
Dir.—Anthony Quinn
Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, George Matthews, Theodora Davitt, Douglass Dumbrille, Ashley Cowan, Manuel Rojas, Bruce Gordon, Robert F. Simon, John Dierkes, Aaron Saxon, Robin Hughes, Iris Adrian, Leonard Graves, Jerry Hartleben
(Started Sept. 30)

20th CENTURY-FOX

Starts, This Year.....24
This Date, Last Year.....25

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, France Nuyen, Russ Brown, Ken Clark, Floyd Simmons, Jack Mullaney
(Started Aug. 12)

"THE LONG HOT SUMMER"
Prod.—Jerry Wald
Dir.—Martin Ritt
Paul Newman, Anthony Franciosa, Joanne Woodward, Orson Welles, Lee Remick, Sarah Marshall, Val Avery, Bill Walker, Dick Anderson
(Started Sept. 25)

"BELL BENT KID"
Prod.—Robert Buckner
Dir.—Henry Hathaway
Don Murray, Dianne Varsi, Ken Scott, Dennis Hopper, Robert Armstrong, Chill Wills, Lee Van Cleef, Rudy Acosta, Harry Carey Jr., Jerry Oddo
(Started Sept. 30)

"THE TOWNSEND HARRIS STORY"
(Shooting in Japan)
Prod.—Eugene Frenke
Dir.—John Huston
John Wayne
(Started Oct. 14)

UNIVERSAL

Starts, This Year.....29
This Date, Last Year.....31

"A TIME TO LOVE AND A TIME TO DIE"
(Shooting in Germany)
Prod.—Robert Arthur
Dir.—Douglas Sirk
John Gavin, Lisa Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Don DeFore, Agnes Windeck, Dorothea Wieck, Charles Regnier, Thayer Davis
(Started Aug. 26)

"TWILIGHT FOR THE GODS"
Prod.—Gordon Kay
Dir.—Joseph Pevney
Rock Hudson, Cyd Charisse, Ernest Truex, Charles McGraw, Cells Lovsky, Wallace Ford, Judith Evelyn
(Started Sept. 30)

"NEVER STEAL ANYTHING SMALL"
Prod.—Aaron Rosenberg
Dir.—Charles Lederer
James Cagney, Shirley Jones, Roger Smith, Cara Williams, Royal Dano, Virginia Vincent
(Started Oct. 31)

"IF I SHOULD DIE"
Prod.—Howie Horwitz
Dir.—Richard Carlson
George Nader, Joanna Moore, Brian Keith, Virginia Field, Stephen Crane
(Started Nov. 4)

WARNER BROS.

Starts, This Year.....18
This Date, Last Year.....11

"MARJORIE MORNINGSTAR"
Prod.—Milton Sperling
Dir.—Irving Rapper
Gene Kelly, Natalie Wood, Claire Trevor, Ed Wynn, Carolyn Jones, Marty Milner, Edward Byrnes, Everett Sloan, Jesse White
(Started Aug. 20)

"ONION HEAD"
Prod.—Jules Schermer
Dir.—Norman Taurog
Andy Griffith, Ray Dalton, Felicia Farr, Walter Matthau, Joe Mantell, James Gregory, Joey Bishop, Claude Akins, Ainslie Pryor
(Started Sept. 23)

"WESTBOUND"
Prod.—Henry Blanke
Dir.—Budd Boetticher
Randolph Scott, Virginia Mayo, Karen Steele, Andrew Duggan, Michale Pate
(Started Oct. 8)

"TOO MUCH, TOO SOON"
Prod.—Henry Blanke
Dir.—Art Napoleon
Dorothy Malone, Errol Flynn
(Started Oct. 16)

"GIRL ON THE RUN"
Prod.—Roy Huggins
Dir.—Richard L. Hare
Edward Byrnes
(Started Oct. 17)

"ISLAND OF LOST WOMEN"
Prod.—Arthur J. Cohen
Dir.—Frank Tuttle
Jeff Richards, John Smith, Venetia Stevenson, Diane Jergens, June Blair, Alan Napier
(Started Oct. 30)

INDEPENDENT

Starts, This Year.....124
This Date, Last Year..... 78

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"RUN SILENT, RUN DEEP"
(Hecht-Hill-Lancaster)
(For UA Release)
Prod.—Harold Hecht
Dir.—Robert Wise
Clark Gable, Burt Lancaster, Jack Warden, Mary LaRoche, Joe Maross, Nick Cravat, Don Rickles
(Started Sept. 10)

"JOY RIDE"
Prod.—Sidney Picker
Dir.—William Witney
Gene Evans, Scott Marlowe, Carolyn Kearney, Bob Arthur
(Started Oct. 23)

"TOM THUMB"
(Galaxy Picts.)
(MGM Release)
(Shooting in England)
Prod.—George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Buster Crabbe
(Started Oct. 14)

"THE LONE RANGER IN THE LOST CITY OF GOLD"
(Jack Wrather Prods.)
(For U.A. Release)
The Lone Ranger, Tonto, Noreen Nash, Douglas Kennedy
Prod.—Sherman Harris
Dir.—Leslie Selander
(Started Nov. 4)

"COUNTERPLOT"
(L. Harold Odell Prods. Inc.)
(For UA Release)
Prod.-Dir.—Kurt Newmann
Forrest Tucker, Allison Hayes, Gerald Milton, Jackie Wayne
(Started Nov. 4)

"HARD AS NAILS"
(Seltzer Films for UA Release)
Pro.—Frank N. Seltzer
Dir.—Joseph H. Lewis
Sterling Hayden
(Started Nov. 11)

"KINGS GO FORTH"
(Frank Ross-Eton Prods.)
(For UA Release)
Prod.—Frank Ross
Dir.—Delmer Daves
Frank Sinatra, Tony Curtis, Natalie Wood
(Started Nov. 11)

"HELL RAIDERS"
(American International Picts.)
Prod.—Lou Rusoff
Dir.—Edward L. Cahn
Michael Connors, John Ashley, Russ Bender
(Started Nov. 11)

Silberberg's Appointment

Hollywood, Nov. 12.

Mendel S. Silberberg, long-time attorney for Assn. of Motion Picture Producers, has been named to fill the vacancy on the Beverly Hills City Council left by resignation of Hugh W. Darling. Darling resigned to fill vacancy created by death of David Tannenbaum, former film attorney and counsel of Screen Producers Guild.

Silberberg, who also is attorney for Columbia Pictures and Sol Lesser Productions, will serve on Council until next April.

Make The Most of TV

Chicago, Nov. 12.

While many film exhibitors just fume over Hollywood reels appearing on tv, the Roosevelt Theatre here made the most of the situation. Marquee billing for "Brass Legend" reads "TV's Hottest Stars—Wyatt Earp, Perry Mason."

Performers' professional names, Hugh O'Brian and Raymond Burr, listed underneath in smaller letters.

CONTINENTAL OPENING BRANCH EXCHANGES

Five new branch offices throughout the country are being opened this week by Continental Distributing, Carl Peppercorn, sales v.p. of the Walter Reade outfit, discloses. Continental distributes imports.

New officers are in Chicago, Pittsburgh, Kansas City, Albany and Atlanta and will be headed by three district managers and two sales reps. Managers are Mike Kassel for Chicago, Milwaukee and Minneapolis territories; Joel Golden for Pittsburgh, Cincinnati and Cleveland, and Clarence A. Schultz for Kansas City, St. Louis, Des Moines and Omaha.

Arthur Newman will be sales rep in the Albany-Buffalo area and Nat Sanders will handle Atlanta, Charlotte and Jacksonville. Big new release coming up via Continental is the French "Gervaise."

New Italo Censorship Setup Annoys Exhibs

Rome, Nov. 5.

The proposed new Italian censorship law, now on its way through governmental channels, does not satisfy the local exhibitor sector, which has proposed several amendments.

Proposed exhibitor changes are principally in formation of censorial groups, which they feel should also include a theatreowner, and over the rules on admission of spectators over and under the age of 16. They feel this should be the responsibility of the police rather than the stub-takers.

A serious effort is under way to get censorship law approved by Dec. 31 when old one expires. Prelim discussions show general accord, though as expected the leftwingers have moved some objections. One of principal changes in new law is cutting down of censorable factors to five, namely offense to morals, public order, the nation, religious sentiments, and public institutions. This considerably updates that in the old legislaton, which passed in 1923.

Hoyts' Record Profit Of $900,000 Last Year

Sydney, Nov. 5.

Under the guidance of Ernest Turnbull, Hoyts' film loop, operating around 182 cinemas coast-to-coast, turned in a record profit of $900,000 for the year ended last June 30 or an increase of better than $11,000 over the prior year.

Dividend to ordinary stockholders now rises from $574,000 to $645,750, with preference dividends taking $110,000. 20th-Fox holds the major stock sayso in Hoyts. Turnbull said that tv here and in Melbourne is affecting biz but it is not possible presently to assess the extent to which boxoffice receipts may drop in the year ahead.

LONDON 'LES GIRLS' CLUB

London, Nov. 12.

"Les Girls," Metro's Sol S. Spiegel production honored as this year's Royal Command film, has inspired a neat publicity stunt. Every chorine working in London shows was invited to a gala midnight matinee of the film at the Empire following the preem. This was followed by a champagne party hosted by Metro and Daily Mirror columnist Noel Whitcomb.

An exclusive "Les Girls" club has now been formed, open to all West End chorus girls. The gals have been given membership cards which will entitle them to admission at all Metro midnight matinees in which chorines are featured.

Italy's Unions Go 'Democratic'

Continued from page 13

who intervene suggesting he use non-red labor. If he insists, the matter is deferred to the Hollywood Film Council, which can then proceed to boycott the producer's product in the U. S.

According to the Italian free union topper, there have been no sources of this kind of trouble among recent Yank-Italian projects. For the future, Rocchi's main preoccupation has been with "Ben Hur," the giant Metro project. An important pact signed between Metro and the democratic unions, he revealed, will remain valid for the duration of the film's local work.

Hope To Prevent Strikes

In return for a guarantee that wage scales and other technical-salarial details will be held to by the Italian workers, without later demands for increases or work stoppage, etc., Metro has agreed to a 10-20% higher wage scale (than the norm on Italo pix) to be paid to Italian workers for the duration of the Yank project. Rocchi makes it clear that the pact which links Metro with FULS and FIALS is strictly one between the company and the unions' workers, at a union level and without political references. It is tacitly agreed, however, that it becomes invalidated if Metro uses workers from the red labor union.

While the Metro-FULS-FIALS pact cannot, under Italian law, guarantee that workers will not strike, a safety-valve mechanism mutually agreed upon calls for an immediate meeting—at the end of the working day—of company and union officials to settle any labor disputes which may have arisen.

Another thorn will soon be added to local Yank company woes when the "free" Italian labor unions begin applying pressure on them, via Motion Picture Export Assn. to get the local outlets to conform to Italian labor union legislation with regard to wages, pensions, sickness benefits, holidays, cashier indemnity, etc.

This legislation they are legally bound to since joining ANICA several years ago. ANICA, as member of the local Confederation of Industries, is held to collective labor terms under blanket Italian law. (Metro, which never joined ANICA, would technically not be held to it, but has always followed the general trend with other MPEA companies on such matters). According to legal opinion, all previous labor contracts become automatically null and void when a company joins ANICA, and all violations are punishable in court.

The general question, probably due to local laxity, has never been enforced, and the companies have continued to negotiate and apply their own contracts (as though they were not in fact legal members of the Confederation of Industries). True, some individual cases have gone to court (and been lost by U. S. companies, Paramount among others), but few employees have apparently found it worth risking their jobs by going to a tribunal—nor have the unions so far played up the test cases.

Reason for the sudden interest in enforcement, beyond the natural union interest, is linked with next year's elections, at which the non-red unions (CISL) want to lick the red groups (CGL). Hence the rigid application of legislation as a vote-getting gesture.

Imminent pressure on MPEA is expected to be brought in the next months by Claudio Rocchi, who heads the non-red union block in the film industry sector, in accord with Harry Goldberg, AFL-CIO rep in Italy, following recent huddles here in Rome on the subject.

One political bargaining point mentioning locally in favor of the non-red union plea (in addition to the legal one) is the fact that in difficult times such as the present, "cultivation" of the non-red unions should be logical and vital to Yank interests, also in view of future support. As one Yank observer said here: "after all—they're on our side!"

So far, however, company policy appears split and unclear on the subject. Some are still in favor of waiting for a showdown and fighting the move if possible. Others tend towards conciliation under the circumstances, or at least a compromise.

Nor does MPEA here appear to have received a clear-cut directive as yet on the policy line to follow in the matter, and whether the negotiations, once begun, will be on a collective (MPEA) basis or merely company-wise.

It's likely that the matter will soon be brought to the attention of the New York board for action, in order to enable MPEA here to forestall the upcoming union plea or to take such steps as it may deem necessary to handle the touchy situation, which is rapidly coming to a head.

Theatre Owners' Group Insurance Awaiting Okay

Pending the approval of its board and executive committee, Theatre Owners of America has adopted a group life insurance plan with accidental death and dismemberment features.

Under the plan, all fully paid members of TOA who are actively employed theatreowners, partners and officers may obtain $20,000 of life insurance without evidence of insurability and regardless of salary or age.

In addition, coverage is also included for employees of TOA members, provided employees work on full-time basis and earn $5,000 annually or more. Amount of insurance available to employees varies in accordance with their salaries. Employer member has the option to pay all of his employee's insurance or he may pay part and require the employee to pay the balance. No employee, however, may obtain insurance unless his employer pays part of the premium.

According to TOA, the plan enables a small theatreowner to obtain group life insurance coverage on the same basis and at the same rate as larger employers; it enables large organizations to provide staffers with additional insurance coverage over existing plans, and it provides tax treatment for premiums paid by an employer on behalf of employees.

Final decision on the group insurance plan will be made at TOA's annual convention in Miami Beach, Nov. 20-24.

Yank Distribs Asking Higher Mex Guarantees

Mexico City, Nov. 5.

Big backlog of imported pix, mostly American, has prompted their distributors to seek a solution by demanding that exhibitors pay a higher first week's guarantee. In one case here this amounted to a hike of $6,400, much coin for these parts. If the guarantee is not met this automatically cancels the booking at that particular cinema.

Exhibitors complain that existing guarantees are plenty high, considering the big volume of trade they must do to meet these at the 32c admission price. Mexican producers and distributors are worried about the foreigners' move as they see its success further crowding their product off screens. The trade blames the situation on a surplus of pix and a shortage of cinemas, resulting from many closures caused by the July 28 earthquake. Fourteen houses continue shuttered.

Northwest Tent Elects

Minneapolis, Nov. 12.

Northwest Variety club, Tent No. 12, re-elected as 1958 directors Joe Podoloff, Gilbert Nathanson, Eddie Schwartz, Tom Burke, Charlie Winchell, Ted Mann and Ralph Pielow. New directors chosen are Abe Kaplan, Don Swartz and Herb Buschman.

As alternates to the next Variety Clubs International convention in London next year past barker LeRoy J. Miller and Podoloff were named.

The new board will meet within the next few weeks to choose the club's 1958 chief barker. Membership of all categories now numbers 290, the largest in the club's history.

HI·FI

The Prize Baby holds an enviable record for high fidelity service to exhibition at low cost.

But the Prize Baby is not content to rest on past laurels and is constantly seeking sound ways to increase its range of faithful performance... and bring more wonderful music to the box office!

LOW FEE

Screen SERVICE

Alter Nominee Procedure, Cut Out 3 Oscars

Hollywood, Nov. 12.

Rules changes to put all aspects of the Academy Awards presentation completely under the control of the organization and cuts in awards in three categories were decided by the Board of Governors of the Academy of Motion Picture Arts and Sciences in new streamlining procedure for the annual sweepstakes.

Under the new rules, nominations will be made only by Academy members. In the past, members of the various craft unions and guilds aided in the nomination balloting, a move originally undertaken because the Academy membership was so small that some branches could not be assured of a representative vote. Membership now totals 1,780 and can now handle the nominations.

Cutback in awards is particularly significant in the fields of art direction, cinematography and costume design in which there will henceforth be one Oscar each, instead of two. Academy said the reduction merely represents the "maturity" of color as a medium and since tint is now commonplace, separate awards for color and for black-and-white are no longer necessary.

Other reductions were in the fields of writing, music and short subjects. In each case there will henceforth be two awards instead of three as before.

Lund Named Barker By Variety's No. 1 Tent

Pittsburgh, Nov. 12.

Harold C. Lund, Westinghouse Broadcasting veep here operating KDKA radio and KDKA-TV, was elected Chief Barker of Variety Club's Tent No. 1 for 1958. He'll succeed Harry Kodinsky, local public relations man and former reporter. Other officers are: Dave Silverman, manager of AA exchange, first assistant barker; Lou Hanna, of Stern-Hanna Cooperative Theatres, second assistant; Ray Downey, sports announcer and railroad exec, treasurer, and James Fallon, sportsman, secretary.

Directors will be Charles Carey, general manager of Penn-Sheraton Hotel, where club quarters are located; Harold Gray, owner of New Nixon cafe; Bernie Hickey, manager of Shea's Fulton; Carl Ide, tele newscaster; Jimmy Klingensmith, chief photographer for the Post-Gazette, and Jimmy Nash, indoor and outdoor theatre owner. Ray Scott, KDKA radio and KDKA-TV sportscaster and Chief Barker before Kodinsky, was elected delegate to the London convention next April, with I. Elmer Ecker and Ben Steerman as alternates.

Detroit Tent Elects

Detroit, Nov. 12.

William Wetsman, of W&W Theatres is the new chief barker of Tent No. 5, Variety Club of Detroit. First and Second assistant barkers are Robert Bothwell, manager of the Fox, and Fred Sweet, manager of the Telenews, respectively.

Property master is William Clark, of Clark Theatre Service. Dough guy is Jack Haynes, booker for United Detroit Theatres.

Directors are Richard Graff, manager Universal Film Exchange; Arthur Herzog Jr., film publicist; Sol Krim, owner of the Krim Theatre; Pierre LaMarre, Cooperative Theatres booker; Joe Lee, 20th Century branch manager, and Dale Silverberg of the Donnor Advertising Agency.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"DON'T GO NEAR THE WATER"
starring GLENN FORD
GIA SCALA • ANNE FRANCIS • EVA GABOR
An M-G-M Picture in CINEMASCOPE and METROCOLOR
and SPECTACULAR STAGE PRESENTATION

HAVE BEAU, WILL TRAVEL

Boy-Meets-Girl Angle For Cinerama's Fifth

"Cinerama-South Seas," currently being filmed in Hawaii, will be basically a travelog, the sights of the South Seas being viewed through the eyes of two young femmes who are from the U. S. A. hint of romance is introduced by having one of the girls introduce her companion to her brother.

He-she pair then take in the sights of Hawaii and the staging of a giant wedding luau, complete with music, dancing and feasting. The Hawaiian sequences will complete five months of photography in the South Seas by producer Carl Dudley. Previous filming has taken place in Tahiti, Tonga, Fiji, New Hebrides, Australia and New Zealand.

"Cinerama-South Seas," the fifth picture in the Cinerama process, will be shown sometime in mid-1958.

THREW COW BELL AT PRESLEY, OUT ON BAIL

Houston, Nov. 12.

Metro's "Jailhouse Rock" rocked a young Baytown, Tex., man right into the local jail. His offense: Throwing a cow bell at Elvis Presley on theatre screen.

Into the jailhouse went Earl Shanks, a little less than 48 hours after the cow bell incident at the Bronson Theatre. He was sprung on $500 bond but faces malicious destruction of property rap.

Darkened Houses Back Under Experienced Mgrs.

Albany, Nov. 12.

A bright ray shining through the gloom which recently enveloped the area industry, due to poor grosses, is the news that two experienced theatremen have taken over darkened houses in Oneonta and Sidney, that another proposes to open a closed house in Norwich, and that a neighborhood situation in Troy has been relighted. Harold De Graw, onetime Schine district manager in Oneonta, and John Fernicola, ex-20th Century-Fox salesman in New York and present operator of the Center in Centerville, have assumed control of the Palace in Oneonta and Smalley's Theatre in Sidney.

The Palace, closed for about a year and intermittently dark for a time before that, has been operated by Schine. However, Albany exchanges received a notice that it was no longer a Schine property—at approximately the same time De Graw and Fernicola visited Filmrow to acquaint branch managers with their new acquisitions.

De Graw, who now operates drive-ins at Cambridge, Md., and Orlando, Fla., will supervise the Oneonta and Sidney situations, while Fernicola will buy and book them.

The Sidney house, shuttered since a fire damaged it last April, will be put back into operation Nov. 27 (the day before Thanksgiving). The Palace probably will feature an art policy, mid-weeks. Schine Circuit still operates the Oneonta in Oneonta.

The Smalley house in Norwich is to be reopened by a former Smalley and Schine manager named Gypson.

The redecorated Bijou in north Troy is back in operation under the aegis of the Wilson family. It was closed four weeks.

Incidentally, Schine also sent word here that organization no longer holds an interest in the Richmond (dark) at Herkimer.

Roger Edens to Columbia; 23 Years on Metro Lot

Hollywood, Nov. 12.

After a 23 year association with Metro, Roger Edens checked off the Culver lot and moved over to Columbia as a producer.

Originally a musical arranger, Edens won Academy Awards for his musical arrangements of "Easter Parade," "On the Town" and "Annie Get Your Gun." He subsequently became an associate producer on several Arthur Freed productions and made his debut as a producer on "Deep in My Heart" in 1954.

Last year, he produced "Funny Face" at Paramount on loanout from Metro.

History & Hysterics

Continued from page 71

calm confidence (see accompanying interview with Balaban & Katz's chief) but at the moment the semi-annual hysterics are raging almost unchecked in some quarters.

Allied Theatres of Illinois revealed—more accurately, issued a proclamation—that of 310 former member houses but 178 still operated and of these 108 were deep in red.

Theatres here did not do an outstanding end-of-summer business to tide them through the fall-to-Christmas slump, which is reaching new lows especially in the outlying houses. Numerous out of town theatre closings were reported to distributors in recent weeks. When Balaban & Katz folded three large houses, "marginal theatres in shrinking neighborhoods" according to B&K prexy Dave Wallerstein, the panic spirit expanded.

From film house equipment dealers come reports that routine orders for indispensible items like arc light carbons, usually ordered a month in advance by indie operators, have taken a nosedive.

Some theatre closures will not not take place until September when new contracts with the Motion Picture Operators' Union local 110 come due, but some houses have been so hurt by the recent slump and disappointing summer that they may not last until the holidays provide some relief.

Office personnel at most distribution headquarters have been vastly slashed and ditto at theatre circuit offices. Skeletonized staffs are being further aggravated by salary cuts and consequent resignations, with more due to come.

Big exhibitors are more than willing to speak up to crush damaging rumors with facts and also to press their demands over distribution policy and tax relief. Edwin Silverman, prexy of Essaness Theatre Corp., guesses "10,000 theatres may close during the next year," blaming it on competition from tv films.

The "liquidating influence of banking interests has caused veteran film executives to act against their best judgment in selling their backlogs to television for meagre sums in comparison to original production costs," he says. Television, as it is now constituted, cannot match movie theatres in covering the enormous costs of making fine films. Producers and distributors of quality movies must realize they cannot have their cake and eat it too, unless and until pay television comes along.

Pointing to Balaban & Katz's big Golden Jubilee Promotion, Dave Wallerstein emphasized that his organization is gearing itself to business trends and is not going out of the exhibition business. Selling or purchasing theatres will be carried on as the prospects of such operations warrant individually.

Rumors that B&K is trying to sell any downtown theatres or is about to close the State and other nabes were specifically denied by executive v.p. Nate Platt. "We are not trying to create a scare among landlords to lower rentals," he stated, "and while the question of opening or closing theatres and renewing leases will come up individually in the future, there are no immediate plans for closing any more houses."

A further check reveals that B&K has no negotiations due with the projectionists prior to the city-wide negotiations next September, when further pay hikes and more operators per theatre are expected to be demanded.

One divergent move has been the purchase of two theatres by Van A. Nomikos' circuit. In recent weeks this outfit has taken over both the former B&K Pantheon and the De Lux. The Senate, one of the three B&K houses recently closed, was bought by an indie operation with the intention of converting it to a Spanish language house. In the last ten years a half dozen theatres in neighborhoods with Spanish speaking immigrants have made such a switch, most of them moderately successful by today's standards.

Hopeful speculators are watching for closings with the idea of converting some rental operations into art houses. Art houses in the nabes have been marginal operations in recent years but have usually survived the big seasonal box-office dips that affect most outlying theatres.

Clips From Film Row

CHICAGO

Griffith Theatre, Griffith, Ind. (25 miles from Chi) closed.

Ben Katz, Universal's midwest publicist, in Oshkosh, Wis. to promote preem of "All Mine to Give."

Rank Distributors finalized its first booking into downtown Chicago, setting "Graf Spee" in Loop Theatre, Nov. 15.

PHILADELPHIA

Abel and Silver opened their Lawrence Park Theatre, first new indoor house here in last six years.

Lou Blaustein, National Screen Service salesman, in Einstein Medical Center.

Lester Wurtele, Columbia branch manager, named chairman of Variety Club, Tent 13 Heart Fund Drive. Ralph Preis, former Chief Barker appointed chairman for annual dinner at the Bellevue Stratford (Jan. 13).

Ernest Pelson, former district auditor for Buena Vista, named district office manager for Philadelphia, Washington and Pittsburgh.

Sam Diamond, 20th Century-Fox branch manager, elected Chief Barker of Variety Club Tent 13.

Billy Graham Crusade pic, "Miracle in Manhattan," preemed locally at the Olney Baptist Church.

Area drive-in operators held confab to set a general policy to hypo boxoffice depression. Ozoner owners agreed to midweek dollar-a-car nights and three-feature programs; also nixed sex pix on weekends.

ALBANY

The Bijou, only picture theatre in northern part of Troy, reopened last week. Operated by the Wilson family, it had been dark for a month. During closedown, house given facelift.

Arthur Newman, for years Republic manager in Albany and upstate rep for independent product since the local exchange was closed in 1956, will add Continental product to his list, effective Nov. 1. Ellis Gordon will henceforth concentrate on New England sales, from Boston.

LOS ANGELES

Henry R. Arias will exclusively handle South American distribution of 18 Selznick Company productions. Deal also calls for him to handle any new Sleznick reissues that become available.

Robert I. Kronenberg, prez of Manhattan Films International, planed to Europe last week on a twoweeks product hunt.

MINNEAPOLIS

Theatre at New London, Minn., reopened.

M. A. Levy, 20th-Fox district manager, back from a threeweek European jaunt on which he was joined by his wife.

Earl Wilson resigned from United Artists sales staff to become J. Arthur Rank Milwaukee and Minneapolis rep with headquarters here.

Playing "Conquest of Space," "War of Worlds" and "Mr. Magoo Flies to Moon" as one show, day date, St. Paul Capitol, Dale and Hollywood nabe houses used joint big newspaper ad to sell it as "Big Three Unit Space and Satellite Show."

"Ecstasy" back in Twin Cities' nabe arty theatre circulation.

In its first St. Paul subsequent-run nabe house showings at three theatres "10 Commandments" is scaled at $1.25 at night, 25c less than in Minneapolis' outlying theatres.

R. (Rudy) Nelson quit Paramount Pictures' Hollywood special effects department to join Twin Cities' H. Ray Film Industries.

Ted Galenter, long a Metro exploiteer here and now assistant to producer George Sidney in Hollywood, here in interests of "Pal Joey."

In new selling approach, the Volk Bros. deluxe nabe Terrace and Riverview, playing "Pajama Game," along with other houses in 28-day clearance slot, asked in their newspaper ads "How long has it been since you've seen a movie or a stage show?" Ads then went on to acclaim "Game" as "better than a Broadway $8.80 musical show for fraction of the cost."

Miko Taka, who plays "Sayonara" femme lead, here in person in picture's interest.

Theatre at New London, Minn., reopened.

Rank's "Pursuit of Graf Spee" booked into all United Paramount's 41 houses in this territory.

Benny Cameron (Goldenberg) quit film and television acting to join local Continental Films, makers of industrial pix and tv commercial films.

On competitive bids, "Operation Mad Ball" went to Paramount's 4,100-seat Radio City here and Ted Mann's independent 600-seat St. Paul World for its Twin Cities' first runs.

United Paramount here landed "Raintree County" and will open it at local Lyric Christmas day on exclusive territory roadshow date.

PITTSBURGH

Arthur Manson, publicity chief for Cinerama here, sent to Toronto for a week to help out with opening campaign in Canadian City. Manson is well-acquainted there, having formerly been Metro's field man in that territory.

Columbia U's leading football recruiter locally is Floyd Klingensmith, Tarentum outdoor exhib and ex-Col salesman. A one-time football star at that school, he has been responsible for sending at least 18 western Pennsylvanians to Columbia on present varsity and freshman squads.

Strand Theatre in Pitcairn, dark for a number of months, reopened by Mary Civitarese.

Mr. and Mrs. Harry Rachiele, theatre owners here, took up temporary residence in Phoenix, Ariz.

Ellen Stern, daughter of Tony Stern, formerly with WB Theatres here and in Cleveland but now a premium specialist, transferred from Miami U., to Boston U., where she's majoring in radio-television.

James A. Sipe, projectionist at Mt. Oliver Theatre, named head of IATSE 171. His son, James V. Sipe, is business agent.

Chris Lampros, owner of the Hickory Drive-In near Sharon, and his wife are back from a three-and-a-half-month trip to Greece, where they visited relatives the Lamproses hadn't seen in 20 years.

The Roosevelt in Republic, dark for many months, reopened and so has the Crescent in Mahoningtown, which was closed all summer.

Alden Phelps, Waterford exhibitor, is Democratic county chairman in Erie.

Ernie Stautner, who plays tackle for pro-football Steelers, in the off season operates a drive-in in the Lake Placid, N. Y., area.

With death of John Wincek, his widow has acquired a half interest in Hi-Way 51 Drive-In in Beaver Valley and approximately a quarter interest in the Hi-Lander Development Corp., which includes the Hi-Lander Theatre in New Castle.

Blairsville, Pa., will get its first ozoner in the spring.

Ellen Stern, daughter of Tony Stern, who is studying radio and television at Boston U., now has her own hour-long radio show three times a week on the campus station, WSBU. She uses the name of Cindy Lou.

TEMPORARILY NO GLAMOR

Corinne Calvet's 'Act of God' Defense of Puff Debt

Beverly Hills, Nov. 12.

An "Act of God" defense was entered by Corinne Calvet in a suit brought against her for $2,000 in fees for publicity services by the firm of Cleary, Straus & Irwin.

Actress contended that her deal with the firm called for them to publicize her as a glamorous actress. When she became pregnant, she said, she notified them that she was temporarily "not glamorous" and was unable to accept employment. Consequently, she contends the birth of a son on March 8, 1956 constituted an "act of god" that invalidated her contract to pay the praisery.

A spokesman for Cleary, Strauss & Irwin said the claim represented fees for services before any notification that she was expecting a baby.

Joe Joel to Work on '10 C's

Sydney, Nov. 5.

Joe Joel, longtime Aussie publicist, named by Clay Hake to take charge of publicity here for Paramount's "10 Commandments." In company with Robert Graham, Joel has gone for a big pic conference in Tokyo.

Joel was for a long time publicity director of Columbia and RKO before joining his brother Asher in a local advertising organization. Norman Adams, formerly in charge of Par publicity, has resigned the post with the arrival of Joel.

Picture Grosses

'Zero' Moderate $7,500, Cincy; 'Jailhouse' 10G, 'Ball' Brisk 7G, H.O.s

Cincimati, Nov. 12.

Sturdy holdovers are taking up the slack of two new bills this week to keep first-run biz at a favorable pitch. "Zero Hour," shaping fair-ish at the Palace, is a couple of paces ahead of "Hear Me Good," newcomer at the Grand. "Jailhouse Rock" holds downtown lead for second week at Albee. Keith's continues in clover on third fling of "Operation Mad Ball." Hard-ticket "Around World" and "Seven Wonders" carry on sturdily. Early cold spell snapped flu wave, a helpful factor for biz in general.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Jailhouse Rock" (M-G) (2d wk). Teenage splurge for good $10,000 after $14,000 kickoff.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (75th wk). Maintaining the firm $12,500 pace of last week. Record run gives way Nov. 26 to "Search for Paradise" (Cinerama)

Grand (RKO) (1,400; 75-$1.10)—"Hear Me Good" (Par) and "Stowaway Girl" (Par). Slow $5,500. Last week, "Abominable Snowman" (20th), ditto.

Guild (Vance) (300; 50-90)—"Lost Continent" (Indie) (3d wk). Okay $1,700 following second round of $1,900.

Keith's (Shor) (1,500; 75-$1.25)—"Operation Mad Ball" (Col) (3d wk). Word-of-mouth plugs reflected in sturdy $7,000 after $7,600 in second stanza.

Palace (RKO) (2,600; 75-$1.10)—"Zero Hour" (Par). So-so $7,500. Last week, "Escapade in Japan" (RKO), $6,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (22d wk). Perking to swell $11,000, up from last week's $10,000.

CHICAGO

(Continued from page 9)

of Eve" (20th) (3d wk), $5,500 in 6 days.

Palace (SW - Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (47th wk). Steady $24,500. Last week, $23,000.

Roosevelt (B&K) (1,400; 65-90)—"Brass Legend" (Par) and "Gunsight Ridge" (Par). Active $15,000. Last week, "Black Scorpion" (WB) and "Black Patch" (WB), $11,000.

State-Lake (B&K) (2,400; 90-$1.50)—"Pal Joey" (Col) (3d wk). Nifty $23,000. Last week, $30,000.

Surf (H&E Balaban) (685; $1.25)—"Four Bags Full" (T-L). Happy $4,500. Last week, "Devil's General" (DCA) (2d wk), $3,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (32d wk). Rocketing $25,000. Last week, $25,500.

United Artists (1,700; 90-$1.50)—"Time Limit" (UA) (2d wk). Hep $18,000 or near. Last week, $21,500.

Woods (Essaness) (1,200; 90-$1.50)—"Les Girls" (M-G) (2d wk). Sock $21,000. Last week, $26,000.

World (Indie) (606; 90)—"Richard III" (Lopert). Boffo $6,000. Last week, "Stella" (Burst) (5th wk), $4,000.

Ziegfeld (Davis) (435; 79-$1.25)—"Baker's Wife" (Indie) and "Beauty and Beast" (Indie) (reissues). Tame $2,700. Last week, "Mistress" (Indie), $3,000.

TORONTO

(Continued from page 8)

(5th wk). Holding at nice $4,000. Last week, same.

Loew's (Loew) (2,098; 60-$1)—"Time Limit" (UA) (2d wk). Big $8,000 after $13,000 opener.

Tivoli (FP) (995; $1.75-$2.40)—"Around World in 80 Days" (UA) (13th wk). Hefty $13,000 after capacity $15,000 in 12th.

Towne (Taylor) (693; $1)—"Peril" (BV) (2d wk). Wham $8,000. Last week, ditto.

Uptown (Loew) (2,098; 75-$1.25)—"Invisible Boy" (M-G). Mild $6,500 or near. Last week, "Slaughter on 10th Avenue" (U) (2d wk), $6,000.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (3d wk). Turnaway biz at wham $24,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (51st wk). Steady $3,000. Last week, same.

BROADWAY

(Continued from page 9)

okay $3,100 after $3,400 in third full week.

Capitol (Loew) (4,820; $1-$2.50)—"Pal Joey" (Col) (3d wk). This session ending next Friday (15) is heading for a great $62,000. Second was $71,000. Stays on, naturally.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (53d wk). This stanza finishing up tomorrow (Thurs.) looks like sock $33,000 in 16 performances. The 52d week was $32,500 for 16 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Cabiria" (Lopert) (3d wk). First holdover week concluded Sunday (10) was sturdy $13,900. Initial week, $14,200.

Guild (Guild) (450; $1-$1.75) — "Silken Affair" (DCA) (3d wk). Second session ended yesterday (Tues.) was solid $7,200. First week, $7,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Perri" (BV) (7th wk). Sixth week ended Monday (11) was big $7,500. Fifth was $6,500.

Palace (RKO) (1,700; 95-$2) — "Story of Esther Costello" (Col) (2d wk). Initial stanza finished Monday (11) was fancy $23,000 or near. In ahead, "Jet Pilot" (U) (4th wk), $10,000.

Paramount (AB-PT) (3,665; $1-$2)—"Story of Mankind" (WB). Initial frame ending tomorrow (Thurs.) looks to hit fine $38,000 or near. Holding. In ahead, "Amazing Colossal Man" (AI) (2d wk), $19,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"And God Created Woman" (Kings) (4th wk). Third session ended Sunday (10) was wow $20,500. Second was $21,000, amazing for first holdover week.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Les Girls" (M-G) with stageshow (6th-final wk). This week finishing up today (Wed.) is heading for a great $142,000. Fifth was $140,000, over expectations and topping the fourth week. "Don't Go Near Water" (M-G) with new stageshow opens tomorrow (14).

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (57th wk). The 56th round ended yesterday (Tues.) was capacity $41,000 in 12 performances. The 55th week was $41,000 for 12 shows.

Plaza (Brecher) (525; $1.50-$2)—"Love in Afternoon" (AA) (12th wk). This session winding up tomorrow (Thurs.) looks to hit big $9,000 same as 11th week. Now set to play until just before Christmas.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Kiss Them for Me" (20th) and stageshow. Initial week ending tomorrow (Thurs.) is heading for good $70,000 or close. Holds. In ahead, "Man Godfrey" (U) with stageshow (4th wk), $29,000.

State (Loew) (3,450; 50-$1.75)—"Zero Hour" (Par). Opens today (Wed.). Last week, "Tin Star" (Par) (3d wk), was mild $12,000 after $13,500 in second round.

Sutton (R&B) (561; 95-$1.75)—"Across Bridge" (Rank) (3d wk). First holdover stanza finished yesterday (Tues.) was good $8,700. Initial week, $10,500.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Colditz Story" (DCA) (3d wk). Third round ending today (Wed.) looks like trim $7,000. Second week, $7,700. "Please Mr. Balzac?" (DCA) opens Nov. 16.

Victoria (City Inv.) (1,060; 50-$2)—"Time Limit" (UA) (4th-final wk). Third session finished yesterday (Tues.) was okay $13,800. Second was $14,500. "Operation Mad Ball" (Col) due in next, likely Nov. 20.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search for Paradise" (Cinerama) (8th wk). Seventh frame completed Saturday (9) was solid $32,100 for 16 performances. The sixth week was $32,000 for 14 shows.

World (Times) (400; 95-$1.50)—"Devil's Daughter" (Times) (3d wk). First holdover stanza ended Thursday (7) was nice $5,000. Initial week, $6,500. "Razzi" (Kassler) opens Nov. 18.

WASHINGTON

(Continued from page 8)

"Picnic" (Col), with Veterans' Day school and government holiday helping. Stays. Last week; "Esther Costello" (Col) (4th wk), $2,000.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (32d wk). Perked to sock $16,000 Monday holiday helping. Last week, $15,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (46th wk). Boosting to bright $9,500 after $9,000 last week. Holds.

'Time' Bangup $7,000 In Seattle; 'Zero' Oke 7½G

Seattle, Nov. 12.

Veterans' Day is a legal holiday here, and it means something at the boxoffice. Result is that the current session shapes better than recently. Brightest newcomer is "Time Limit," big at Music Box. "Zero Hour" looms okay at Coliseum v/e "Operation Mad Ball" is rated good in second Fifth Avenue round. "Seven Wonders of World" still is great in 12th stanza at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.25-$2.50) — "Around World" (WB) (30th wk.). Good $8,500. Last week, $8,300.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Zero Hour" (Par) and "Hear Me Good" (Par). Oke $7,500. Last week, "Hunchback, Notre Dame" (AA) and "Naked in Sun" (AA), $9,800 in 10 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Operation Mad Ball" (Col) and "No Time To Be Young" (Col) (2d wk). Good $8,000. Last week, $12,300.

Music Box (Hamrick) (850; 90-$1.25)—"Time Limit" (UA). Big $7,000 or close. Last week, "Wee Geordie" (Indie) (2d wk), $3,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Story of Mankind" (WB). Terrible $3,500. Last week, "Slaughter on 10th Ave." (U) and "Enemy From Space" (UA), $4,700.

Orpheum (Hamrick) (2,600; 90-$1.25)—"Slim Carter" (U) and "Reach for Sky" (Rank). Sad $4,000. Last week, "Cyclops" (AA) and "Daughter Dr. Jekyll" (AA), $5,000 in 5 days.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65) — "Seven Wonders" (Cinerama) (wk). Great $10,000. Last week, $9,900.

MINNEAPOLIS

(Continued from page 8)

$11,000. Last week, "Three Faces of Eve" (20th) (2d wk), $6,500.

Radio City (Par) (4,100; 85-90)—"Stopover Tokyo" (20th). Helped by personal appearance of its feminine star, Joan Collins, in lobby to sign autographs and pose for camera fans opening day, but only modest $8,500 looms. Last week, "Operation Mad Ball" (Col) (2d wk), $8,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Time Limit" (UA). Highly regarded drama shapes maybe too stark for femme patrons. Fair $9,000. Last week, "Portland Expose" (AA), $4,500.

RKO Pan (RKO) (1,800; 65-85)—"Joe Dakota" (U) and "Man Afraid" (U) split with "Away All Boats" (U) and "Bengal Brigade" (U) (reissues). Only twin bills in town but light $4,000. Last week, "Kelly and Me" (U) and "Night Runner" (U), $3,000.

State (Par) (2,300; 85-90) — "Hunchback of Notre Dame" (AA). Lively $9,000. Last week, "Quantez" (U), $5,000 in 6 days.

Suburban World (Mann) (800; 85)—"Brothers in Law" (Cont). Good $1,800. Last week, "Fernandel Dressmaker" (Indie), $1,400.

World (Mann) (400; 85-$1.25)—"Les Girls" (M-G). Raves on every hand for this. Terrific $10,000. Last week, "Joker Is Wild" (Par) (4th wk), $4,000.

PITTSBURGH

(Continued from page 9)

lots of spaces, notices were good and word-of-mouth is helping. Fine $11,000 or near, and cinch to hold. Last week, "Three Faces of Eve" (20th) (2d wk), equaled first at $6,000.

Nixon (Rubin) (1,500; $1.25-$3)—"Around World" (UA) (31st wk). Big Saturday pushed long-runner up over $7,000, and looks encouraging again, to stick out remainder of year. Last week, $6,600.

Penn (UA) (3,300; 80-$1.25)—"Jailhouse Rock" (M-G). Fairly good 1rst three days but still not up to hopes. Looks like okay $10,000 or a bit over. Last week, "Time Limit" (UA), for eight days was fine $13,000.

Squirrel Hill (SW) (900; 85-99)—"Doctor at Large" (U) (2d wk). Not coming up to hopes at good $2,000 and comes out for "Perri" (BV). Last week, $2,800.

Stanley (SW) (3,800; 80-$1.25)—"Hunchback of Notre Dame" (AA). Never got off ground. Drab $7,000 is best that can be hoped for. Last week, "Black Scorpion" (WB) and "Black Patch" (WB), died in six days, $3,200.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (5th wk). Best since opener, up over big $13,500 and building. Last week, $11,000.

'Jailhouse' Nice 17G, Denver; 'Ball' $14,000

Denver, Nov. 12.

"Jailhouse Rock" is packing the Orpheum this round to nit holdover figure but firm commitment prevent keeping pic on. "Story of Mankind" shapes good at Centre, and holds. "Operation Mad Ball" looms fine at the Denver, and holds a couple of extra days. "Around World in 80 Days" is holding for a 27th week at Tabor. "Stopover Tokyo" is rated good at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25)—"Story of Mankind" (WB). Good $10,000 or close. Last week, "Three Faces of Eve" (20th) (2d wk), $9,000.

Denham (Cockrill) (1,429; 70-90)—"Joker Is Wild" (Par) (3d wk). Fair $6,500. Last week, $9,000.

Denver (Fox) (2,586; 70-90)—"Operation Mad Ball" (Col) and "Town on Trial" (Col). Fine $14,000. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), $10,500.

Esquire (Fox) (742; 75-90)—"Only the French Can" (Indie) (2d wk). Good $2,500. Last week, $5,000.

Orpheum (RKO) (2,596; 70-90)—"Jailhouse Rock" (M-G) and "Battle Shock" (Indie). Big $17,000. Last week, "Amazing Colossal Man" (AIP) and "Cat Girl" (AIP), $6,500.

Paramount (Wolfberg) (2,200; 70-90)—"Stopover Tokyo" (20th) and "Restless Breed" (20th). Good $11,000. Last week, "Graf Spee" (Rank) and "Outlaw's Son" (UA), $13,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (26th wk). Nice $5,000. Holding. Last week, $5,500.

Vogue Art (Sher-Shulman) (442; 75-90)—"Bed of Grass" (Indie). Fine $1,600. Last week, "Third Key" (Rank), $1,200.

LOS ANGELES

(Continued from page 8)

Notre Dame" (AA) and "Portland Expose" (AA). Mild $19,000 or near.

Four Star (UATC) (868; 90-$1.25)—"Four Bags Full" (Indie). Tepid $3,800. Last week, "Esther Costello" (Col) (5th wk), $2,100.

Hillstreet, Hollywood, Ritz (RKO-FWC) (2,752; 756; 1,320; 90-$1.50)—"Operation Mad Ball" (Col) and "Parson and the Outlaw" (Col) (2d wk). Fair $15,000. Last week, $20,700.

New Fox, El Rey (FWC) (965; 861; 90-$1.50) — "Desiree" (20th) and "Viva Zapata" (20th) (reissues). Dull $3,400. New Fox, "Battle Stripe" (NTA), and "Armored Attack" (NTA) (reissues) (m.o.), $2,700.

Downtown, Hollywood Paramount, Wiltern (SW-F&M-SW) (1,757; 1,468; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (3d wk). Sock $42,000 or a bit over. Last week, $36,100.

Egyptian (UATC) (1,503; $1.50-$2)—"Pal Joey" (Col) (3d wk). Big $24,300. Last week, $24,200.

Chinese (FWC) (1,908; $1.25-$2.40)—"My Man Godfrey" (U) (4th wk). Up to $7,200. Last week, $6,200.

Warner Beverly (SW) (1,612; $1.50-$3.50) — "Raintree County" (M-G) (5th wk). Light $12,000. Last week, $10,100.

State (UATC) (2,404; 90-$1.50)—"Until They Sail" (M-G) and "Silken Affair" (DCA) (2d wk). Slim $2,800.

Fine Arts (FWC) (631; 90-$1.50)—"Perri" (BV) (11th wk). Lush $3,300. Last week, $3,100.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama) started 23d week Sunday (10) after sock $23,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (47th wk). Fancy $26,500. Last week, $26,900.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Stella" (Burst) (2d wk). Fair $5,000. Last week, $6,200.

Vagabond (Rosener) (390; $1.50)—"Devil's General" (Indie) (3d wk). Poor $1,900. Last week, $2,600.

Canon (Rosener) (533; $1.50)—"Third Key" (Rank). Brisk $4,700.

PHILADELPHIA

(Continued from page 9)

—"Mlle. Striptease" (Indie) (2d wk). Fair $2,800. Last week, $4,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Joker Is Wild" (Par) (5th wk). Good $7,500. Last week, $12,000.

Viking (Sley) (1,000; 75-$1.80)—"Time Limit" (UA) (2d wk). Nice $8,500. Last week, $14,000.

World (Pathe) (599; 99-$1.49)—"Happened in Park" (Ellis). NSH $2,500. Last week, "Passionate Summer" (Indie) (2d wk), $2,200.

Rome's Filmites Study U.S. Tug In Holdout Spain

Rome, Nov. 12.

The Spanish "situation" determined by the recent RKO defection from the ranks of the embargoing Motion Picture Export Assn. companies is being very closely followed by the Italo pic industry toppers. It's felt here in Yank circles that should the MPEA setback in Spain (at this writing) lead to a definite breakdown of Spanish-American pact negotiations, this could have very serious if not disastrous consequences on the local Yank-Italian setup when the ANICA-MPEA pact comes up for renewal in 1959.

Italians have always kept their eyes on Spain's holdout vs. the Yanks as a sort of test case and on the theory, perhaps, that "what Spain can do, we can do even better." In fact, a much-mentioned MPEA reasoning for its turndown of the Spanish 4-1 proposals, etc. was that it would set a dangerous precedent for future negotiations with other countries (meaning Italy).

Eitel Monaco, head of ANICA, has recently been criticized with increased severity for "his" pact with MPEA, which some here feel to be much too favorable to the Yank camp at a time when the Italian industry is in crisis in all it's sectors. A Spanish upset could lead to an Italian request for a similar 4-1 deal on local distribution (Italians have always wanted release of a number of Yank pix), enforcement of certain number of co-productions per year, or other similar schemes.

On the other hand, it's freely confessed here in American circles that MPEA has one of its best deals in Italy which with crisis, blocked funds and all, is still one of its best markets. Hence, local company opinion is sharply divided on the quoi faire of the future, especially in view of the continued strength Spain—a relatively unimportant market—has shown in its fight. Some Yanks here are in favor of maintaining a status quo until the 1959 showdown occurs. But others are saying "couldn't we get away 'cheaper' in the long run by making a gesture towards the Italians, before they hit us with tougher demands?"

Brit. Production Fund Still Has $423,500

London, Nov. 12.

The British Film Production Fund, the company responsible for the distribution of the Eady Levy, still has around $423,500 left in the kitty to pay out before it goes into liquidation to make way for the statutory scheme which came into operation last month.

Reporting on its seventh and last year—July 1956 to last July—the BFPF states that the total levy collections, less payments, amounted to over $7,117,500, compared with slightly under $3,353,500 in its first year and approximately $7,191,000 in the previous year. Out of the total 1956-'57 levy collections, more than $5,802,000 was paid to 51 companies for features, and nearly $547,500 to 84 short film producers.

Harvard Men in Films

When Harvard U. prexy Nathan B. Pusey paid a visit to Hollywood recently, he was greeted by a number of Harvard men who hold positions of importance in the motion picture and entertainment industry, indicating tha not all Harvard men become professors, bankers and industrialists.

In Harvard's Hollywood contingent are actors Jack Lemmon and Kent Smith; composers Johnny Green, Charles Henderson and Harold Adamson; producers Harry Tatelman, Cedric Francis, Julian Blaustein and Johnny Swope; writers Philip Dunne, Robert Nathan, Robert Anderson, Nelson Giddings, Alan Jay Lerner, Daniel Taradash and Richard Tregaskis, and publicist Bernard Francis Kamins.

Hollywood Production Rise of 50% By 1962, Barney Balaban Guess: Premised on Toll-Widened Market

Hollywood production will have increased 50% by 1962, Paramount president Barney Balaban told press guests at a "Ten Commandments" first anniversary buffet-luncheon party at the Criterion Theatre, New York, Friday (8). This will come with the "audience extension" that is to be brought about with home-toll television, he predicted.

Film rentals derived from both home tolls and theatres "will take the pressure off the industry" and provide the revenue for the upped film-making rate, commented the Par chief exec.

Balaban, in discussing "Commandments," said this Cecil B. DeMille production has "taught us not to back away from a high budget just because it is a high budget. The proper ingredients placed in the "right hands will result in the right kind of public response," he added.

"Commandments" will continue at the Criterion until March 10 with "South Pacific" about set to follow. Charles Moss, operator of the house, previously had engaged in talks with Metro re following "Commandments" with "Raintree County" but nothing materialized.

It also was disclosed that "Commandments" will have grossed $20,000,000 by Dec. 31 in United States film rentals, this covering the picture's first 14 months of release. On the basis of experience so far, Par is now figuring on an additional $12,500,000 in rentals in 1958 and the same amount in the following two years, or a total of $45,000,000 by the end of 1960. Foreign income expectedly will equal this, for an overall total of $90,000,000, thus making "Commandments" the greatest grosser of all time.

Balaban revealed that rentals collected by Par represent 58-to-66% of the theatre gross.

350G Falstaff Buy of Giant Ballcasts But Ski-TV Iffy

San Francisco, Nov. 5.

San Francisco Giants have signed a three-year contract with Falstaff Brewing Corp. to radiocast all games of the National League ballclub via Golden West Broadcasters' KSFO. But it looks highly doubtful whether Giants' games will be televised at all next season.

Falstaff package deal includes rights to pre- and post-game programming and is believed to have cost about $350,000. It's expected that Russ Hodges, who handled games from N.Y. Polo Grounds and recently bought a home near Frisco, will voice games.

Video deal depends on whether Skiatron, with which Giants president Horace Stoneham has exclusive contract, gets Frisco franchise. Right now franchise is bogged down in finance committee of Frisco Board of Supervisors, which wants fiscal data that Skiatron so far has been coy about delivering.

Even if Skiatron gets okay soon, it's doubtful whether pay-tv lines can be set up in time for 1958 baseball season.

In addition to KSFO, some nine or 10 other northern California radio stations will carry games.

Giveaways

Continued from page 3

would contribute $100 annually to the plan for a total of $1,000,000. The film companies would contribute an additional $1,000,000. And finally national advertisers would be asked to contribute $1,000,000, giving the plan a total working capital of $3,000,000 a year.

According to Wenland, running the campaign, including details of overhead and fee, would run 5% or $150,000, leaving $850,000 or $237,000 a month for merchandise or cash awards.

Disney's Quarterly Dime

Hollywood, Nov. 12.

Regular quarterly cash dividend of 10c per share was declared by the board of directors of Walt Disney Productions.

Divvy will be paid Jan. 1, 1958, to record of Dec 13.

EXHIBS' RELATIVES DUTY 'TASTING' BEVERAGES

Minneapolis, Nov. 12.

Going the several local "free coffee" neighborhood theatres here one drink better, the Harold Field's St. Louis Park, reopening after extensive improvements, is serving gratis to customers and advertising not only the Mocha, but also another hot beverage, Cappuccino.

Ordinarily, Cappuccino includes brandy as well as a mixture of coffee and chocolate, but the alcoholic liquor is being omitted from the beverage at the St. Louis Park.

In order to achieve an "interesting" taste sans the brandy, Field says he tried 42 different combinations, with relatives and friends tasting the experiments for weeks, until he hit what he thinks is the right one.

Apparently the American Cappuccino vogue developed in San Francisco along with Irish coffee and gets its name from its color—the same as that of the Capuchin monks' habit. Field believes his showhouse may be the only one anywhere serving it.

Victory, Detroit, Resumes

Detroit, Nov. 12.

The Victory, a 700-seat nabe house, has been reopened under the management of A. B. Dudley who has been in show biz for 40 years in Detroit.

Theatre, which had been closed two years, has been completely redecorated. A new large screen and a new heating plant have been installed.

Adams Theatre, Newark, guaranteed Paramount $100,000 in rental for "Ten Commandments" on a 10-week run, tallied up this in just six weeks.

Will It Be Gloversville? Schines' Push 'n' Pull Stance on Home-Toll

Albany, Nov. 12.

Incorporation of Schine Home-Vue Theatre Systems Inc., under the Transportation Corporations Law, to conduct a cable or closed-circuit operation for the projection of motion pictures and other forms of entertainment into the homes of subscribers, does not presage the immediate starting of any such project under Schine Circuit management.

Schine interests wished to be in a position to move, but will await developments in the "cable theatre" field. The current experiment in Bartlesville, Okla. will be studied closely—and longer.

Whether Gloversville, home of the Schine chain (some 110 theatres are conducted in five states) and of the new corporation, or some other upstate community will be selected for a test has not been decided. The Schine Home-Vue is authorized to conduct business in all the cities, villages and towns of 46 upstate counties. This covers all those in which Schine theatres are now located, and a few others.

Existing telephone and wire facilities would be utilized, so far as practical. It is estimated that as much as a year might be required to get a cable system in operation.

Directors of the new company are William J. Graham, Bernard Diamond and Florence D. Torrey, executives of Schine Circuit. Howard M. Antevil, home office attorney, filed the certificate with the Secretary of State here.

Ski-TV Telemeter Woo Bums' FeeV

Hollywood, Nov. 12.

Two pay-tv system are wooing L. A. Dodger prexy Walter O'Malley for rights to the '58 season, it has been learned. It's known that Skiatron topper Matty Fox has been hot-and-heavy after O'Malley since last February for rights to Dodger games, once legal hurdles to launching Skiatron locally are cleared.

However, last week, Lou Novins, prexy of Paramount's International Telemeter, confirmed that his group "has been in touch" with O'Malley since last August, and "we are continuing our talks." "However, no one is in any position to make any commitments at present," he said.

Kramer Hangs Crepe on Film Biz; Tells Madrid, 'Look to Home-Toll'

Madrid, Nov. 12.

At a press conference here American producer-director Stanley Kramer, winding up a month-long exploitation trip for his "The Pride and the Passion" saw exhibitors and the motion picture industry as doomed to fall before home-toll movies.

Kramer began by reporting the situation in the United States as alarming. Television has cut grosses tremendously. Industry leaders were confused and uncertain, having what Walter Wanger has described as "semi-annual hysterics." They could not unite or make up their many different minds in what way to move for the future.

"Eventually," he continued, "there must be paid television in America and throughout the world because only home-toll can today assure a film producer an immediate profit. Today a motion picture costing one million must gross three to cover costs, while the same film on 20,000,000 home receivers at 25c per set means an overnight gross of five million."

Turning to George Ornstein, United Artists distrib topper in Spain, and Casimiro Bori who owns what is perhaps the most financially solid local distribution companies, Kramer added that pay-as-you-see video would make distribs and exhibs the forgotten men of the entertainment industry.

"I no longer consider myself a motion picture producer but a producer of entertainment," he stated, "and that could mean I'll be producing films directly for television within the next two to three years. Television, for all its defects, has given young writers, directors and actors opportunities to create new and exciting entertainment forms that proved artistically significant."

Rowley's 'Heart' Plea

Dallas, Nov. 12.

John Rowley, chief barker of Variety Clubs International, has issued an appeal in behalf of "Heart of Show Business" produced for Variety Clubs International by Ralph Staub, and available from Columbia Pictures. The appeal was for exhibitors to book and play the pic. (They haven't been.)

Originally a 55 minute production, the film has been edited down to 20 minutes.

EASTON PIONEER PIC HOUSE INTO AUTO LOT

Easton, Pa., Nov. 12.

The Third St. Theatre, one of the oldest here and at one time the No. 1 film house, is to be razed for a parking lot. Before the deal to acquire the property by the Kinney Corp. of Newark, operator of a chain of parking lots, went through, the lease held by Harold E. Esken Amus. Enterprises, New York, was terminated.

The present house was built in 1913 and was reputed to have been the first building in the U. S. designed specifically for the showing of films. It replaced the Bijou on the site, which was destroyed by fire.

The theatre for the first time in Easton made use of a large pit orchestra for musical accompaniment of silent films.

Closing of this cinema will leave only two film houses in Easton, the Boyd and State. At one time there were more than half a dozen.

'10 C's' L. A. Scoreboard

Los Angeles, Nov. 12.

"The Ten Commandments," through Nov. 2, has broken both house and length of run records in each of its Los Angeles exchange bookings. Hitting a total gross of $1,634,048, the Cecil B. DeMille production has returned $1,062,777 to Paramount for film rentals.

Initial "Commandments" run was at the Warner Beverly where it grossed $972,696 in 47 weeks. Picture also has been set in 14 other situations in California, Nevada, and Arizona. Bookings there represent the film's first wave of engagements.

Pay-TV Fees

Continued from page 1

quirements are established," it asserts, "on the basis of benefits bestowed upon successful applicants, there are strong indications that the Government may not receive proper or adequate fees for the services it will be required to render to the special beneficiaries of this new program, as now applies in the case of existing programs."

Kierman's memo declares, on the basis of study of Congressional inquiries into the broadcasting industry and consultations with representatives of the FCC, that "in some instances excessive profits are being made by some present licensees of radio and tv facilities." The memo adds: "It is apparent that, unless appropriate legislative action is taken, even more excessive profits, based upon the estimated volume of business expected to be done by toll-tv, are in prospect for successful applicants for these licenses, should the proposed trial tests of toll-tv, to be initiated by FCC early in 1958, result in approval of the program."

In support of this statement, the memo cites estimates given the Senate Interstate Commerce Committee by Paul Raibourn of Paramount's International Telemeter Corp. that pay tv will bring in about $600,000,000 revenue in 1960 on the "modest assumption" of 25% of tv set owners paying $1 a week, and over $5,000,000,000 on the "high assumption" that 90% of tv households will become subscribers and spend $2.50 per week for programs.

Referring to staff consultations with FCC officials, the memo quotes a member of the Commission as saying that "as far as self-sufficiency in its operations is concerned, the Commission was 'zero self-sufficient' in providing services to the industries benefitting from its operations."

The memo refers to "another official" of the Commission as saying "he has felt for some time that perhaps a better way to handle FCC radio and tv allocations would be to offer the license to the highest bidder."

Where To Get Product, How To Hypo Biz, & What's With Cable: TOA's Worries

By HY HOLLINGER

Availability of features—
Cable theatre potential—
Business-building tactics—

These themes will highlight the Nov. 20-23 Theatre Owners of America (10th Anniversary) convention at the Americana Hotel in Miami.

Prior to the general membership sessions which begin on Wednesday (20), a series of preliminary meetings will be held by the board of directors, the executive committee, the nominating committee and the finance committee. The advance guard of TOAites will converge on Miami Beach on Sunday (17) to complete the agenda and prepare resolutions.

Elmer C. Rhoden, president of National Theatres, will deliver the keynote speech. Also scheduled to speak is Eric Johnston, president of the Motion Picture Assn. of America. Johnston's address, it's hinted, may have significant repercussions in industry circles.

There are indications, too, that TOA will support to some extent the proposal made by Allied States Assn. at its recent convention that the distributors release pictures on a zonal basis instead of adhering to the national release policy. TOA, unlike Allied, will request the division of the country into two zones—east and west or north and south.

The opening day's session, which will be presided over by Sidney Meyer, will see Mitchell Wolfson making with the welcome, greetings from Great Britain by Robert Wotherspoon, Rhoden's spiel, a report of the board and executive committee by TOA prexy Ernest G. Stellings, the introduction of new officers who will be selected by the nominating committee, and a report on arbitration and conciliation by general counsel Herman M. Levy.

Round Tables

Johnston will face the luncheon opening day. The afternoon session will be devoted to round-table meetings on the problems of small theatre owners (Burton I. Jones and Albert M. Pickus, co-chairmen); foreign films (Walter Reade Jr., chairman); drive-ins (Paul Krueger and Albert Forman, co-chairmen); film rentals (J. B. Schuyler and Carl Patrick, co-chairmen), and advertising and publicity (M. B. Smith and Dave Jones, co-chairmen).

Entire morning of convention's second day (Nov. 21) will be devoted entirely to a discussion of cable tv—"Is it good or bad for exhibition?" Philip F. Harling will be the moderator. Luncheon break that day will witness an address by Abe Montague, Columbia's sales v.p. This marks the first time in a number of years that a film company executive has consented to address an exhibitor convention. Last year the film companies boycotted both major exhib conventions because of the bitterness that existed between distribs and exhibs as a result of the hearings in Washington before the Senate Small Business Committee.

The appearance of both Johnston and Montague at the TOA convention appears to indicate that peace has been declared, at least between the film companies and TOA. Not a single top-echelon film company executive attended Allied's convention last month, although a number of branch managers were present.

The afternoon of Thursday (21) has been designated a closed session at which the press will be barred. Friday (22) will be devoted to various aspects of the industry's business building program. Reports of the roundtable meetings and a discussion of TOA's proposed group insurance program will also be heard. The closing day, Saturday (23), will see a continuation of general sessions and additional discussions on business building. The convention will close with the president's banquet and the issuance of the "star of the year award," an annual TOA event.

Important aspect of the four-day convention will be the motion picture industry's second international trade show which is being held in association with the Theatre Equipment and Supply Manufacturers Assn. and the National Assn. of Concessionaires. Equipment for both conventional and drive-in theatres, food dispensing equipment and food and candy items will be displayed at the Americana Hotel.

RKO O&O (4), Feevee & 'Coexistence'

[O'NEIL BEATS TOM-TOM FOR TOLL]

RKO Teleradio Pictures, whose holdings include four tv stations, plans to file with the Federal Communications Commission for authorization to participate in toll-tv tests.

Prexy Thomas F. O'Neil, the first major broadcaster to come out solidly in favor of feevee, contended in a policy statement that free broadcasting and subscription tv could live side by side. In an apparent swipe at broadcasters opposing toll tv, O'Neil rejected "prophets of doom," saying toll tv is "inevitable" and could be utilized to the advantage of broadcasters and the public. He came out in opposition to wired toll tv methods, maintaining there were "no sound economic reasons" for wiring homes when "an efficient system of air broadcasting already exists."

O'Neil indicated that the RKO Teleradio stations would attempt to employ a number of proposed tv systems, without mentioning any by name. The RKO o&o's consist of WOR-TV, N.Y.; KHJ-TV, Los Angeles; WHBQ-TV, Memphis; WNAC-TV, Boston, and a major interest in CKLW-TV, in the Detroit-Windsor market.

O'Neil's position stems partially from his motion picture interests, many Hollywood studios viewing toll tv as a potential boxoffice bonanza for first-runs and a possible better market for rerun features compared to free broadcasting.

Fresno Women's Clubs Downbeat Toll, Bob Lippert's Temperature Drops

Fresno, Nov. 12.

Increasing consumer opposition to pay-as-you-see home service and difficulties in collecting the tariff from customers who are already serviced are cooling the enthusiasm of a number of top circuit execs for home-toll entertainment. In the forefront of those who have lost their optimism is Robert L. Lippert, head of the 32-theatre Californian-Oregon loop bearing his name.

Owner of five drive-ins in the Fresno area, Lippert declared last week that he is withdrawing his application for a home-toll franchise there, following unanimous objection to any form of pay-as-you-see tv voiced by 22 women representing various Fresno clubs and organizations.

He conceded he was "shocked" at the unanimity and intensity of the opposition from the femmes and others. After hearing such adverse comment the circuit chief said any pay-tv move "could be an expensive experiment—I'd rather have someone else experiment."

Lippert quoted the women as saying that the average person has to budget himself, there is no room for pay television. What's now free they want to keep free, they argued. "I realize now," he added, "they don't want pay-tv in any form, and it's dead as far as I'm concerned."

He pointed out that the Fresno Council hasn't even set a date for further hearings as a result of this opposition. It merely indicated that it would be guided by the policy set forth by the California League of Municipalities.

During the Council meeting a Fresno theatreowner said he had talked to Henry S. Griffing, prez of Video Independent Theatres in Bartlesville, Okla., where a Jerrold cable-tv test has been underway for the last two months. The exhib quoted Griffing as saying he was having lots of troubles, particularly on collections.

Griffing, the Fresno theatreman said, told him he shortly planned to switch to Skiatron or Telemeter so as to have a better collection system since a lot of people didn't like the flat monthly fee called for in the original setup.

Among those at the meeting were Don Anderson of Jerrold Electronics, who told the Council he's forming the San Joaquin Entertainment Co., which will have concrete proposals for toll-tv. Anderson had no comment on Griffing's alleged displeasure with delinquent subscribers. He said his company planned to proceed with plans to present a formal application for a franchise.

Lippert's was the first application to be made in Fresno. It had been his intention to test toll-tv in March, when such tests have been approved by the FCC.

Denton Artie Opens

Denton, Tex., Nov. 12.

Remodoled Fine Arts Theatre opened to capacity crowd with the British "Doctor at Large," starring Dick Borgarde. Performance was for Denton Chapter of the American Association of University Women, which received all the proceeds.

Showhouse is operated by Trans-Texas Theatres Inc. Milton Overman is manager.

Pay-See An 'Issue' In Chi

Chicago, Nov. 12.

Pay-television issue landed on the City Hall agenda here last week. Measures pro and con are currently facing the City Council.

City Clerk John C. Marcin last week received a request from Tele-Movie Development Co. to be allowed to set up a closed circuit pay-as-you-see franchise here. At approximately the same time, a motion was introduced before the Council by Alderman Patrick Petrone to outlaw any form of home-toll in Chicago.

Tele-Movie Development is seeking to install a system akin to that operating in Bartlesville, Okla. on a monthly payment basis. Tele-Movie's counsel, Harrison W. Hertzberg, entered the request "to construct and operate" a pay system throughout the city in the form of a letter.

See Indie Pay-TV As Ace-in-Hole In AAP Big-Mkt. Nix

The 30 to 35 tv markets where AAP is withholding the Warner Bros. features from commercial tv so that they might perhaps sell them to toll video operators are all four-station cities or their equivalent, it's been learned. The telefilm distribbery refused to disclose the market last week when the story first broke.

The cities that don't actually have four stations apparently qualify just the same. In Kansas City, for instance, there are only three outlets, but there is a St. Joseph, Mo., channel which gets into the market nevertheless. AAP is said to have priced the Warner pix so high that none of the K. C. stations could afford them, instead of just withdrawing them from the market for possible feevee use.

AAP approach is geared to the premise that every four-station market has one statio nnot affiliated with a network, and that those stations, due generally to a shortage of advertisers, are ripe for an approach by pay-tv entrepreneurs.

RKO'S TOM O'NEIL, FIRST A BROADCASTER, FAVORS TOLL-TV, BUT ONLY OVER AIR

Frisco Fights Toll

Continued from page 1

100-theatre Naify circuit and is generally regarded as the Skouras man on the Naify board.

Said Childhouse: "Pay-tv is not progress, it would take us backward." He compared pay-tv attachments to parking meters, but said that where cities got proceeds from parking, only a small handful of people would profit from entertainment meters. He predicted: "When pay-tv comes in 90% of the entertainment the public now enjoys free will move over."

He claimed it would shut theatres, cause unemployment, grievously hurt hotels, restaurants and downtown stores and by the theatre shutdown cause cities to lose more in taxes than they'd get for their pay-tv franchises.

Childhouse declared: "Legitimate shows would cease to exist outside New York. It wouldn't pay them to take shows on the road." His association is opposed to any test of pay-tv — "let them test it in Bartlesville, Okla."

Most significant, he said the association was starting a campaign to "inform" the public, to get the public to write letters to editors, mayors, councilmen, city supervisors. At meeting's end each person attending was given a kit and a list of Frisco supervisors. Those persons from outside the city limits of Frisco were given lists of all Northern California mayors and councilmen.

Must Convince Public

"We have to tell the public our side," he said, and asked each person to ask at least five friends to write 50-to-100-word letters of protest to editors and politicians.

Then Childhouse developed consequences for film theatres. He argued that only 50 maior, "worthwhile" pictures are made each year and a large number of poor pictures are no better than those on "free" (or commercial) video. "Films made after 1947 for which producers get $40,000 on free tv will bring $200,000 if presented via toll. Old films will move to pay-tv.

"Free tv will go out because with the money available there won't be anything that's worth anything to put on free TV." Football games, prizefights, baseball will move over to pay-tv, he foresaw.

Film theatres aren't in healthy condition. Toll would be the penultimate blow. "Big pictures will be out the window. Every film studio will be making pictures to sell to pay-tv."

He said the public would be "bamboozled" because it will gradually lose the good, free TV programs over a three to five-year period and won't realize what's happening.

In the end some two dozen men would control exclusive franchises for all entertainments — films, fights, pro football and baseball.

As to the Matty Fox-Horace Stoneham deal which helped bring the National League's Giants to Frisco, exhib spokesman indirectly slammed Mayor George Chrystopher for being a party. "There seems to have been a lot of moral commitments made by people in high places. We have had a hard core of resistance not by the public but by people in high positions. We must show these people they are on the wrong track.

To expendite this campaign Childhouse's group has employed Bob Alderman, a California public relations man with long experience and plenty of political connections.

In the question-and-answer period after Childhouse's speech, Childhouse was asked if it wasn't true that the Naify circuit had applied for some pay-tv franchises itself. He admitted this, but pointed out it had been done simply as protection against the possibility of pay-tv becoming a reality in a number of Northern California cities.

(Having sat through the exhibitors gripe session, Skiatron's Alan Lane did a not surprising burn. What he countered at his own press meeting later the same day is detailed in another story accompanying this text.)

No longer active in the domestic distribution field, and currently not in production either, RKO last week became the second film company to line up solidly behind home-toll. Move becomes the more significant since RKO, via its parent company—RKO Teleradio Pictures Inc.—controls sponsored tv broadcast facilities as well as film studios.

RKO prexy Thomas F. O'Neil, in a surprise statement, said the company was expanding into the new field by applying for Federal Communications Commission authorization. RKO, he disclosed, "is negotiating with developers of subscription television systems with the purpose of employing one or more of its broadcasting and motion picture facilities in trial demonstrations of compatible pay television."

FCC said recently that it stood ready to take applications for experimental pay-tv runs lasting three years. A station is free to experiment with one or several such systems. RKO Teleradio controls five stations in Los Angeles, New York, Boston, Memphis and Louisville. WOR-TV in Gotham already has cooperated with pay-as-you-see tests conducted in years past by both Shiatron and Zenith. However, these were primarily engineering tests.

O'Neil's statement said it would be "economically and socially wasteful" for broadcasters not to take part in the home-toll innovation. Only one other film company—Paramount—is directly in the field. Via Telemeter. Advertising broadcasters generally are on record as opposing fee-tv in any form. They successfully prevented subscription radio's development years ago.

Apart from backing the arguments of the proponents of over-the-air tollcasting, O'Neil took the occasion to remind of the growing competitive feeling between those who favor wire connections (the so-called cable theatre) and others insisting on air channel transmission. Cable theatre method is the one favored by exhibitors.

Cable said O'Neil, not only will result in higher prices for the entertainment delivered, but it also will "give effective control of the talent and events which are likely to be used for either pay or free television. The closed circuit wired system operators will soon have control of all of the program elements of telecasting, whether they be for free or toll."

He went on to say that, under no regulation from the FCC, the closed circuit system operators would soon constitute a monopoly "and the public will be the biggest loser."

O'Neil's statement comes at a time when the air vs. wire argument is reaching a high pitch. Local lines are probably more expensive, but—argue the advocates of the wire systems—closed circuit transmission imposes no time limits and it allows the simultaneous transmission of several programs, whereas air channel transmission is restricted to a single show.

There's also the question of whether investors will look kindly at putting up the required millions for a system that, three years hence, may not meet with final FCC approval.

In O'Neil's opinion, status quo Video under advertising sponsorship can and will continue to grow. "Compatible pay broadcasting now promises to share the tremendous cost burden in some way that a combination of advertising and circulation revenue join to support magazines and newspapers and similar to simulcasting's role in the medium of FM radio. "People, he added, are willing to pay for home entertainment.

"Today the public pays too high a cost in time and money for its out-of-home entertainment," he argued. "Pay television presents a way to streamline the distribution of these events." He maintained that families could be expected to buy "about as much pay entertainment by broadcasting in a week as they now pay for one evening of local out-of-home entertainment."

O'Neil argued further that toll-tv might actually increase viewing time for free video on the theory that it would eliminate the going-to and coming-from time now involved in these away-from-home events. "The average 10 hours per month of current family television viewing time can be expected to remain substantially the same," he held.

O'Neil's estimates don't jibe with other studies, such as the recent one by Pulse director Sydney Roslow. He found, among other things, that people wouldn't pay enough (on tv) to make the showing of topgrade, firstrun films feasible. Also, Roslow maintained, while people would tune in to pay telecasts say of baseball games, they wouldn't do so as often as they did when the show was free. Quote Roslow: "Eventually pay tv will be able to provide a logical service. But, I think more people will go broke, trying to get it off the ground, than will ever make a mint out of it." Roslow held further that pay-tv would make the entertainment more expensive for the consumer.

According to O'Neil, "families can be expected to buy about as much pay entertainment by broadcasting in a week as they now pay for one evening of local out-of-home entertainment."

A Treyz Fee-V View

Minneapolis, Nov. 12.

Oliver E. Treyz, vicepresident in charge of ABC-TV, told the Minneapolis Advertising Club here that if toll-tv becomes a reality it would mean the end of the free video networks now serving as "trustees for the public" in obtaining programs.

"It will be a sad day for Minneapolis and the general public if we have to become boxoffice peddlers to those who can pay," declared Treyz.

Citing verious new programs for which, he said, ABC-TV has spent $60,000,000 this year, Treyz asserted his network could not have moved into a position to compete with the other two webs if it had been necessary to bid against toll-tv entrepreneurs for such shows.

"At the prices we paid, we couldn't have obtained or renewed these programs if there had been toll-tv," Treyz said.

Skiatron Counter-Blasts 'Free' TV

Continued from page 1

phoned Mayor Christopher and arranged Christopher's meeting with Stoneham. He pointed out that "the fact that we made a deal with Stoneham was merely good business . . . we've paid him $1,000,000 already and will pay him $3,000,000 altogether by the time the first ball is thrown out April 15.")

—Skiatron will cost a basic $3 a month, with installation, service and 24-hour hi-fi music thrown in free. From then on each show will be priced separately.

Lane said he was seeking a Nov. 20 hearing from the finance committee and that "we intend to deliver the first baseball thrown out next April 15, Lord willing we get our franchise." Lane then went into Skiatron's "philosophy of business." He said: "We won't carry anything available on commercial tv, no Perry Como or whatever. We'll only carry what's boxoffice in nature, what you have to remove yourself physically to the theatre or stadium to see." Pay-tv is a poor man's medium. We won't charge as much to see an event as the admission to a theatre or stadium, but the whole family can see it, there's no parking or baby-sitting charges. You know what it costs the average family to go to a motion picture? $9.38, that's what—and that's a figure the film industry came up with, not us."

Lane added that Skiatron was "in violent opposition to the present commercialism on tv," claimed "the bill" on sponsored video was $1,300,000,000 last year and "this was all written into the cost of goods."

CBS Radio's Beam to Affiliates; More Money This Year Than Last

For the first time since 1950, CBS Radio was able to inform its affiliates last week that station payments as well as network revenues have increased over the year before. With the CBS Radio Affiliates Assn. meeting in their fourth annual convention at the Hotel Pierre, N. Y., CBS prexy Arthur Hull Hayes emphasized the good news—the "first rise over a previous year since the decade's turn" in payments and billings.

Hayes marked improvements both in the web's daytime and nighttime structures, pointing out that with daytime reaching 82% more audience than the nearest competitor during the average sponsored minute over a seven-day period, the network has now reached a more-than-90% sold-out status. In nighttime and weekend periods, he said, the web's "Impact Plan" had only 11 segments sold in the first quarter of this year, whereas for last week alone, the network sold 118 such five-minute nighttime-weekend segments.

Sales v.p. John Karol reassured the affiliates on another point which has proved a sore spot in the past. "So far as six- and eight-second spots are concerned, we are trying to go the other way," he said. "We are trying to build interest in the great values of full ownership of a radio program." Affiliates in the past have shown strong opposition to the eight-second chain-break idea, as well as proposals of one-minute participations.

In a pre-convention session, affiliates elected Charles S. Caley of WMBD, Peoria, as its new chairman of the board, succeeding John M. Rivers, of WCSC, Charleston, S. C., who becomes an ex-officio member of the board. John S. Hayes of WTOP, Washington, was elected vice chairman, while Joseph M. Higgins of WTHI, Terre Haute, was elected secretary.

New directors at large are Worth Kramer, WJR, Detroit; Lee Wailes, of the Storer stations; and Caley. District representation on the board consists of J. Maxim Ryder, WBRY, Waterbury, Conn.; C. Grover Delaney, WHEC, Rochester, N. Y.; Hayes; Harold Danforth, WDBO, Orlando, Fla.; Hoyt B. Wooten, WREC, Memphis; Higgins; Frank Fogarty, WOW, Omaha; J. C. Kellam, KTBC, Austin; and Westerman Whillock, KBOI, Boise.

Hayes also presented three "Gold Mikes" to stations with 30 or more years of affiliation. Awards went to WADC, Akron, WBNS, Columbus and WCAU, Philadelphia.

O'Keefe Exits 'Suspicion'

Hollywood, Nov. 12.

Dennis O'Keefe has been dropped as host of "Suspicion," on NBC-TV.

Web made the change in belief it would help the program to get right into the show itself, now opens with a one-minute teaser instead of a host. O'Keefe is under contract to NBC.

'Tonight' Speaks In Paar-Shaped Tones—$4,200,000

"Tonight" hit the jackpot Friday (8), piling up $4,200,000 in gross new business in the one day, representing an alltime single-day high for NBC-TV's participating program operation. The new business, combined with earlier sales on the Jack Paar starrer, brings the total sales on the show in the three months since Aug. 15 to $6,200,000.

Big gun in the $4,200,000 sales was Block Drug Co., which yanked $1,500,000 out of spot television and shifted it into the "Tonight" stanza. The $1,500,000 outlay, representing 234 participations to run at the rate of one a night starting Dec. 30, is also a record sale for participating programs, the single largest outlay yet recorded. SSC&B is the agency.

Other major chunks of business came from Bristol-Myers, which through Young & Rubicam laid out about $1,500,000 for 208 participations for Bufferin and another 28 for Ipana, both starting this week; Polaroid, a current sponsor, which added another 40 participations starting in January via Doyle Dane Bernbach, and 21 participations from Webcor, via John W. Shaw agency, startng this week. Norelco chipped in with 115 participations for spring and summer, while Tintair bought 26.

Len East to Coast FMer

Hollywood, Nov. 12.

Former New Orleans announcer-account exec Len Fast joined staff of KRHM-FM here, as an account exec.

JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBYE
November 23 and December 14 on the "Jimmy Dean Show," CBS-TV.
Currently TV Spokesman for the NESTLE CO. and LIBBY, McNEILL and LIBBY.
Management—Mercury Artists Corp. 730 Fifth Ave., New York: JU 6—6500

Como Offered To Britain At $10,000 Per Kine

"The Perry Como Show" will be seen in Great Britain after the first of the year. NBC-TV is near to a deal under which it will sell kinescopes of the Saturday night Como show to the BBC-TV for weekly airing in England.

Network won't disclose the price, but it is believed to run somewhere around $10,000 per show. That's based on the fact that in past negotiations, half-hour film shows have commanded prices up to $5,000 per episode, and since the Como stanza runs an hour and constitutes one of the best-rated American shows, the $10,000 figure seems logical. NBC is kinescoping the black-and-white picture, though the Como show is telecast in color.

The BBC-TV deal, incidentally, is somewhat contradictory to the announcement last week by BBC-TV director Gerald Beadle to the effect that BBC-TV was throwing in the towel in the battle against the commercial programmers for ratings and would offer "programs nearer to the forefront of taste and intellectual interest" instead of straight entertainment.

Damn The Torpedoes

There's Madness in NBC's Method in Courting Affiliate Acceptance of 'Clock TV'

Hollywood, Nov. 12.

If there was some bewilderment as to why NBC brought along on its Coast press junket Walter Damm, WTMJ, Milwaukee, factotum and sparkplug on all things relating to affiliates, there was more to it than a sampling of madness in the network's methohd of doing things.

Damn didn't just come along for the ride (although he had himself a ball as an constant onlooker through the frantic week of activities). NBC had a message to put across which, while ostensibly for the tv editors, also has a vital bearing on the affiliate family. And since it's axiomatic that "as Damm goes, so goes the affils," what the Milwaukee broadcast baron was seeing and hearing could have repercussions on a broad station level.

NBC utilized the junket as a means of springing the announcement of its new magnetic "Tape Central" operation—the color and black-and-white video tape recording for repeat broadcasts which will go into effect next April. In effect, this will bring about the long-anticipated "Clock TV" system, whereby every NBC station will be putting on a show at precisely the same hour. Thus a Dinah Shore entry, regardless of time differentials, will hit every city Sunday at 9.

Such a "Clock TV" operation could create some drastic unheavals in local station programming, particularly on the west coast and Rocky Mountain Time, where many stations have been enjoying a veritable bonanza between the 10 and 11 p.m. periods on local program sales, having disposed of network programming at an earlier hour. That era will be gone forever, once "Clock TV" begins on a permanent basis. Stations will henceforth be tied to the web clear up to 11 o'clock (except those nights when 10:30 to 11 has been given back to the stations.) Obviously the stations aren't going to like it. Over a year's span it totes up to hundreds of thousands of dollars in local revenue.

That's where Damm comes into the picture. Watching the demonstration here, he was 100% sold on its virtues, technical and otherwise. It's up to him to convince the affiliates to accept the "Clock TV" premise. He might have a man's-sized job on his hands.

RCA's 400G Fire

Fairmont, Ind., Nov. 12.

Fire swept through the leased warehouse occupied by RCA, causing an estimated $400,000 damage, including destruction of thousands of television picture tubes.

Cause of the fire has not been determined.

TV Exodus to West Gives N.Y. 'Branch' Office Lookeroo

Hollywood, Nov. 12.

Switch of major television activity from the east to Hollywood is placing fresh emphasis upon the value of Coast agents having their own branches in N. Y., according to Ingo Preminger. Preminger, who conducts his own agency here, returned last week from Gotham where he made arrangements to open a fully-staffed office Jan. 1.

Video move westward cues the importance of such eastern agency operations, Preminger said. The top literary sources through which television acquires the bulk of its material are in the east, he pointed out, as are many of the top writers. Consequently, there is a vital need for Hollywood agencies to have their own men on the scene, to snap up suitable properties which are not available here. Several of the big agencies, of course, have had eastern offices for years, but few of the non-combine agents have anything more than reps in Manhattan.

"There is such a huge hunger for television programming that it's essential now for a Hollywood agent to have more than representation in N. Y.," Preminger noted. "This can be done only by the agent setting up his own base of eastern operations, so he can compete on an equal basis for new material."

Preminger also noted a new change in agency operations on the Coast, a "lack of competition." Many agents now work together on deals, he said. He cited as an example of this his own current dealings with Music Corp of America. Both are seeking a suitable property for Ralph Meeker as basis of a new tv series.

Third of A Nation: Whither 'Live'?

By ART WOODSTONE

In the midst of a television season when better than two-thirds of the network shows are on film, a key program executive questioned the feasibility of using so much telefilm and predicted that live programming "has a great chance to come back." Bucking the trend, James Aubrey, ABC-TV v.p. and No. 1 program man at the network, based his convictions on the economics of film vis-.-vis live and, to some extent, on the greater flexibility of live programming, a point which has been cropping up more and more of late.

Aubrey said it is frequently possible to produce a live half-hour program at approximately half the cost of a half-hour telepic package. The program chieftain asserted that very few tv programs were not capable of being adapted satisfactory from film to live.

Three other factors, Aubrey believes, will also have a great bearing on the re-emergence of live video: A syndicated film market in which only a handful of the top network shows will ever have residual value; the high cost of telefilm, which forces advertisers into a pattern of summertime repeats, as against less expensive live shows through which sponsors' savings could easily lead to first-run live shows throughout the hot spell; and, as previously mentioned, the flexibility afforded by a live show, allowing changes in content on relatively short notice.

Aubrey, who is being touted for a raise in rank at ABC-TV, pointed out that where a filmed network package might cost $40,000 net for every first-run half-hour, he was certain that a live show of similar length could be delivered at nearer $20,000. He said that live programs needn't be priced much higher than that.

In cases where costs on live shows have gone up into the $30,000 and $40,000 brackets Aubrey said, "To be sure, the legitimate costs (labor, etc.) have gone up to a certain degree, but packagers frequently price themselves according to the going rate for the best shows in the genre. And the best ones got on the air only because they were originally realistically priced." He felt that even if there were none of the alleged padding of which producers are accused, a live show would still be much less expensive than film.

Because of the high cost of telefilming, Aubrey declared, producers require a minimum 26-week commitment from sponsors. The system, he said, "necessarily traps them into repeating these shows during the summer."

The Bases Are Loaded

Aubrey offered a warning in the interest of telefilm producers. He said that as more and more network programs go to film, there won't be any room in syndication for them to realize the dream of heavy residual returns. "Only the top programs will ever reach syndication and then they will have to be deferred at least three years from the time of their network play." This, he suggested, will only delay any coin returns anticipated by the stars and production personnel involved.

One other note was added by the network official regarding syndication of programs off network. "What use does a film program, which failed on the network, have as a syndicated property?" Aubrey said that local film buyers prefer the stanzas with good network track records.

"Only one type of tv program, as I see it, can't be done as well live as on film," Aubrey said. "It is the western where outdoor action is necessary. But wherever you operate in a restricted area, where the show is dependent on plot and characterization—for instance, suspense melodramas, which I think are coming back—live is the answer."

The Long Pause

Certain performers in the recent past have expressed a preference for live tv over telefilm for reasons of "survival."

In a private conversation recently, a w.k. tv comedian said that he would not do a film series because of one important factor: He'd be afraid that after finishing his 39 films, he might have to wait for several years before he could again do tv work, because of his producer's prohibition that he should not compete with himself while his telefilms are in syndication.

FCC Closes File on Cohen's Rap of Cop Hamilton In Mike Wallace Interview

Washington, Nov. 12.

Federal Communications Commission will take no action against ABC-TV for the Mike Wallace interview six months ago with Mickey Cohen on its network. Agency last week informed Capt. James E. Hamilton of the Los Angeles Police Dept. that it does not have "a sufficient basis" to invoke proceedings against the web because of allegedly defamatory remarks by Cohen regarding L. A. Police Chief William H. Parker.

Commission described Hamilton's complaint as "essentially directed to what constitutes a lack of industry self-regulation which permits 'sensationalism' programs of the Mike Wallace 'interview' type to be broadcast."

ABC informed the Commission, agency told Hamilton, that "the spontaneous nature of the interview precluded the network from having advance knowledge of what actually would be said during the program"; that it regarded Cohen's remarks as "a most unfortunate incident"; that it broadcast over its network "a complete statement of retraction and an apology to the principals involved for any embarrassment or personal distress which resulted"; that the sponsor of the program, Philip Morris, the ad agency, N. W. Ayer & Son, and Wallace joined in the apology, and that it has taken steps looking toward avoidance of any repetition of such an incident.

Edison Awards Cites Several Kid TV'ers But Deplores 'Inadequacy'

Annual (tv, radio and film) awards dinner of the Thomas Alva Edison Foundation is slated for Monday, Dec. 2, at New York's Waldorf-Astoria. While several juve stanzas were nominated in tv, including "Let's Take a Trip," "Lassie," "Bold Journey," "Robin Hood," Captain Kangeroo," "Disneyland," and "Mickey Mouse Club," it is significant that the TAEF awards committee decided against pitching a "best children's tv program" for 1957.

Nominations, made last month, for the "tv program best illuminating the current scene," cited "See It Now," "Outlook," "Face the Nation" and "Wide Wide World." For "tv program best portraying American heritage," it was "Hallmark Hall of Fame," "Playhouse," "Camera Three" and "Father Knows Best." "Our Mr. Sun," "Hemo the Magnificent," "Strange Case of the Cosmic Rays," "Mr. Wizard" and "Adventures in Numbers and Space" were chosen as candidates for "best science tv program for youth."

A TAEF newsletter said "there was a general feeling of dissatisfaction over the inadequacy of children's tv programs... Committee observed that tv has become such an integral part of American life, in lieu of worthwhile shows for children, they will watch undesirable ones rather than not look at tv at all."

TELEVISION'S 'WEST SIDE STORY'

Bobby & the Beavers

Hollywood, Nov. 12.

NBC Prexy Bob Sarnoff stuck his neck way out to here last week when he singlehandedly "took on" 80 of the nation's tv editors in a free-for-all q&a in one of the most provocative two hours attending the network's weeklong junketing activities. Probably never before, or certainly not in a decade of television, had a network president allowed himself to be "exposed" to such mass grilling, and particularly from such a group of eager beavers who had no hesitancy about speaking their minds in their quest for the why & wherefores of tv today.

It's a signal tribute to the youthful prexy that he handled himself with finesse, knowing precisely when to duck, when to parry, when to give and when to take. It was a far cry from the discomfiture and uneasiness of the "growing pains" evident last December when the newly-elected prez stood up before the affils and the press at the Miami Beach convention.

Last week's q&a was significant from still another standpoint. In general it testified to the alertness and hepness of the tv editors coast-to-coast, who revealed a savviness as to trends, patterns, the follies and the economics of the business that even took the NBC high echelon by surprise. They didn't mince words. Whether embarrassing or not to Sarnoff & Co., when necessary they named names in their proper order and places; they knew the correct statistics; their challenges, misgivings and sometimes open rebellion to existing conditions were categorized right down the line. Sarnoff took it—and gave in kind.

CBS-TV Talks '58-'59 Shows Quicker Than You Can Say 'Hubbell Robinson'

Although the new season is only a little more than a month old and presents more than a few of its own programming problems, CBS-TV already has no less than a dozen programming projects on tap for the 1958-1959 season.

Of these, only three are holdover pilots from last spring and summer; the remainder represent brand-new program ideas, some of which are already going into the filming stage. By the same token, only five of the shows represent possibilities for midseason replacement purposes, with the remainder aimed at next fall at the earliest.

New properties include three live quiz formats, which along with the recently acquired "Richard Diamond, Private Detective" series and the reactivated "Suspense," are the possibilities for midseason bows. As of the moment, CBS program boss Hubbell Robinson Jr. doesn't see more than two real weak spots that might call for replacement; the already - open "Harbourmaster" slot and the possibility of "Dick & the Duchess" being ousted.

Thus, at least three of the foregoing, along with nine other properties, constitute a next-season's roster for the network. The nine are "The World of White," Sydney Kingsley's series, pilot of which already has been shot and 13 scripts already completed; Nat Hiken's "The Magnificent Montague," pilot of which rolled this week; Howard Erskine's new "Rendezvous" anthology, on which the network has given the go-ahead for 13 films, even before putting it up

(Continued on page 56)

Woolworth Drops CBS Radio 'Hour'

One of the mainstay radio sponsors of recent years, the F. W. Woolworth Co., has decided to drop its "Woolworth Hour" on CBS Radio after the first of the year. Until Longines-Wittenauer extended its "Symphonette" to 55 minutes on CBS a few weeks back, "The Woolworth Hour" held the status of the only singly-sponsored hour show on network radio.

CBS hopes to sell the show to another sponsor by the time Woolworth steps out in January. If not, there's still a chance the web will continue it for a short period as a sustainer in an attempt to sell it. Program is one of radio's more costly shows, since it maintains a large orch headed by Percy Faith and uses big-name guest stars. Bad news came this week from the Lynn Baker agency, which has repped Woolworth in the three years the show has been on the air.

Air's 'Sunday Inquisitors' Getting Together in D.C.

Washington, Nov. 12.

The traditional rivals of the Sunday afternoon marathon of news-panel shows will face each other in roundtable discussion for the first time on Nov. 26. This "Producers' Showcase" is a special program arranged by local chapter of American Women in Radio & Television.

Participating in a general discussion of the whys and wherefores of such news shows, plus the special features of each individual show, will be the following: Ted Ayres of "Face the Nation" (CBS); Lawrence Spivak, "Meet the Press" (NBC); Theodore Granik, "American Forum" (NBC); John Secondari, "Open Hearing" (ABC); Ruth Geri Hagy, "College News Conference" (ABC).

H'WOOD JUMPING AS VIDEO CENTRE

By GEORGE ROSEN

Hollywood, Nov. 12.

No matter what circle you travel in within the tv orbit here, there seems a dead certainty about the from-here-on-in status of Hollywood's preeminence as a production centre, patterned to the same tempo and blueprints of the film industry before it—the east coast "home office" administrative berthing; the "west side story" translated into production. For better or for worse, it's evident everywhere, notably in the future planning.

That NBC, in the creation of its new program development division headed by Jess Oppenheimer, decided to make it primarily a Hollywood-berthed enterprise (with an auxiliary unit operating in the east) doesn't come as a particular surprise. Similarly, at CBS the Brown Derby-Romanoff-Dave Chasen's talk concerns future re-evaluation and revamping of its Coast programming - production staff (in the wake of the recent Bill Paley-Merle Jones-Hub Robinson personal o.o.) with an eye toward a more qualitative upgrading of the operation. Return of Bill Dozier to west coast CBS is the initial thrust in this direction.

But just as "dead certain" as is the conviction about the intensification of west coast programming, almost equally apparent is the state of confusion and bewilderment when it comes to pinpointing the direction in which tv formats are going to move. There's a collective scratching of heads and baffilement about '58-'59 and the "formats of the future." Everybody's second-guessing—nobody's got an answer.

Manana—Not a Song

Now in the throes of grinding 'em out to fulfill celluloid commitments for the present '57-'58 semester (a semester which everybody agrees hasn't exactly contributed toward glamorizing the industry),

(Continued on page 52)

Meany to Rule on RTDG-NABET Fray Momentarily; Dispute to Arbitration Following One-Day 'Lockout' at NBC

A decision in the National Assn. of Broadcast Engineers & Technicians-Radio-TV Directors Guild jurisdictional dispute at NBC will be handed down by arbitrator George Meany, president of AFL-CIO, within the next few days. Meany heard arguments by both unions in a private three-hour arbitration session yesterday (Tues.) at his Commodore Hotel, N.Y., headquarters, and asked them to submit summaries of their briefs in two to three days in the argument over which union will give direct orders to cameramen.

Meany said that he will need "very little time" from the hour he receives the summaries to make his final decision. Only issue is whether NBC cameramen will take their "basic instructions" directly from RTDG program directors or whether, in accord with the custom of seven-years, the cameramen will only take direction through an intermediary party, the technical director.

Meany asked the lawyers for RTGD and NABET and Thomas Ervin, general counsel for NBC-TV, to withdraw from the closed arbitration session. Apart from four to five members and executives from each union, the only other man present to hear the arguments besides Meany was his AFL-CIO radio-tv advisor, Morris Novik.

On Friday (8) night, there seemed to be little hope that the squabble would ever reach arbitration. But Federal Mediator R. Mandelbaum and Meany called the warring parties back into session on Saturday and in two hours with Mandelbaum the unions finally agreed to turn the issue over to arbitration. Both unions said they would abide by Meany's decision.

Matter arose when the network, in what seemed to the trade at large to be a matter of expediency, bypassed its RTDG pact and decided to stand with NABET. A "lockout" of RTDG men ensued on Friday, but after the Mandel-

(Continued on page 56)

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

Groucho Picks Up TV Editors' Tab And Gets Bounced

Hollywood, July 12.

By a strange coincidence, at the very moment when Groucho Marx and his "You Bet Your Life" producer, John Guedel, were hosting the junketing tv editors here last Thursday (7) and relieving NBC of a luncheon tab, NBC prexy Bob Sarnoff found himself in the embarrassing position of dishing out some bad news to the comedian—that his show was being bounced that night to permit a live pickup of President Eisenhower's fireside talk.

The luncheon probably cost Groucho and producer Guedel about $500. But for NBC it was a $100,000 time-and-program rap. Groucho was far from happy about it and sponsor DeSoto practically did a burn, since that was the night the company was all set to spring the '58 car models.

Initially NBC had planned to do a late night tape job on the Eisenhower talk, but when word leaked

(Continued on page 56)

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Non-N.Y. Critics Demand Attention

Hollywood, Nov. 12.

The tv editors around the country have a beef—and they let NBC know about it. They feel that their judgments in reviewing shows are either ignored or given secondary status by the network compared to the prestige NBC attaches to the "N. Y. boys," particularly the New York Times.

The tv editors complained that the "broader coast-to-coast view" which they represent is the more important of the two, but that they get the brushoff treatment when, for example, NBC buys a newspaper ad to herald reviewers' reaction to shows. Citing the recent publishing in VARIETY vs. out-of-town critics' chart, which showed a wide divergence in opinion between "Manhattan thinking" and the rest of the country, the editors expressed the belief that the Duluth-Seattle-New Orleans-Portland, etc., evaluations are far more realistic in getting a cross-country pattern of likes & dislikes.

NBC prez Robert Sarnoff said it was all "news to him"; that he wasn't conscious of any discrimination in favoring the judgments of the New York reviewers. He told the editors not to overlook the fact that the N. Y. Times, by virtue of its eminent status in newspaperdom, wields enormous influence, whether it's tv, the theatre, politics, etc. But he also reminded them that NBC's scrapbooks are updated. Everybody's word is sifted and respected. That's where it ended.

CHI LOOKS OVER ITS PILE OF OLDIES, WONDERS ABOUT PRICES, TEPID RATINGS

Chicago, Nov. 12.

It may be that feature films have had their day as a principal television fodder for local stations. Local station heads are not only growing disillusioned by the lukewarm ratings the lesser titles are racking up, they're also fed up with the prices being asked for celluloid packages and with the salesmen's style of selling.

WBBM-TV's sales chief, George Arkedis, for one, senses a new programming trend in the offing because of the high cost of cinematics. "If prices keep going up," he says, "everyone will be forced to go live. The new trend will run to something with the circulation that can replace film. Movies are proving such a letdown to stations that they are tempting the return of live talent to tv."

Latest package to be sold in Chicago, Screen Gems' "Shock" features to WBKB, admittedly offers no encouragement to the film peddler side. Transaction was made in virtual desperation for Windy City exposure after the package has been nixed by all of the stations months ago. Reluctance of the Chi stations to buy it in spite of the fancy reports from other markets is attributed to a fear of reproach from the newspaper watchdogs, and the fact that only 26 of the 52 "Shock" films are real chillers while the others incline to the "B" mystery side. But mainly it was a question of price. WBKB's deal, it's understood, involved a comedown but was still no bargain.

Price On Post-'48 Pix?

Sterling (Red) Quinlan, v.p. of the ABC-owned station, stated after the purchase that the top dollar is being paid for film now and can't possibly go higher and still get comers. Said Quinlan, "I look with horror at the prospect of the post-'48 films, due for release, because of what the prices are likely to be. But the distributors will be kidding themselves if they think they can get much more out of the markets

(Continued on page 54)

Japan Yens U.S. Vidpix But for Small Yen, Sez Katz, AAP's Foreign Mgr.

Tokyo, Nov. 5.

Norman Katz, foreign department manager for Associated Artists Productions, said he didn't think Japanese tv stations were paying a right price for U. S. product. Before leaving here after a nine-day visit, Katz said that the tv outlets "will be after us in two years after they eat up the product."

Although several prospects were dangling as he boarded a plane to return to his London headquarters, nothing was sealed. "I'm not going to make a deal just to see my name in the papers," he declared. "We definitely will not prostitute our product. We have paid a considerable amount for our product and all we're asking is a fair return," he added.

Katz noted that there are 700,000 sets in Japan but that no formula has yet been set down for time and the size of the market. He thought sponsors were getting off light.

He cited that the top price here is 300,000 yen ($833.33) and that "I don't think the prices they are paying here are right."

Katz said that a Tokyo station was interested in the "Douglas Fairbanks Presents" series "at our price" but that completion of the pact was waiting on Foreign Office approval.

Unlike other U.S. tv reps here recently, the AAP exec was not reluctant to accept payment in yen. He said such a course would possibly end up in his company going into production in Japan, as has happened in Europe with frozen currency.

The visit was Katz' third in the last three years. He expects to make it again next annum. He hudded with tv toppers in Hong Kong enroute and was slated to do likewise in Sydney and Singapore on the return trip. Leon Britton reps AAP in Japan.

Gems Vs. MGM's

Chicago, Nov. 12.

WBKB has decided to slot its newly acquired Screen Gems "Shock" package directly opposite WBBM-TV's "Best of MGM" on Saturday nights at 10, starting Dec. 7. Latter has heretofore had the ratings for the period virtually all to itself.

Part of WBKB's "Shock" promotion will be to post a Frankenstein monster in front of the WBBM-TV building as a picket.

Herman Rush In Deal to Rep All Batjac Entries

Herman Rush, prexy of Flamingo Telefilm Sales, has been appointed a sales rep for all tv and radio properties produced by Batjac, a company owned by John Wayne.

The appointment does not encompass Rush's Flamingo Telefilm Sales organization, but accrues to him personally. As a sales rep, he will act jointly with Lee Savin, Hollywood tv sales rep of Batjac.

Wayne's company already has completed a pilot on "Calamity Jane" and is in production on a series titled "Danger Is My Business," not to be confused with a Screen Gems projected series of the same title. The Batjac series is based on a book by explorer John D. Craig who acts as host-narrator in the skein. Additionally, Batjac has a radio series in preparation starring Wayne. This, Wayne's first entry into the radio field, is based on the Wayne-starring "Hondo" feature.

Rush left for Europe over the weekend (9) to get Flamingo's new "Citizen Soldier" series into production on the Continent. During his short stay there, he also will scout possible co-production telefilm deals for Flamingo.

M'COY 'DECOY'

Hub TV Editors Receive 'Greetings' From Police

Boston, Nov. 12.

To promote interest among tv scribblers in "Decoy," film series re adventures of a lady cop, which preemed on WBZ-TV Sunday (10) night, WBZ-TV flack Fran Corcoran and promosh man Evan Neuhoff had a real female cop, Theresa Madden, Boston policewoman, serve tv editors with an official warrant of arrest "for the crime of being a tv editor."

Policewoman Madden served the warrants, which called for appearance of the body of each tv writer at police headquarters, in uniform and served as hostess of the luncheon and screening of "Decoy" at headquarters Thursday noon.

Hub tv editors were "picked up" in official police cars and taken to headquarters. The official warrants had "of WBZ-TV" written in after "Commonwealth." At police headquarters, Supt. of Police Frank Hennessy, through whom setup was arranged, greeted the tv writers.

METRO TV DROPS 25% KTVR, DENVER, OPTION

Metro TV has declined to exercise its option to buy a 25% interest in KTVR, Denver.

The one-year option was agreed upon in September when Metro made a library deal with the indie station. Understood Metro declined to utilize the option because the station's profit picture was not up to expectations.

Elimination of Metro's projected interest in the Denver station leaves the film company with a 25% interest in two stations, KTTV, Los Angeles, and KMGM, Minneapolis.

THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.

Management: ART WARD
OXford 7-9034
Direction: MCA

Tex. to Uncork NTA 'Champagne'

San Antonio, Nov. 12.

Al Johnson, manager of KENS-TV, announced acquisition of NTA's "Champagne Package" of 75 films scheduled for fall showing on the station. Johnson said "we're the first tv station in the entire nation to make the purchase."

Group will be released as "Giant Movie" on Channel 5, and south Texas viewers will be among the first in the country to see the pix.

Included in the package are Bing Crosby, Ingrid Bergman, Gary Cooper, Grace Kelly, Joan Fontaine, Will Rogers, Jose Ferrer and Marlon Brando, and among films are "Spellbound," "Bells of St. Mary's," "Rebecca," "Third Man," "Cyrano de Bergerac," "The Men," and four Shirley Temples, 'Rebecca of Sunnybrook Farm," "Captain January," "Heidi" and "Wee Willie Winkie."

Menasha Skulnik And Dennis King As 'Howe & Hummel'

Menasha Skulnik and Dennis King have been paired as television's newest prospective comedy team. They're set to star in "Howe & Hummel," new comedy series to be filmed by Screen Gems in co-production with a trio comprising legit producers Diana Green and Monty Shaff and tv manager-producer Eddie Joy.

Henry Denker, who wrote the Broadway and screen versions of "Time Limit" and for several years was writer-producer of radio's "The Greatest Story Ever Told," is already working on the first script. Series is about the criminal lawyer team of William Howe and Abraham Hummel, who were New York's most colorful legal combination in the period from 1865 to 1905. Skulnik will play Hummel.

Screen Gems expects to shoot the pilot film in February, and have it ready for network sale in spring, for a fall airdate. Miss Green, who produced "Miss Lonelyhearts" on Broadway, will be exec producer; Shaff, who was a Columbia Pictures producer before becoming a partner and business manager in the Feuer & Martin legit production office six years ago, will produce. General Artists Corp., via exec v.p. Milt Krasny, set the deal with Screen Gems, representing the Green-Shaff-Joy trio.

"Howe & Hummel" is Screen Gems' second new prospective network entry for the 1958-59 season. First, "Tales of Frankenstein," already has been set as a co-production with ABC-TV.

4 'Kingdom' Tint Sales

Four color sales were closed in the past few days by Guild Films on its new syndicated half-hour telefilm series, "Kingdom of the Sea."

Distrib has closed deals with WHDH, Boston, for the tint prints, and also with WLW-T, Cincinnati; WFGA, Jacksonville, Fla., and WCKT Miami.

Hal Fellows Hails Film Alliance Nod Of Code; Set Panel

Los Angeles, Nov. 12.

The allegiance of tv film producers to the code of the National Assn. of Radio and Television Broadcasters was lauded today (Tues.) by Harold E. Fellows, NARTB prexy, at a joint meeting of the NARTB Television Code Review Board and the Alliance of Telefilm Film Producers. Alliance members earlier this year became affiliate subscribers to the tv code.

At the meeting, attended by others in addition to Alliance members, Fellows took note that two other recent additions as affiliate firm subscribers are CBS television Film Sales and NBC Television Films.

In Washington, the composition of NARTB's 1957-58 film committee was announced, and a Dec. 5 date was fixed as the first meeting of the new group. The committee includes Harold P. See, general manager, KRON-TV, San Francisco, named chairman; Kenneth I. Tredwell, Jr., v.p. and managing director, WBTV, Charlotte, N.C.; Joseph L. Floyd, president, KELO-TV, Sioux Falls, S.D.; Frederick S. Houwink, general manager, WMAL-TV, Washington; Glenn C. Jackson, managing director, WAGA-TV, Atlanta; Lee Ruwitch, exec v.p. and general manager, WTVJ, Miami and (Miss) Lynn Trammell, film program manager, WBAP,TV, Ft. Worth.

The Dec. 5 meeting will look into current tv film problems and receive a report on the final draft of this year's NARTB film manual.

DISNEY UPS TATUM

Veep Epaulets Accorded Former ABC Executive

Hollywood, Nov. 12.

Donn B. Tatum is new veepee of Walt Disney Productions. He will be principally concerned with tv marketing.

He's been with Disney for the last two years, having swung over from a post with ABC.

Meanwhile, Luther R. Marr, of Disney's legal staff, was elected secretary of Walt Disney Productions, succeeding James A. Johnson who resigned the post to devote full time to his activities as exec veepee of Walt Disney Music.

Felix Jackson to Revue

Hollywood, Nov. 12.

Felix Jackson, former "Studio One" producer for CBS-TV, has joined Revue Productions here as an executive producer. He'll supervise three of Revue's film shows, "Wagon Train," "M Squad" and "Studio 57." First two are NBC entries, third is a syndicated series.

Prior to his "Studio One" stint, Jackson was for many years a screen writer at Universal here. He's also a novelist, with "So Help Me God," a novel about the loyalty oath, and "Maestro" as his credits.

How the Other Half (Hour) Lives

30-Min. Syndicated Shows Give Oldies The Weepies in Minn.

Minneapolis, Nov. 12.

In this highly competitive television market with its four commercial stations and one educationaler, syndicated half-hour features especially produced for video are giving oldie theatrical films a rating beating and there's apparently a trend away from the latter to the syndicated stuff.

As a consequence, indications are that station expenditures for the half-hour syndicated fare here are headed for a record high of well up in the six figures.

Reflecting the present trend is the fact that WCCO-TV (CBS) is now replacing the backlogs with syndicated features in the valuable 10:30-11 p.m. weekday time slot. This is in competition with KSTP-TV's (NBC) similar programming that has been racking up the much better ratings.

Also, non-network station KMGM-TV, which until a few weeks ago confined its programming almost entirely to the oldies, is starting to use a number of the syndicated shows. M-G owns a substantial interest in KMGM-TV and National Telefilm Associates is acquiring one.

As far as KSTP-TV is concerned, it's the heaviest of all local buyers of such half-hour syndicated features, putting out an approximate $220,000 annually for them. It limits itself to only two non-expensive motion pictures a week at 11:30 p.m. Saturday and Sunday nights when there's no "Tonight" network shows.

In this connection, Stan Hubbard, KSTP-TV president-general manager, calls attention to the October ARB rating report. This shows that at 10:30-11 p.m., when KSTP-TV competed with syndicated features against oldies, it carried as high a rating as the other three commercial stations in the market combined, Hubbard points out.

The October ARB gives KSTP a Monday-through-Friday average of 11.4. Station "A" (WTCN-TV, the ABC outlet here) has an average of 4.7; station "B" (KMGM-TV with the Metro film library) an average of 4.1, and the third (WCCO-TV), a 3.4 average. WTCN-TV has the 20th-Fox library.

Don't Go 'Way, Come Here And Barter Me; TCH In A Swap Gait for Xmas

A unique bartering operation for the Christmas season has been put into operation by Television Clearing House, an organization which swaps its service and merchandise for a schedule of spots.

TCH, as explained by topper Lou Dahlman, is now engaged in the mail order business, keyed at this point to the Christmas season. The operation runs along these lines: TCH is making a series of 60 different one-minute filmed commercials designed for the Christmas trade with the mail order message incorporated in the commercial. The outfit is paying for the schedule of spots on stations via the barter technique. TCH supplies services to stations varying from program consultation to proposed scripts for local contests. It also gives stations merchandise for local quiz contests and tie-in premiums as well as props and office furniture. In return, TCH gets a schedule of spots on the station, which is sold to advertisers. TCH now is utilizing these bartered spots to set itself up as a mail order house.

Twenty-five markets to date have been lined up for the mail order project, including San Francisco, York (Pa.), San Antonio, Tex., Carlsbad (N. M.), and Lexington, Ky. TCH's operation is mainly keyed to the smaller markets, although it also has deals in some larger ones.

Wally Gould's Own Co.

Wally Gould, vet tv commercial film producer-director, has formed Walter I. Gould Productions.

He was formerly exec producer of Guild Films commercial division and formerly with Television Programs of America in a similar capacity.

'DON'T BUY IT TILL IT FITS'

Ziv in Pilot Push as 'Creative Tool' For Shop and Shopper; 10 in Works

Television film pilots are necessary not only for the prospective advertisers but as a "creative tool" for the producer-distributor, according to John Sinn, Ziv prexy.

Sinn, taking a strong pro-pilot position, said he felt that the first episode of a projected series should be "our testing ground." "After analyzing the pilot, we might shoot additional footage or modify our conception of the show," he stated, adding that "every Ziv series that has reached the pilot stage has gone into full production."

The "every Ziv pilot into full production" statement is partially explained by the fact that prior to the past two seasons, Ziv did not have any network, shows, where the greatest pilot casualty rate exists. Ziv was and still remains primarily one of the major outfits in syndication, where the pilot casualty rate is not nearly as high.

Sinn left no doubt that Ziv plans to continue pilot production, underscoring his feeling that a pilot is more than a sales tool. At present, he added, Ziv has 10 projected series that are in the pre-pilot stage. He said that before any pilot shooting is done there are months of research, writing, and casting around for the right performers, the pilot being the "creative workshop" which reflect those efforts.

Currently, most quarters have given up the fight against pilot production for national sale although there are some major producer-distributors who are stressing a closer liaison with advertisers before entering into production. It's hoped that this liaison will avoid pot-luck pilot production as in past seasons and a more favorable atmosphere among agency and clients when the pilot is shown.

Tap Vernon Burns To Head Brit. NTA

Vernon Burns, long active in European television and theatrical fields, has been appointed head of the newly formed subsid National Telefilm Associates (U.K.) Ltd., headquartered in London.

The appointment and establishment of the subsid came a few months following the return from Europe of Oliver A. Unger, NTA prexy. The subsid company's primary function will be to supply NTA film programming to the British and Continental markets.

In addition, the London office will supervise the release of motion pictures for theatrical exhibition, the catalog of reissues held by the company, as well act as a scout for possible co-production or sole production telefilm deals.

Burns most recently had been head of his own company, Television Programmes Ltd. His firm was one of the first distribution companies to specialize in the sale of tv films in Great Britain and the Continent.

The 20th-Fox feature product will not be available for tv or theatrical distribution abroad by NTA. Fox has retained foreign tv and theatrical rights to the product handled by NTA. But all other cinematic product and, of course, the half-hour telefilms of the company will be made available abroad.

SAG's N. Y. Meet (21)

New York branch of Screen Actors Guild is holding its annual conclave Thursday, Nov. 21, at the Sheraton-Astor, and approximately a week later the final ballots will be in on the election of the 1958 officers of the local.

Norman MacKaye, incumbent president, is unopposed for re-election.

Add Overnight Ratings

Las Vegas, Nov. 12.

Friends of Merv Adelson, who operates KSHO-TV here, were confronted with an unusual rating service recently, and they're still talking about it.

KSHO-TV kicked off its Metro library Oct. 25 with "30 Seconds Over Tokyo." Adelson bet some gambling friends that if he picked a number out of the phone book in the Las Vegas area that Friday night, and if the phoned party was watching tv, he would be viewing the Metro pic. He had some takers, too, at a $100 per phone call stake. Adelson netted $1,500 for the evening.

TPA Shifts Sales Execs; Plant On Coast Vice Eells

Television Programs of America, in the midst of a sales and production expansion move, has shifted a number of its sales execs around.

Heading TPA's western sales division will be v.p. Walt Plant, currently central division manager. On the Coast, he will be replacing Bruce Eells, who has moved over to United Artists-TV. Taking Plant's spot will be Arthur Spirt, being promoted from account exec.

At the same time, Stanley Levey, former spot manager, has been appointed to the newly created post of national director of station sales a department which will specialize in the sale of rerun properties.

Both the central and western division are due to hire from eight to 10 salesmen shortly.

On the Coast, exec v.p. Michael Sillerman was joined by prexy Milton Gordon for huddles with Leon Fromkess, v.p. in charge of production. TPA is working on pilots for "Enchanted Forest," "Airline Hostess," "Turning Point" and "Dude Ranch." "Tugboat Annie" is in production in Canada, while filming has been wrapped up on "New Adventures of Charlie Chan," currently in syndication. Twenty-six new episodes of the networked "Fury" are in the can. Jay C. Flippen, vet performer, has been inked for a costarring role with Charlotte Greenwood in "Enchanted Forest."

While on the Coast, additional properties will be scouted by the TPA brass.

'Too Good' Early Bird Catches Cancellation

Hollywood, Nov. 12.

Unlikely time spot of 8:30 a.m., Sunday mornings, has turned out to be a hot property for KRCA-TV. Station instituted early morning old-pix showings last Sunday, under program title of "Sunday Cinema." However, sponsor Oscar Maples Ford asked station to cancel 13-week deal last week, because outfit's stock of '57 cars was sold out as result of show.

Station turned about and sold next 13 weeks to Phil Hall Buick, on same day.

39 More 'Whirlybirds'

Hollywood, Nov. 12.

Production is getting under way here soon on another 39 stanzas of "The Whirlybirds," produced by John Auer for Desilu Productions.

Auer has assigned Lawrence Goldman to pen "Hit and Run," an episode in the series; Ed Adamson, "The Runaway"; Doris Gilbert, "The Mine Disaster Story," and Frank and Doris Hersley, "The Brothers," all tentative titles.

SPONSORS TO GET PIX-WITH-PLEATS

The number and variety of major regional and national spot sponsors has grown to such an extent that first-line syndicators now are ready to tailor the type of series to the specific needs of such larger advertisers.

The tailor-made syndication programming concept has as one of its chief exponents CBS Film Sales, where prexy Leslie Harris feels that the growth in that direction represents another big step forward for syndication.

Of course, currently and in the past all major syndicators aim at the large regional to kick off a series, an aim extensively realized. And the national spot program field also represents a "dream situation" for syndication, when a Seven-Up or a National Biscuit Co. will ride on a syndicated property in a multi-market deal similar in number to a network buy.

The difference today, according to Harris, is that CBS Film Sales or another major syndicator has a roster of possible projects, one aimed, for example, at a big multi-market buy for a cosmetic house, the other for a large food company, etc.

With the growing number and variety of big advertisers riding the multi-market syndication trail, Harris feels that such projects should be presented to the prospects and if interest is high, pilot production should get underway. An okay on pilot then would put the series into production.

The CBS Film Sales topper felt that multi-market buy which would gross the syndicator a little more than half of his costs would insure the tailor-made property for the big advertiser. The custom-built product would bring into syndication the show concept of many network programs, bought by advertisers because the peculiar nature of the programs serve as a suitable platform for the sponsor's product. Under the plan, a syndicator would be able to make a series with a high women appeal, highlighting fashions, etc., for a cosmetic house. The same series could be sold off by the syndicator in the unbought markets to sponsors seeking a similar vehicle.

The list of major regional and national spot buyers in syndication has been growing over the past few years. The roster includes the Wilson Packing Co., Clairol, Wesson Oil, Canada Dry, Continental Baking, Bosco, Heinz, Hood Dairy; Falstaff Beer and other brewers, Bowman Biscuit, Brylcream and General Foods.

WOO JULIE LONDON FOR 'TALES OF HELLINGER'

Hollywood, Nov. 12.

Julie London is being paged to topline pilot for new "Tales of Hellinger" telepix series, based on stories of late columnist-producer. Series is project of producer Charles Weintraub and Art Leonard, and pilot is slated to roll at General Service Studios later this month. Rod Amateau will direct.

Meanwhile, Amateau is currently producing pilot of another Weintraub series, "Now Hear This," which started location shooting last week at Pensacola (Fla.) Naval Air Station. Paul Harrison is directing, with Joey Foreman, Ross Martin and Doug McClure costarring.

Lewis' Bryna-TV Post

Hollywood, Nov. 12.

Edward Lewis has been assigned by Bryna prexy Kirk Douglas to head entire new tv department of the firm, with "King of the Vikings," to roll in early 1958, as first project. Lewis is additionally producer and writer on the series.

Lewis also produced and wrote theatrical pic, "The Careless Years," for Bryna.

Other TV-Film News On Page 54

N.Y., L.A. & Chi Sponsorship Pattern Little Altered by 1st-Run Entries; Co-Bankrolling in Biggest Growth

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

All Vidpixers In, FCC Now Ready To Finish TV Probe

Washington, Nov. 12.

Federal Communications Commission's Network Study Staff will now be able to complete its findings on tv programming as a result of agreement last week by the last of the vidfilm producer holdouts to turn over confidential data to the agency. It is planned to issue this phase of the study as a supplement to the Staff's recent network report.

Reps of four companies—Screen Gems, Ziv, Revue Productions and MCA TV Ltd.—entered into a stipulation with Commission lawyers at a proceeding before Examiner James Cunningham to submit completed questionnaires by Dec. 9. They were given assurance that the confidential nature of the material would be respected.

The proceeding ended a long legal wrangle over the refusal of seven program producers to furnish data requested for the network study despite issuance of subpoenas. A court order by N. Y. Federal Judge Frederick Bryan reasserted the agency's authority to require information from other than licensees in pursuit of essential studies. Three companies previously complied with the subpoenas.

The questionnaires call for information on ownership, capital structure, management, production of programs for network and non-network showing, dealings in theatrical film, sales or licensing contracts, talent operations, sources of revenue, etc.

In submitting the report six weeks ago to the Network Study Committee, former staff director Roscoe L. Barrow estimated that over one-fourth of the staff's time was devoted to programming but that because of the "extended negotiations and litigation with some non-network program producers relative to supplying financial data necessary," it was impossible to make findings and recommendations with respect to this issue.

'Pat' O'Brian Joins Niles On Rural 'Country' Pix

Chicago, Nov. 12.

R. W. "Pat" O'Brian, ex-Chi division manager for Television Programs of America, joined Fred Niles Productions here as director of marketing for Niles' new film series for rural stations, "Cross Country." Niles also named Patricia J. Trumbull, former assistant farm director for WGN here, program coordinator of the show.

"Cross Country" is slated to debut in January on a number of tv stations in markets with dense rural viewership. Agricultural show will be hosted by John McDonald and Lloyd Burlingham, leading farmcasters. Potash Division of International Minerals has purchased a schedule of spots on the show.

Despite the hefty number of first-run properties thrown on the syndication market this fall, there has been no major revision in the sponsorship pattern in the three major markets.

According to a VARIETY survey of N.Y., Los Angeles and Chicago, first-run skeins are drawing coin, as in past years, via participations, full or co-sponsorship, with the growth area falling to co-sponsorship.

The survey of the three markets, which account for about 20% of the gross revenues earned on a series, shows that the WPIX, N.Y., flip-flop from sponsored to participation buys on first-runners this season represents no major market trend. WPIX, though, despite the accent switch to participations, as opposed to full co-sponsorship has a heavy schedule of advertisers riding its skeins. Most stations prefer full or co-sponsorship, for in such circumstances the advertiser pays the program charge, as well as the time tab. For the N.Y. market, the decline in sponsored shows on WPIX has been partially compensated by the increase of fully and co-sponsored shows on WABD, N.Y. Additionally, some of the "double exposure" trade which WPIX had virtually alone last season is filtering over to WOR-TV.

The concern of perhaps oversaturating the syndication market with first-run skeins has been minimized by the resilience shown in garnering advertisers for properties, as indicated in this publication's syndication survey. This season 12 new shows were introed, and another eight currently are being sold.

This is how the situation shapes up on types of advertising on first-run skeins in N.Y., Los Angeles and Chicago:

N.Y.: As indicated previously, WPIX, one of the most heavily telefilmed stations in the country, has experienced a heavy swing towards participations; WABD, running more first-runners this year, is getting more full and co-

(Continued on page 54)

Howell's GSM Post In CBS Film Sales

John F. Howell, national program sales head of CBS Film Sales, has been promoted to the post of general sales manager. He fills the post vacated by Thomas W. Moore, who moved over to ABC-TV as veep in charge of sales.

The appointment of Howell, who joined the CBS Film Sales organization in 1953, represents another promotion from within CBS Film Sales. He reports directly to topper Leslie Harris. The post vacated by Howell is being abandoned, with many of its functions being absorbed by him. To lighten his load, though, CBS Film Sales shortly will name a series of regional managers.

2 Sponsors in Ziv Net For 'Sea Hunt' in N. Y.

Ziv last week landed a pair of sponsors for New York on its new "Sea Hunt" entry, and a prime spot on WCBS-TV to boot. Household Finance and Bristol-Myers paired to sponsor the Lloyd Bridges starrer, and the show will move into the Saturday night 10:30-11 spot on WCBS-TV starting Jan. 1.

That's the time slot currently occupied by the CBS-TV network sustainer, "Playhouse of Mystery," which is being turned over to local stations for local option time effective the end of the year.

AM-TV News Chiefs Want Gov't Data On Missiles, Rap 'News Styles' in Plugs

Miami Beach, Nov. 12.

Radio-Television News Directors Assn. called for declassification within reasonable bounds of security of military and scientific information, particularly on the U.S. satellite and missile programs — in its annual convention here over the weekend.

An RTNDA resolution also deplored other threats to freedom of information and specifically cited the State Dept.'s denial of passports to China to American newsmen, the American Bar Assn.'s opposition to television courtroom trials, the New York City Council ban on broadcasts and the vast amount of classified non-military material in government.

In other actions, the membership went on record in support of all efforts to get free access to the 1960 Olympic Games in Rome (last year's Australian games were tied up by private newsreels), attacked the use of news styles in radio and tv commercials, and appealed to the International Assn. of Fire Chiefs to abandon their plan to ask the FCC to require a 15-minute delay in the broadcast of disaster news. (Fire chiefs take the position that immediate broadcast of such news causes the disaster scenes to be crowded.)

Krueger RTNDA Prez

Milwaukee, Nov. 12.

Jack E. Krueger, news editor of WTMJ-WTMJ-TV here, was elected president of Radio-TV News Directors Assn., succeeding Ted Koop. RTNDA had held its annual conclave in Miami, Fla. last week.

Krueger has been news editor of Milwaukee Journal stations since 1937.

Lone Ranger Dogs Leonard Bernstein In Tel Aviv 'Concert' Halls

An "Omnibus" crew that followed composer-conductor Leonard Bernstein all over Israel during the composer-conductor's recent concertizing there came across an interesting phase of longhair music presentation in that young nation. Although the fact is well known to music pros, the crew found out that, with exception of the recently built Frederic R. Mann Auditorium, concertgoers in Israel are obliged to get their serious music kicks via the local cinema houses, used by many of the longhair impresarios.

Accordingly, Berstein found that wherever he came to conduct, he was following the "Lone Ranger" film that was then playing around the Israeli circuit. As one U.S. observer on the scene put it, 'The devotees of the celluloidal oatburner would march out appropriately anesthetized by the hero's derring-do and the fans of Bernstein would stomp in and grab the just-vacated seats."

"Omnibus" chief Bob Saudek commissioned cameraman Richard Leacock to record the Israeli musical junket of Bernstein and his actress-wife Felicia Montealegre, to be shown on NBC-TV later this season. Coincidentally, Bernstein did avoid "Lone Ranger" once —he had flown to Tel Aviv at behest of the Israeli government to dedicate the new auditorium via batonning the Israel Philharmonic Orchestra. Film was to have been shown this Sunday (17) on "Omnibus" but was deferred when Sandek decided that the companion-piece "Trial by Jury" with Joseph Welch needed the entire 90 minutes.

P.S.: Did Bernstein play the William Tell Overture?

Leon Drew Prog. Director Of CBS' KMOX-TV, St. L.

St. Louis, Nov. 12.

Leon Drew has been named program director of KMOX-TV, CBS-TV's new o&o here. He's shifting from the network's Milwaukee o&o, WXIX, where he also held the program post. He'll report to general manager Gene Wilkey immediately.

Drew's successor at WXIX is Charles Hinds, who formerly produced "Eye on New York" for CBS' N.Y. flagship, WCBS-TV.

Scribes As Sad-ellites

Hollywood, Nov. 12.

Many of the junketing tv editors here as guests of NBC found themselves stepping lively in ducking cameras and avoid embarrassment — and dishonor their bosses—should their faces show up on hometown screens via any of the Hollywood-originating shows they were visiting.

Many newspapers in the country forbid their staffers to participate in any way, shape or form on tv, even if it was only a camera panning over audience faces or crowd scenes. During the course of the week there was quite a bit of it, live & film, with the "no tv" contingent playing it safe right down the line.

CBS-TV Pushing Sponsored Sports As 12-Month Look

Networks are looking forward to the day when they can establish sports as a year-round sponsorship proposition, under which a single advertiser can buy a schedule of participations or segments on a 52-week basis, embracing all the seasonal sports.

CBS-TV already is working on such a pattern, and is prepping a presentation to a top sports advertiser which would give the sponsor a year-round format. This would comprise "Game of the Week" baseball in the summer, pro football in the fall, hockey in the winter, golf and racing in the spring.

Web has already established a partial national sponsorship pattern on this basis. Marlboro Cigarets will have had nearly a six-month national sponsorship run on CBS sports, via a third-sponsorship of pro football, leading directly into a third-sponsorship of professional hockey. The year-round presentation will be made to Marlboro, too, but right now it's aimed at another bankroller who's been active in the sports field on a somewhat sporadic, though heavy, basis and who's divided his coin between CBS and NBC sports events.

Louisville—Jack Crowner new to WAVE tv and radio as farm editor and assistant farm director. He will handle farm air work at both stations and with Shirley Anderson will do the "Farm" tv series which originates at the WAVE farm at Worthington, Ky. Other shows will be created by Crowner for both radio and tv.

Westerns (2) Sole New Entries In Top 25 Oct. ARB

Interesting rating commentary on the new season is found in American Research Bureau's Top 25 list for October, which finds only two new shows in the list. First of these, NBC-TV's "Wagon Train," is No. 22 (other is CBS' "Have Gun, Will Travel," which is No. 25). Remainder of the top shows consists entirely of holdover entries.

On the competitive side, CBS has 13 of the Top 25, NBC has nine and ABC three. But in the Top 10, it's an even break between NBC and CBS, each holding down five spots, something that hasn't happened to NBC in a couple of years. Other items: "Gunsmoke" is No. 1 with a standout 40.3 rating but was topped by the Edsel one-shot's 45.4; westerns occupy 20% of the Top 25 list, with no less than five of them entered. Ratings cover the week of Oct. 8 to 14.

*	The Edsel Show-CBS	45.4
1.	Gunsmoke-CBS	40.3
2.	Perry Como-NBC	38.9
3.	$64,000 Question-CBS	37.9
4.	I've Got a Secret-CBS	36.3
5.	Ernie Ford-NBC	35.5
6.	You Bet Your Life-NBC	34.7
7.	Twenty One-NBC	34.6
*	Pinocchio-NBC	34.6
*	Standard Oil 75th Anni-NBC	33.2
8.	Red Skelton-CBS	33.0
9.	What's My Line-CBS	32.6
10.	This Is Your Life-NBC	32.4
11.	Wyatt Earp-ABC	32.1
12.	Danny Thomas-CBS	30.1
*	World Series-NBC	30.1
13.	Tales Wells Fargo-NBC	29.2
14.	The Lineup-CBS	28.9
15.	Lawrence Welk-ABC / Name That Tune-CBS / Father Knows Best-NBC	28.8 / 28.8 / 28.8
18.	Climax-CBS	28.4
19.	December Bride-CBS	28.2
20.	Ozzie & Harriet-ABC	28.0
21.	Schlitz Playhouse-CBS	27.9
22.	Wagon Train-NBC	27.5
23.	George Gobel-NBC	26.9
24.	Phil Silvers-CBS	26.3
25.	Have Gun, Will Travel-CBS	26.0

* Special shows

Drex Hines Quits ABN For Ziv TV; Manno In

Drex Hines is quitting American Broadcasting Network, where he'll be replaced as assistant national program director by Charles (Chuck) Manno. Hines is moving over to Ziv Television to become an executive in the telefilm company's business affairs department under veep Robert Friedheim.

Hines is expected to start his new job next week. Manno, an associate staff director at the network since 1953, begins officially on Monday (18).

CBS-NBC Sports Sponsor Splurge

CBS-TV, which only a few weeks ago latched on to the Cotton Bowl as its second New Year's Day saucer entry, has sold the entire show to Texaco. Actually, the oil company, via Cunningham & Walsh, will be sponsoring only three periods of the game, since that's all CBS expects to be able to carry by the time its earlier coverage of the Orange Bowl is completed.

Schedule calls for coverage of the full Orange Bowl tilt from Miami starting at 1:30 EST. The Cotton Bowl starting time has been pushed up to 3:30 EST, so that CBS expects to pick it up from Dallas in the second quarter. Texaco will bankroll as much as the web can carry, prorating its time & program charges according to the amount of the game covered.

Texaco deal gives CBS some fat bowl business. The Orange Bowl is three-quarters sold, with R. J. Reynolds, Bristol-Myers and Carter Products each sponsoring one quarter. The 'Gator Bowl is one-quarter sold, to R. J. Reynolds, and with Esso expressing interest in the remaining three quarters.

The NBC sports kettle is perking, what with several year-end deals set this week. R. J. Reynolds, L&M Cigs, Esso and Gillette are among the sponsors signed, primarily for year-end football.

Reynolds purchased one-fourth of the East-West Shrine Game out of San Francisco on Dec. 28, with Esso also in with a conditional order for regional sponsorship of one-half. Some day, Gillette returns with the 20th annual Blue-Gray Game from Montgomery. Gillette, which also will sponsor the Rose Bowl (an annual), is paying the tab for a Dec. 13 pickup of the first World's Invitational Match-Game Bowling Championship Tournament from Chicago, preempting Gillette's own fights.

Web's year-end lineup also includes the National Football League Championship Game, to be sponsored in full by Pontiac; the Sugar Bowl, still a sustainer; the Senior Bowl Jan. 11 from Mobile, still sustaining; and the Pro Bowl Game from Los Angeles Jan. 12, which L&M is half-sponsoring.

File-&-Forget Real Estate

Vast expansion cued by television and subsidiary activities has caught CBS with its real estate showing, and the web is finding it difficult to spot its various offices without a scorecard. Couple weeks ago, the network rented several floors in a new E. 52nd St. building just around the corner from the 485 Madison Ave., homeoffice, and across the street in the Look Building at 488, its WCBS-TV flagship is taking additional space being vacated by the Minute Maid Corp.

Apart from the W. 57th St. Production Centre, the E. 52d St. radio buildings, and the various theatres around town, the network rents space on 55th St. and Madison (for CBS Film Sales, public affairs, sports and other departments), on E. 57th St., in the Beverly Hotel and in the big Grand Central Terminal Bldg., where its huge television news operation is housed. No doubt there are several other sites of which the trade, and perhaps CBS itself, isn't aware.

'Face The Nation' Faces Up to 4th Year Taking Stock of Hits 'n' Misses

Washington, Nov. 12.

"Face the Nation" has entered its fourth year on the CBS network with a q.&a. session with Great Britain's left-wing Labor Party leader, Aneurin Bevin. The headline-making show celebrated its birthday with some private back-patting as it looked back upon a year in which it came of age. In a sense, it also marked the full maturity of the entire field of electronic journalism with its precedent-breaking interview last June 2 of Soviet boss Khruschev.

In the highly competitive race for guests and headlines that is the weekly fare of such shows, producer Ted Ayres has his finest hour with the Kremlin coup. Close on its heels, however, was such a news beat as the "booking" of Teamsters' leader Dave Beck even before the Senate Committee was able to place him in a witness chair. Other attention - getting shows were those featuring Indian Prime Minister Nehru, the post-election interview with West German Chancellor Adenauer, and the recent quizzing of Arkansas Gazette editor Harry Ashmore at the height of the integration furore.

Even in a banner year, producer Ayres can ruefully recall "those that got away." These have to include such unobtainables as Vice President Nixon, Speaker Sam Rayburn; Senate Leader Lyndon Johnson and the Pope, those highly coveted guests perennially wooed by every news panel show. More recently, they include Prince Philip, also universally sought. In latter case, Ayres offered to film interview in London on return of the royal couple from its American junket. In the "almost" class were Greek Archbishop Makarios, Jordan's King Hussein, and Egyptian Prime Minister Nasser, all of whom were dumped because they insisted on advance questions.

Admitting the element of luck in all headline - hunting shows, Ayres calls an 11th-hour substitution of labor leader Jim Carey for the grounded Walter Reuther one of his luckiest. Unique was the twice-in-one-week interview with Israel's Ambassador Abba Eban. Show, kined on Saturday because of Eban's out-of-town commitment, was refilmed the next day because of a change in the Near East political situation. One of the penalties of long-distance coverage was the Nehru interview in London. Despite the Indian's insistence that show be filmed on Thursday, it was made Wednesday, because of the risk of overseas transportation. A major Kremlin shakeup occurred on Thursday, thus outdating show by the time it was aired in its usual Sunday slot.

"Face's" record, statistics-wise, is an impressive one. It is carried by 132 of web's tv stations, and 137 radio stations, claiming highest station acceptance of any show of its type. It claims front-page stories 75% of the time, using the New York Times as its measuring stick. And it shares with its competitors the growing acceptance as documentary evidence in Congressional hearings and courts of law.

Sharing in congratulatory kudos besides Ayres were moderator Stuart Novins, associate producer Beryl Hines and CBS's Washington news boss Ted Koop, under whose supervision show is produced.

TV Scalper

If NBC-TV's director of participating programs, Bill Sargent, had any doubts about the emergence of the Jack Paar "Tonight" show as a hit, they were erased the other night.

Walking toward the Hudson Theatre, where the show originates, Sargent was stopped by a man who tried to sell him two tickets to that night's show for 75c apiece.

Whodunit Does It To Como; Perry In 'Perry Mason' Fite

CBS-TV is sitting on a Saturday night sleeper in the form of the "Perry Mason" series, which quietly but consistently has begun to eat into the ratings of NBC's most powerful entry, the Perry Como stanza. Como is still far from being unseated from his Top 10 standing, but CBS is flaunting some impressive Nielsen statistics citing the steady growth of the Mason stanza vs. the Como competition.

In quieter and less spectacular fashion, "Mason" is duplicating the 7:30-8:30 Sunday showing of ABC's "Maverick," but by its rating record is far from hitting its peak. The three Nielsens in on the show point up the fact that from Sept. 21 to Oct. 5, "Mason lifted its average audience rating for its hour by 14:4% to 21.4 (with a 29.9 total audience rating) while Como dropped 13% to 24.8 (35.4 total audience). Similarly, in share-of-audience, the "Mason" stanza has risen to 41.1% while the Como share has dropped by 17.3% to 42.1% share.

These are full-hour figures for each show. But in the 8 to 8:30 period that "Mason" and Como overlap, the "Mason" average audience rating on Oct. 5 was a 23.6 (vs. a 19.2 for its 7:30-8 half-hour) while Como had a 24.8 for the full 8-9 hour. (Nielsen doesn't break down the half-hours on Como). CBS, moreover, is guessing that Como's 8:30-9 rating is higher than his 8 to 8:30 score because of additional tune-in, so that his rating for the 8 to 8:30 period is actually lower than the 24.8 average.

Jackson Quits as P.A. Of WOR AM & TV; Other Anklings in Reshuffle

Richard Jackson, publicity director of WOR-TV and WOR Radio, N. Y., has resigned. Also leaving the RKO Teleradio Pictures flagship station is Robert Sullivan, advertising manager, who had reported to Robert Hoffman, director of sales planning, research, promotion and advertising. Taking Sullivan's post is James A. Yergin, promoted from manager of presentations. He also will report to Hoffman.

WOR-TV and WOR Radio are looking for a replacement for Jackson, who had filled the dual spot for the past five years.

San Antonio—Larry Carothers, nightowl disk jockey on KONO for the past four years, has resigned to join the staff of WOAI-plus-TV and will m.c. a daily disk show from 10:30 p.m. till midnight.

'BETTER TO FIX IT THAN NIX IT'

TV's '11th Hour' Must Go

Hubbell Robinson Jr., CBS-TV exec v.p. on programming, sees as the most valuable lesson for next season the need for earlier program decisions by the agencies and sponsors. "This was one of our big troubles on the 'Eve Arden Show.' The decision was made so late that we really didn't have the time to prepare it the way we should. There's a distinct relationship between the time a show has to be prepared in and the final quality that shows up on the air." He feels that the ideal solution is for the webs to come up with good properties that the agencies and sponsors won't have to hesitate on in making decisions. But realistically, he also hopes some of the bitter lessons learned by this season's late buyers will have their impact next year."

He also sees as a "breath of fresh air" the recent observations of Cunningham & Walsh topper Jack Cunningham before the Assn. of National Advertisers. "The worst thing about this business is fear, fear of trying something new and adventurous because they are afraid it might not work. I think Cunningham's remarks needed saying, and I hope they have some effect where it's needed."

A Patron Saint for Video?

Rome's Sacred Congregation of Rites Studying Proposal to Name St. Claire of Assisi

A proposal, fostered in Rome by the Franciscan General Curia, to name St. Clare of Assisi as the patron saint of television—on the basis of a miracle which occurred 700 years ago—is now before the Sacred Congregation of Rites for study. The National Catholic Welfare Conference News Service, in a lengthy story from Rome, reported that the concept of St. Clare as an appropriate saint for television was launched by Bishop Guiseppe Placido Nicolini of Assisi, toward the end of 1953, the year in which the eighth century of St. Clare's death was commemorated.

Described as "something of a revolutionary" in her own right, "the brilliant, uncompromising and tireless founder of the Poor Clares (an order of Sisters) has been considered by many to be a fitting protectress for the world's most revolutionary medium," the NCWC report stated.

The motif for naming her as a "universal patron" of video was an episode in St. Clare's life, as related by her biographer, Thomas de Celano, and confirmed by three testimonial witnesses during the process for her canonization. On Christmas Eve, 1252, a year before her death, St. Clare lay in bed in the convent of San Damiano in Assisi. Unable to attend Midnight Mass in the Basilica of St. Francis (about a mile and a half away), she said "Oh, my Lord, behold me left alone in this place with You."

According to the testimony of one of her sisters, St. Clare immediately began to hear the organ music of the friars in the distant church. Next, she saw the Christmas creche within the church; finally, she viewed the entire ceremony of the Mass unfolding before her.

Bishop Nicolini voiced his idea of St. Clare as an ideal patron for television, in an address on the Italian radio. "Agreement and requests that St. Clare be made official patron saint poured in from many sections of Europe," according to NCWC Service. The Congregation of Rites examines and passes upon such requests before submitting them to the Pope for decree.

Prexy Burns, Veep Smith Safe in Saturday Crash Of RCA 'Executive' Plane

The RCA Executive plane, a Douglas DC-3, virtually is completely wrecked as result of a crash on Saturday (9) near Westchester County, N. Y., airport.

John L. Burns, RCA prexy, and Theodore A. Smith, exec v.p. of RCA in charge of industrial electronics, who were in the plane when the mishap occurred, escaped injury. George I. Lenderman, chief pilot for RCA, and co-pilot Robert E. McEntee were treated at Greenwich, Conn., Hospital for cuts in the face.

The plane was coming in for a landing at the airport when a strong gust of wind drove it off-course, forcing the pilot to belly-land at a nearby highway.

Deejayette With Accent

Hollywood, Nov. 12.

New-type deejay, femme with middle-European accent, bows on KFI with weekly show. Stress will be on "continental" music and chatter on "Margo with Music" program, headed by Lithuanian-German emigrant Margo Kaldma.

She comes to KFI from Buffalo, where she had a German-language show on two stations there.

'Kraft TV' Sole N.Y. Dramatic Hour By Jan.; Quinn Back

"Kraft Television Theatre" is rounding out the full cycle. At one time the only regular weekly hour dramatic show on the air in New York, "Kraft" reverts to that status in January. Stanley Quinn, who at the start was the regular "Kraft" producer but subsequently moved on to the Coast to do "Lux Video Theatre" for J. Walter Thompson, is returning to become the regular "Kraft" co-producer with Maury Holland. And Fielder Cook, who directed many of the show's top

(Continued on page 54)

ROBINSON'S 'LONG FUSE' VIEW OF TV

By BOB CHANDLER

If the new television season hasn't had an "explosion" like that which "Playhouse 90" created last year, it does have a "longer fuse" and certainly can't be written off on the basis of the first few shows in each series. That's the "no panic" stand taken by CBS-TV's exec v.p. in charge of programming, Hubbell Robinson Jr.

Robinson candidly concedes that there have been a few new shows this season that have been "dreadful — they should never have gotten on the air." But he maintains, first of all, that with the combined programming of all three networks, "I challenge anybody to find one night where he can't find at least two hours of good entertainment," and secondly, there isn't a show on the air that can't be improved.

"Sure, there are programs that have disappointed us, that didn't turn out the way we expected. But you can't count out a show on the basis of its first few programs. We're aware of the faults and we know our job is to improve them. That's why we change producers, or install a new director, or new writers.

"I remember one case vividly—'I Love Lucy.' The first show was universally panned. The critics called it 'amateurish, unreal, contrived' and everything in the book—I even saved the clippings. If we had gone by the critics, it wouldn't have lasted past the first 13-week cycle. But we worked to improve it, and it turned out to be a pretty fair show."

Getting down to specifics, Robinson points to the "Eve Arden Show" as an example of the job the network has to do on its programming. Al Lewis, who produced and co-wrote "Our Miss Brooks" for years, was unavailable for the show at the start. Now CBS has been able to bring in Lewis as producer, has called a 10-day hiatus on shooting and is reworking the entire premise and theme of the show to see where it went wrong.

Another example is "The Big Record," which Robinson admits "hasn't come off as well in the first few weeks as we envisioned it. We think the idea is sound, and we've

(Continued on page 52)

Agencies, Sponsors Now Find They Can Deliver Just as Good a Rating With a Low-Budget Program Entry

Hollywood, Nov. 12.

If the Madison Ave. agency boys who comprise a goodly segment of the Bevhills hotel traffic these days, have their way about it—and they're determined that they will—the prices of shows will come down next season. No longer, they say, does it make sense to allocate $40,000 to $50,000 per program installment, because, under the new three-network dividing of the audience neither the rating nor the share-of-audience, justifies any such extravagance.

For one thing, there's no such thing any more as a runaway rating on regularly scheduled shows (with perhaps the lone exception of CBS-TV's Saturday night "Gunsmoke"). A study of the recent batch of Nielsens and Trendex, furthermore reveals that, in many prime nighttime segments, only three or four rating points at the most separate the three-network competing entries. The top rating for that period could, as likely as not, be an entry in the $20,000-$25,000 category (as in the case of the Wednesday night "I've Got A Secret"), with a $50,000 budgeted competing entry (in this instance "Kraft Television Theatre") trailing. The agency sleuths say, under the three-big-networks competition, similar low-cost program payoffs are happening every night of the week.

Vidpixers Worried

If the agency-client reps persist in their demands for a shaving of programs costs, it poses a serious problem for the producers of half-hour filmed entries. They're worried on two counts. First of all, the lowest-budgeted shows delivering a rating commensurate with high-cost programs are those in the panel-quiz category, most of which originate live from the east. If the present track record is maintained, they envision a marked sponsor upswing in this direction, threatening their plans for '58-'59.

Secondly, the economics of tv films are such that it isn't possible to deliver a good 30-minute film entry under $40,000. If the sponsors cherish the hope of whittling down vidpix costs, says the producers, they're barking up the wrong tree. But any way they look at it the omens are ominous.

High-cost-of-programming isn't the only beef being registered by the agencies these days. Actually they're even more concerned over that $65,000 rap for a prime 30 minutes of time. But since there's little they can do about it (without creating a revolution within the networks), they figure they'd better direct their guns at salvaging coin on program costs.

'Amerika' OO.'s Webs

Washington, Nov. 12.

A six-page spread on American television—two pages to each national network—is featured in the current issue of "Amerika Illustrated," the monthly picture magazine published by the U. S. Information Agency for sale in Russia.

The large pages, about the size of Life, are almost entirely devoted to pictures, with a small amount of text and captions. This is the second pictorial report on tv in "Amerika."

Guy Mitchell's TV Alteration; Inked Guests Paid Off

Hollywood, Nov. 12.

Format of Guy Mitchell's ABC-TV show has been completely revamped, with guestars eliminated in favor of a straight musical program. Consequently, guests already inked are being cancelled out and paid off about $20,000. Settlement of pacts with Gloria De Haven, Peggy King, Dorothy Shay, Jeannie Carson and Eydie Gorme was disclosed today (Tues.) by Eddie Joy, Mitchell's manager and exec producer of teleseries.

"Our show got off to a bad start," Joy said. "Originally we were to have originated from New York, and when they made the change to the Coast) we had to change writers and guests. We made the same mistake everybody did, with a smattering of comedy, music—everything. From now on music will be the most important part of the show. We plan to have one regular femme singer on the show to work with Guy, maybe Dolores Hawkins."

Stanton to Gov't: Leave Us Alone Or 'Strategic News' Will Suffer

Miami Beach, Nov. 12.

Frank Stanton, CBS president, warned that any attempt to "chip away at the basic economics" of the networks will constitute "the blindest folly" in a missile age when the "need for speed" in the dissemination of information will impose a major responsibility on broadcasters.

Addressing the fourth annual convention of the Radio-Television News Directors Assn., from whom he received the second Paul W. White Memorial Award, Stanton said that attempts by Government and others to impair the economic health of the networks would weaken the networks' news operations. "In the ICBM age," when "we may have only minutes" to inform the public and enable it to respond "in a groundswell of public opinion that forms the basis for a program of decisive action," the networks face "an immense job" and a responsibility we cannot ignore."

At the very same time, Stanton said, "network broadcasting is facing the serious risk of precipitous actions that strike at the roots of its vitality. The cumulative effect of the recommendations of the Barrow Report—whatever their intent—could so weaken networking that it would be economically impossible to sustain informational activities at the present level—let alone respond with better organization and faster technical facilities to the new demands of a missile age.

"To run this risk seems to me the blindest folly.

'Mathematical Legerdemain'

"All of this must be made abundantly clear to the American people. Chip away at the basic economics of the commercial networks of free television, and no mathematical legerdemain is going to make multi-million dollar news services possible. They own the airways. It is their future that is at stake. The risk is theirs."

Stanton summarized the problem facing broadcasters by stating that "the realities of our time are putting an extreme strain on our democratic institutions. We are up to our necks in the dilemma of adjusting those institutions to meet the threat of dictatorship that has demonstrated it can move with speed and skill and boldness. The crux of that dilemma lies, to a great extent, in the gap between their inherently rapid decision-making process and our inherently slow one. We must narrow that gap. We can begin to do it only by strengthening and accelerating the first step—informing more people, faster, more effectively, more fully—day in and day out.

"This requires a news dis-seminating medium of technical speed, of expressive power, and of arresting immediacy. As the instrument for this purpose, we have no proved alternative to the present broadcasting structure, built up over more than a quarter of a century. We have demonstrable evidence of its ability and effectiveness."

Describing broadcasting's new responsibilities, Stanton said, "We are going to have to take a second look at our old notions of what constitutes adequate information for the people. The burden of this responsibility rests on us in this room and our colleagues in radio and television all over the U. S.

"I do not mean to underrate the value of the printed word. The form and schedule and techniques of the traditional free press make it a vigorous guarantor of a workable democracy.

"But the new demands—the need for speed, the need for reaching all the people simultaneously, the need for complete, revealing and instantaneous pictures of events and their background—these demands are put squarely up to us in broadcasting."

Cites 'Perilous Time'

He warned: "I believe that if we tamper now with the system we have evolved to use those oppor-

(Continued on page 52)

Red Buttons Has a Mind About Material, So Exits Sun.'s (10) 'Chevy Show'

Hollywood, Nov. 12.

Because of what he described as "very, very inferior material," Red Buttons on Thursday bowed off the Tony Martin "Chevy Show" on NBC-TV Sunday (10).

"I didn't like what was written for me. I have too much to lose at this point in my career. The material didn't come up to standard, I told NBC how I felt about it and that I wanted out, and they agreed. I was to have done a comedy sketch, but it was very, very bad. I don't like coming all the way from New York only to cancel out, but money isn't everything, and I like to keep some kind of a standard," the comedian said.

Buttons will not be paid for the cancelled date, but the network is taking care of expenses for his jaunt to the Coast. Mary Kaye Trio was set to replace Buttons, with the comedic bit tossed out.

Buttons guestars with Perry Como Dec. 7 and Ed Sullivan Dec. 22.

Kraft Not Merely Wednesday's Child; A Thurs. Titan With Live TV Blurbs

Kraft foods has a $10,000 weekly stake in live television network commercials, steering clear of filmed messages, in order to achieve what it considers a new and different commercial, with each sponsor break.

The Kraft operation, handled by J. Walter Thompson, under the helming of exec producer Harry Herrmann, is a unique one. Kraft has hitched itself to the NBC-TV network star, making a vertical buy in four Thursday afternoon shows, preceded by the longtime "Kraft Television Theatre" Wednesday nighter. Idea of the buy is to pitch to the heavy Friday shopping trade across the country.

In order to get out its 10 commercials Thursday afternoon and its four Wednesday evening, the agency's commercial crew has taken over a complete studio on the third floor of the NBC building. The studio, 3-K, is equipped with enough refrigerators, ovens, dishes, sinks, etc., to equip a number of large home kitchens.

There, everything is prepared from toast to cheese souffle. It takes a staff of about 33, including food specialists, announcers, on-camera handlers, to do the job. Reason for live versus film, according to Herrmann, is that the repetitiousness of film is avoided. With live, he states, each commercial can be dressed differently the recipes switched, and a clean, fresh look achieved with the food each time around.

The schedule for Thursdays include three black & white commercials for "Tic Tac Dough," two color messages in "Matinee Theatre," three black and whites in "Modern Romances" and two in "Comedy Time." Color, according to Herrmann, presents no problems at this stage. It was found that the color cameras pick up the natural hues and little or no doctoring is needed.

Kraft, which has doubled its gross in the past 10 years, attributing part of the growth to the effectiveness of its commercials on tv, is duplicating the operation abroad. It sent Herrmann to set up a similar operation for Puerto Rico tv, and he is due to go to Mexico on a similar mission.

Chief aides of Herrmann at NBC, where the operation has been running about 50 weeks, are Alan Anderson, director, the son of playwright Maxwell Anderson, and Bern Nolan, food specialist. The JWT production unit also handles the commercials of Kraft products repped by other agencies.

'Maverick' Gives S&A a Hotfoot

ABC's "Maverick" finally did it—topped both Ed Sullivan and Steve Allen in the overnight Trendex. "Maverick," which dominated the 7:30-8 half-hour Sunday (10), went ahead in the second half to outpoint Allen and Sullivan with a 21.9 vs. 19.1 for Sullivan and 17.6 for Allen. In the 8:30 segment, ABC's "Bowling Stars" dropped to a 5.8, Sullivan rose to 25.3 and Allen increased to 23.4. At 7:30, it was "Maverick," 22.2; "Bachelor Father," 14.3, and "Sally," 10.2.

Elsewhere during the week, specials dominated the field. The 75-minute "I Love Lucy" one-shot (first of five) averaged out to a 40.2 rating and 62.9% share in its Wednesday (6) outing, drowning the NBC and ABC competition. The 9 p.m. score was "Lucy," 40.0; "Kraft," 9.2, and "Ozzie & Harriet," 10.6. At 9:30, "Lucy" hit 41.4; "Kraft," 10.6, and "Walter Winchell File," 8.3. At 10-10:15, "Lucy" dropped to 38.4, "This Is Your Life" hit 16.9 and ABC's boxing registered 7.1.

Night before (5), Jerry Lewis, in his first appearance of the season, belted out a 34.3 average for his 9-10 hour. At 9, he hit 33.9, vs. 11.5 for "To Tell the Truth" and 14.8 for "Broken Arrow." At 9:30, Lewis rose to 34.6, vs. 13.8 for Red Skelton and 9.9 for "Telephone Time."

ABC-TV Central Div. In New Chi Sales Quarters Cued By a Beach-Head

Chicago, Nov. 12.

It's an indication of the network's show of muscles this season that ABC-TV's central division is moving its sales offices from present quarters in the Civic Opera Bldg. to the former Leo Burnett space on Michigan Ave. Along with the growth and general upgrading of the web, v.p. Jim Beach's central division sales force is expanding its complement and needs more room. Move is expected to take place next February, with Jim Duffy's network radio staff and Howard Anderson's syndication department joining.

Beach, who for several months has been overhauling personnel in key posts on his force, moved to strengthen it further last week by adding Carroll Marts as an account exec. Marts, for eight years the v.p. in charge of Mutual's Chi bureau, had resigned that post several months ago. Last July, Beach brought in Bill Gillogly from New York to backstop him here and more recently added Jack Riley.

'RICHARD' SEEKS KEY TO 'HARBOURMASTER' DOOR

"Richard Diamond, Private Detective," which did quite well in its summer run on CBS-TV this year, now looks to be the hottest candidate to replace "Harbourmaster" in the Thursday at 8 period on CBS-TV. No decision has been made on a replacement for "Harbourmaster," since it doesn't switch to ABC-TV until January, but the web is reportedly high on "Diamond" and has some sponsor interest in the Benton & Bowles shop, which first bought the show this summer for General Foods.

"Diamond," out of the Four Star Films stable, finished the summer for GF in the Monday at 9:30 slot with something like a 25 Nielsen rating. A couple of weeks back, CBS, looking for replacement possibilities, bought 39 episodes from Four Star, which has already put the show into production, and should be able to deliver it for a January start.

Houston—"Disk Jockey Derby," sponsored by the Houston Coca-Cola Bottling Co., bowed on KTRK-TV as a full-hour program. It's a party for local teenagers, with three different disk jockies spinning the records every week. On the first program, Paul Berlin of KNUZ, Tim Osborne of KTRH and Johnny Edwards of KTHT appeared. Alfred Bell of KTRK-TV is m.c. There will be guest interviews with teenage personalities.

Vance Packard ('Hidden Persuaders') Raps 'Call Me MR' Addle-Dazzle

By SYD SILVERMAN

WNEW, N. Y. indie, utilizes the 10:35 to 11 p.m. slot for many of its public service programs. Prior to the recent local election in Gotham, it aired the political pitches of competing candidates including many of the minor party stumpers with their offbeat causes. The Sunday niche is devoted to a 25-minute sustainer "Counterpoint" which presents both sides of controversial subjects in two shows. Segment caught (10) dealt with motivational research and the psychological aspects of modern advertising techniques.

Prof. William Kuntsler is host for the series and handles the interrogating with academic zeal and perspective that highlights the particular cause espoused by his guest. In this case the latter was Vance Packard, author of "The Hidden Persuaders," who made no bones about his distrust and apprehension of motivational and psychological concepts and practices currently a la mode with the agencies and users of the mass communications, particularly television. Packard immediately established his basic premise that the use of subliminal (i.e., subconscious) techniques in advertising was immoral and potentially dangerous; could be easily switched from selling soap to selling politics or a particular philosophy to the unwary public. Special danger of this type of selling, Packard asserted, was its effect on children with their untrained minds, a fertile ground for such a pitch.

Replying to a question about the recent subliminal experiment in a Jersey theatre that boosted product sales 18%, Packard stated that he thought Federal regulation would be one way to control this potentially dangerous method of selling. Control would probably be exercised by FCC and FTC agencies.

A substantial portion of the program was devoted to discussion of politics and the use of advertising to "merchandise" candidates. This has been a hot topic since politicans began using tv for their campaigns; however, Packard believed that the "merchandising" of candidates has now been refined to the point where it can have a decisive effect on public opinon, and he cited the buildup of the "father image" of Ike prior to the Presidential election last year.

Basically, the heart of the problem, according to Packard, is a moral one. "What are the permissible limits to be employed in selling a product?" Manipulation cannot induce rational behavior and, after all, that is what we striving for in a democratic society, he declared.

The use of sex as a selling technique also came in for its share of comment. Packard claimed that many products had built in sexual overtones in their appeal to the public. Autos were singled out as one of the successful users of sex in selling; and the programming of wrestling bouts in the afternoon for hausfrau viewers was credited with bearing more than a casual relationship to sexual stimulation.

Author summed up by saying that one of the causes for our present social ills—divorce, juve delinquency, etc.—is advertising designed to create dissatisfaction with the present and establish desire for something new in the way of material wealth. Solution to this poser is for society to grow up so that these selling techniques and values will be in the proper perspective, he opined.

Next week's stanza will feature Ernest Dichter who will undoubtedly defend the "call me MR" bunch. Programming of this type is certainly public service broadcasting at its best and is to be commended. It can only lend stature to the station.

Solon Vs. 'Subliminal'

Washington, Nov. 12.

Until the Federal Communications Commission bones up on "subliminal perception" advertising and decides what, if anything, to do about it, its use should be prohibited over the air. So Rep. William A. Dawson (R-Utah) urged last week in requesting the Commission to advise all tv stations and networks that "SP" is under investigation and is out of bounds on tv until the regulatory question is determined.

"I have no desire to increase government regulation or to extend it over the advertising field," Dawson wrote FCC Chairman John C. Doerfer. "But this new method of 'secret pitch' which aims directly at the buyer's subconscious and bypasses his ability to resist or judge could be very dangerous."

Dawson's letter followed advices from Doerfer that there are indications from trade press reports that "SP" may have been used on tv but that the agency has little information about it. Doerfer said a staff inquiry is in progress to collect information and study the situation from a possible regulatory standpoint.

TV-Radio Production Centres

IN NEW YORK CITY . . .

NBC's ex-trade editor **Bill Anderson** got his new title in the program dept.—he's now coordinator, program services, participating programs . . . **Michael Ames**, former public relations director of Emerson Radio & Phonograph and more recently senior account supervisor at D.M.S. Hegarty Associates, joined Ursula Halloran Associates as exec v.p . . . WCBS' **Galen Drake** helps kick off the Multiple Sclerosis Chest Ball for the Nassau County chapter Dec. 6 in Garden City . . . **Tex McCrary** named treasurer for a testimonial dinner to be given by the National Jewish Hospital of Denver in honor of **William Zeckendorf** at the Waldorf-Astoria Dec. 5 . . . **Paul Ford** set for a featured role in CBS-TV's "Junior Miss" spectacular on Dec. 21 from the Coast; show takes place during the Phil Silvers shooting hiatus . . . **Ronald Dawson** set for a role on "Frontiers of Faith" Sunday (17) . . . **Hubbell Robinson Jr.**, CBS-TV exec v.p. for programming, returned from his Coast trip last week to run into a call for jury duty . . . **Jerome Ross'** original, "Please Report Any Odd Characters," set for "Studio One" Monday (18), while **Shirl Hendrix** has her "Murder Has a Deadline" original teleplay set for "Climax" Nov. 28, both via agent **Blanche Gaines** . . . **Harry Rasky**, CBS public affairs producer, off to the Coast to film the Glenn Ford-starring "The Day Called X," story of how the city of Portland evacuates when an A-Bomb falls . . . **Martin Pollins**, of NBC Spot Sales, and **Oscar Campbell**, chief accountant of WRCA and WRCA-TV, tapped by **Hank Shepard**, newly appointed g.m. of NBC's WJAS, Pittsburgh, to become sales manager and business manager, respectively, of the Pitt station . . . **David Lowe** signed to direct "Do You Trust Your Wife," the ABC-TV daytimer, replacing **Al Burton** . . . **Art Fleming** signed to do the commercials for Norelco on "Walter Winchell File" and "$64,000 Question" . . . **Mike Baker** signed for six radio spots for the U.S. Army recruiting campaign.

John Wingate has recorded a number of interviews with celebrities on his WOR "Controversy" show, which will be released by S&S Record Album next month under the "Controversy" title . . . Tedi Thurman, the weather forecaster on NBC-TV's Jack Paar "Tonight," appeared on a closed circuit tv morale-building show Monday (10), beamed to Air Force training camps around the country . . . Elsa Maxwell visited WOR-TV's "It's Fun to Travel" Sunday (10) . . .

Richard Heffner's "The Open Mind" Sunday (17) on WRCA-TV discusses "Psychiatry and the Open Mind," with violinist **Isaac Stern** and Columbia U. literature prof **Lionel Trilling** as guests . . . **Sid Garfield**, CBS Radio exploitation chief, to the Coast to set up promotion on "Christmas Sing With Bing" and "Christmas Carol" . . . **Betty Drost** set to star in Equity Library Theatre's production of **Horton Foote's** "Trip to Bountiful" next Wednesday (20) . . . **Robert Goodier**, appearing off-Broadway in "Mary Stuart," finished filming a "Decoy" stanza for Official Films and is set for a featured role in "Suspicion" Monday (18) . . . WRCA-TV accepting applications for its general talent auditions again . . . **Albert Dekker**, who played the lead in the national company of "Death of a Salesman," has accepted a bid from England's Granada-TV to do the role there on Nov. 27. He's the second American star to appear in a Granada dramatic show; **Eli Wallach** leaves this week to do "Counsellor-at-Law" . . . **Peter Ustinov** guest-panels on "What's My Line" Nov. 24 . . . **William Bush Baer**, dean of New York U's college of arts & science, celebrates his fifth anni on WCBS-TV's "Our Goodly Heritage" Sunday (17) . . . **Monroe Falitz**, former salesman for WLIB, joined the WRCA sales staff . . . **Larry Homer** set to appear Sunday (17) on Hallmark's production of "On Borrowed Time." . . . **Gay Pauley**, women's editor of United Press, has been inked by Mutual for a daily five-minute women's show.

WQXR sales veep **Norman S. McGee** and wife back from a five-week biz-pleasure trip to the Coast . . . **Dr. Sydney Roslow**, Pulse Inc. chieftain, is off to Europe (London, Paris Rome) for fotnight . . . Saks 34th St. is devoting one of its windows to **Ethel Thorsen's** WPIX fashion-interview telestanza.

Erin O'Brien to guest on the Friday (22) **Frank Sinatra** ABC-TV show . . . **Walter Slezak**, conductor **Dimitri Mitropoulos**, music cric **Sigmund Spaeth, George London, Jean Madeira, Mary Curtis-Verna** will join regulars **Clifton Fadiman** and **Boris Goldovsky** on intermission features of ABN's first Metopera radiocast of the season Saturday (30) . . . Thesp **Edmund Johnston**, last in the theatrical version of "No Time for Sergeants," moving permanently to Hollywood, following the current N.Y.-to-Hollywood trend among Broadway actors . . . ABN prexy **Robert Eastman** is slated to join ABC-TV topper **Oliver Treyz** in joint radio-tv presentations before the Public Relations Society of America conclave in Philly Monday (18) . . . Jock **Sid Torin** broadcasts his "Symphony Sid Show" from midnight to 3 a.m. over WEVD; as of early this morning (Wed.) . . . **Claude Dauphin** was last night's (Tues.) WABD "Night Beat" guest; tonight it's **Vincent Lopez**, tomorrow **Dorothy Sarnoff**, and Friday, **Boris Morros**

IN HOLLYWOOD . . .

Bill Harpell, has chucked his job as CBS-TV staff newscaster-announcer to get back into radio as part owner of KXLE, Ellensburg, Wash., and applicant for 75% interest in a new radio outlet in Bellingham, Wash. He'll continue his newscasting, rotating between L. A. and Seattle . . . There's an hour classical music program, on the agenda of Henry Jaffe Enterprises for next season, patterned after "Telephone Hour" and with **Dr. Frank Baxter** as narrator-host . . . **John Pace** replaced **John Hansen** as manager of KABC. He'll also be managing director of ABC's radio affiliate in Frisco, KGO. Pace comes from the midwest as executive with Public Radio Corp . . . **George Gobel** will hit the road for Whirlpool when his show is preempted for a spec Nov. 26 . . . **June Foray**, all of five feet tall, went through her 18th tv commercial this year. Her voice is dubbed in both tv shows and theatrical pictures . . . **Harry Rasky** down from Portland where he completed filming of "The Day Called X," a civil defense program to be aired over CBS-TV Dec. 8. As producer-director-cowriter, he has been with the show since last July and is here to talk with **Glenn Ford**, who'll be the narrator . . . **Albert McCleery**, executive producer of NBC-TV's "Matinee Theatre," takes the colorcast strip into its third year with a new policy of top names for every show.

IN CHICAGO . . .

Whitey Berquist, music conductor of "National Farm and Home Hour" and with NBC in Chi for 29 years, pulling stakes for Hollywood, Fla. at month's end . . . **Stan Dale**, WJJD deejay, has signed pact with WAIT for five air hours daily starting Nov. 25 . . . **Irving White**, who did the motivational research for RCA Victor, now organizing MR dept. for Paper-Mate Co. here . . . **Bob Elson** now interviewing "in depth" at WBKB in his regular sports show slot . . . **Al Field**, manager of special broadcast services for WGN Inc., doing five-minute show for the outdoorsman on WGN six days weekly . . . **John Ertmann**, ex-WBBM-TV director, signed by Fred Niles Productions as asst. director . . . **Ron Terry** back on tv as announcer and co-emcee on WGN-TV's "Polka Party" . . . Singer **Carol Coleman** added to WBBM's stable for the 3-3:15 p.m. strip . . . WMAQ's **Jim Mills** to be co-emcee of Chicago Sun-Times Harvest Moon Festival Nov. 23 . . . **Bernard F. Corson Jr.**, whose broadcast background spans four midwest stations, joined WLS this month as asst.

(Continued on page 48)

THE 'TRUTH' ABOUT TV-IN-N.Y.

'Kraft Theatre's' Dog Day

"There is no bitchiness like show bitchiness" was the line on last Wednesday's (6) NBC-TV "Kraft Theatre" that set some viewers and tradesters back on their heels, not because it might be vulgar but because of its audacity. The word "bitch," in other than a pure canine context, was never delivered, to anybody's recollection, on a tv network show before.

Actress Betsy Palmer delivered the line in George Harmon Coxe's story, "The Category Is Murder." She was describing, for all intents and purposes, the people who populated the make-believe tv quiz stanza on which she was the assistant producer.

An NBC continuity man said later that "we cautioned them (at J. Walter Thompson agency, which produces "Kraft") on the reaction they might receive. But the agency maintained that the expression was used in an adult program in a context that had certain important character delineation values."

The same executive explained that the mystery drama drew only 23 telephone calls after the show as a result of "bitchiness," but he allowed that once the show is seen throughout the midwest and other points less "sophisticated" than New York there might be considerable mail.

NBC's Xmas AM-TV-Lecture Circuit For Newsmen In From Global Posts

In order to take full advantage of the 15-day U. S. visits of its key foreign correspondents for its first year-end tv wrapup, NBC News is scheduling five 15-minute special shows the week of Dec. 30 to give each of the newsmen a chance to expound in detail on his area.

Network has taken over the 11:15 to 11:30 p.m. period on Dec. 30 through Jan. 3 and will spotlight one or more of its correspondents on each of those nights in a q. and a. session, with the other correspondents feeding the questions. Newsmen participating in the shows will be Joseph C. Harsch, London; Irving R. Levine, Moscow; Frank Bourgholtzer, Vienna; Ed Newman, Rome; Welles Hangen, Cairo; Lief Eid, Paris, and Jim Robinson, Tokyo.

Correspondents will begin arriving about Christmas time for the year-end special, "Projection '58," slated for Dec. 29. Apart from that and the 11:15 strip the following week, they've all been booked for at least one lecture apiece, plus a couple of group appearances. Bourgholtzer starts the lecture swing Jan. 2 before the Rotary Club in Cleveland; Levine speaks to the World Affairs Council in Dallas Jan. 6; same day, Newman talks to the Economics Club of Detroit, Robinson to the World Affairs Council in Los Angeles and Eid at International House in New Orleans.

On Jan. 7, Bourgholtzer hits Buffalo and the Foreign Policy

(Continued on page 48)

Sputnik Embry-o

Baltimore, Nov. 12.

Engineers at radio station WITH here were able to get the Sputnik II signal clearly enough at 12:13 p.m. Wednesday (6) to put right on the air during the "Bob Forster Show."

"As far as we know, it is the first time it has been done directly on the air from the satellite as it passed over (Baltimore)," says station veepee R. C. Embry.

How Much Is A Rating Worth? To NBC-TV 300G

NBC-TV's super-duper General Motors two-hour spec on Nov. 17 is expected to wind up costing the network somewhere in the neighborhood of $300,000. The all-star layout, with Kirk Douglas as the emcee, probably out-marquees any previous presentation on NBC, or any other network for that matter—but at a price.

Getting June Allyson to join the cast (she'll do a scene from "Our Town") alone totes up to a $50,000 talent rap. But NBC figures she's good for at least three additional rating points and considers it a good buy. Similarly, right down the line (Dinah Shore, Dean Martin, Perry Como, et al) the fees are off the "bigger than ever" shelf.

General Motors, it's understood, is forking over in excess of $750,000 time-and-talent for the two-hour Sunday night display. But NBC, in going after the mostest, has, it's reported, topped the figure by at least $300,000. Helen Deutsch's fee alone as writer is said to be "monumental."

WGAW Nixes TV Of Awards Fete

Hollywood, Nov. 12.

Screenwriters board of Writers Guild of America West has voted against any televising of its annual awards dinner the early part of next year, and insofar as a proposed spec for NBC is concerned, passed that issue back to the council.

Recommendation for a spec along certain specified lines was made, also the suggestion any such program should be up to the council, that it should also be "commensurate with the writers' dignity."

Actually, the screenwriters expressed strong sentiment not only against tv-ing their annual bash but against staging the spec. Writers did, however, express interest in a filmed anthology series which would be produced by the guild.

WGAW had obtained from NBC an extension of time to develop the project. Council takes the matter up this week, but the screen board nix appears to have doomed the project. WGAW would have received $25,000 if it staged such a show for the web—assuming any format of such a spec met with the nework's approval. None has been submitted yet.

CBS-TV's 'Wait'll Next Yr.' On Leland Hayward Specs; 2 in '58-'59 and 3 Later

Leland Hayward has referred his first spectacular commitment to CBS-TV for another year. Producer will do two specs during the 1958-59 season, thus making up for the one he'll miss this year. He's contracted to deliver one spec a year for five years, so that next season's efforts will represent a doubling-up to make good for this year's outsizer.

Hayward had planned on doing a year-end special for the web in late December, but the project, which bore the tentative title of "What a Year," fell through. One reason was that he didn't have enough time to prepare the show. Another, it's understood, was the unavailability of Mary Martin for the spec. Hayward wanted to pair Miss Martin and Ethel Merman for a reprise of their Ford 50th anni gala of a few years back.

PAYOLA, UNIONS, RIVALRY, LOCALE

By LEONARD TRAUBE

New York has been made the headshrinking patsy vis-a-vis its "lost place" in live television programming.

The decline actually started just about four years ago, during the then mayoralty election, when Mayor Robert Wagner issued campaign statements through his radio tv adviser that became a key headline to wit, "Save TV in New York." As things turned out, it now becomes not only the then strategic question of "saving tv in New York" but "saving New York for tv." By reflection, the 1953 situation was only vaguely symptomatic.

The City of New York is only a contributing factor—perhaps a small one—to the obvious decline and possible eventual fall of live video in the bigtown, though close students of the situation note that while the decline is "in being" and cannot be stopped now or even before another season rolls around, there will be no "fall." At the same time, they are of the opinion that there will be more inroads on Gotham as the origination point before an eventual comeback that is "sure to come."

Five 'Fingers'

Many television observers, partisan and otherwise, present these reasons, though not necessarily in the order named, for New York's nearly cataclysmic descent as a base for live network programming:

(1) **Payola.** Too much money-changing at the tv temple. Too many "deals" of the quid pro quo variety, carried on among networks in terms of certain of their high, low and non-brass with or without the subject being initiated by advertising agencies, ad managers (for sponsors), independent and "tied up" packagers and "California here I come" or "California here I am" protagonists, antagonists, defenders and "10 percenters," latter representing the talent agencies.

The "payola for a plug" technique has also been switched from one coast to the other, with N.Y. now claiming that its hands are clean but not adding that its muttering has an overtone in that the thievery practice has merely been transferred from one locale to another. It's the ancient "muscling in" practice 3,000 miles removed, and N.Y. would like to work that side of the street again for an encore after the hullabaloo has gone into quietus.

Unions & The Public

(2) **Unions.** These are considered a "softer touch" on the Coast. The current struggle between the Radio-Television Directors Guild and National Assn. of Broadcast Employees & Technicians, resulting late last week in an RDTG picket line at the network pegged on a claimed NBC lockout theme, only served to bring to intra-trade as well as public notice a bad situation and possible featherbedding within a segment of union ranks, with privilege and prerogative, "common practice" and other quasi-technical arguments held in No. 1 esteem above public convenience, public necessity and public weal.

(3) **Competition.** "Big movies" and big local shows, the latter for New York's "mass classes" even if not in the straight mass viewing category, have tended to give many of the town's erstwhile "network" habit-tuners a different slant when it comes to disciplining their time at the sets. Gotham is becoming more and more a "late tuner" town and perhaps the biggest lecture and forum platform in the world; when this is set against the onrush of IF's ("idiot fascination") shows in the good category, plus

(Continued on page 52)

Brainstorm Outshines the Stars; TV's Name Worship OK for Sardi Set But Leaves U.S.A. in Void: Saudek

If television is to survive as a healthy medium and "grow its own roots," it's got to start relying less on "name-dropping" and more on creative ideas. Robert Saudek, the veteran "Omnibus" producer, already sees the "names for names' sake" cycle in television reaching a point of diminishing returns.

He believes there's far too great a tendency among television's producers to solve programming problems with a name, too often the building of an idea around a name instead of fitting the name to an idea. As some specific examples within his own "Omnibus" bailiwick, he recalls the commissioning, sight unseen, of three scripts by Maxwell Anderson some years ago, a mishap that resulted in an "Omnibus" policy of creating the idea and then signing the writer. As another point, he refers to the upcoming (17) Part II of "American Trial by Jury" on "Omnibus," where he's having script trouble.

"We could leave the script alone, and it would play with tremendous dramatic impact on its own. But it's not quite right—it doesn't make the point we want to get across, of how justice works. Here's a case where no name is going to help us solve our problem. But there's a tendency among many producers to try just that, to shrug it off with the idea that by bringing in a name star they'll lick their problem."

Cart Before Horse

Part of the reason, he theorizes, is that "a large number of television producers don't produce for the public, but for the boys in Sardi's. There's an inbreeding, a Broadway-to-Hollywood orbit, in which the name's the thing. 'Let's get so-and-so to star, and so-and-so to choreograph,' they will say, and they will overdress a production just for the approval of the Broadway crowd, instead of the millions of people who live in the 3,000 miles between Broadway and Hollywood."

He sees the "Broadway orbit" as a name-dropping, Lindy's-to-Southampton, dress-the-same, eat-the-same, think-the-same influence that plays to itself without heed to the public. "The college professor, the engineer, the lawyer, the doctor—they are all squares in the eyes of the Broadway boys, but they are really the public that the producers should be aiming at. Instead, they seek the approval of each other."

Saudek concedes he's generalizing, and applies his characterization largely to the "fringe people" who never quite made it in legit or Hollywood but are now in important positions in television. But for all practical purposes, he insists, the "name-droppers" tend to think of the name first, then how to use him. "It's as if I told everybody I've got Pat Boone for "Omnibus," and I put him on lecturing on the law. Everybody would think

(Continued on page 52)

That's All, 'Brothers'

Audrey Gellin, script editor at Talent Associates, took off on a vacation the other week, and while she was away TA topper David Susskind had occasion to call her on business. During the conversation, he asked her what she was doing.

"Getting in some reading," she replied.

"What are you reading?" he asked.

"'The Brothers Karamazov'."

"What are you wasting your time on that for? Metro's already got it."

'Suspense' in An Encore on Film; CBS Taps Davis

CBS-TV is reactivating "Suspense" after a four-year hiatus, and has named Leo Davis to produce the show as his first assignment under a new five-year staff producer contract. Show will be done on film and shot in New York, with a pilot due to be completed in time for the selling season next spring.

Davis, who used to write for the old live "Suspense" when Martin Manulis was the producer, checked into CBS Monday (11) and has only begun to assemble a staff and work out a concept for the show. The former script editor of "Omnibus," Davis has been associate producer of "You Are There" and "General Electric Theatre," producer of the GE show and associate producer of "Producers' Showcase."

Though no staff, cast and timing has been set on the show, one thing has been decided. Series will be filmed at Hi Brown's 26th St. studios in Manhattan, where the web leases one stage and currently has the Phil Silvers show in production.

CBS Radio Insures Bing's Xmas 'Sing,' Sells 'Carol,' Lures 250G in Other Biz

CBS Radio has sold its "Christmas Sing With Bing" special for the third year in a row, and in addition has come up with another Yuletide special in the form of a sale on the late Lionel Barrymore's reading of "A Christmas Carol."

Insurance Company of North America has signed for its third one-hour Crosby special, set for Christmas Eve at 9 to 10 p.m., with pickups set from Rome, Montreal, The Hague, Oberndorf (Austria) and several American points. As for the Barrymore reading, it will be bankrolled by Penick & Ford Ltd. (out of BBD&O) on Dec. 22 from 6:30 to 7 p.m. Reading is a tape, owned by Dailey Paskman, which has also been released on disks via MGM Records.

In more orthodox sales, the network wrapped up $250,000 in new business and renewals via its daytime and "impact" segment plans. Hearst Publications bought 10 7½-minute daytime segments; Hudson Vitamins bought 13 "impact" units; Cowles Mags bought eight of the "impact" units; Studebaker-Packard bought 28 of the five-minute "impacts" and P. Lorillard renewed its kingsized deal for 16 weekly "impacts" for another 13 weeks.

CBS' Eye (Private) On 1-Hr. 'Pursuit'

Pleased with the continuing success of "Climax" and satisfied with the promising start shown by "Perry Mason," CBS-TV is now planning a new one-hour live detective show titled "Pursuit" for the 1958-59 season. Show is still in its formative stages, with no producer set yet, but the network is already feeling out story and script possibilities.

Program would differ from "Climax" in that instead of doing all kinds of melodrama, it would restrict itself to the detective story. It would differ from "Mason" in that it would be live and would constitute an anthology built around the sleuthing theme.

CONCERT HOUR
With New York City Ballet (38) directed by George Balanchine; Maria Tallchief, Andre Eglevsky, Diana Adams, Patricia Wilde, Nicholas Magallanes, Roy Tobias, Jacques D'Amboise, Allegra Kent; Bach Choir directed by George Little.
Producer: Francoys Bernier
Settings: Alexis
120 Mins.; Tues. (5), 10 p.m.
CBC-TV, from Montreal

For the past four years, the French network of the Canadian Broadcasting Corp. has offered "Concert Hour" every other Tuesday during the fall and winter seasons. All programs have been sustaining; all have been done with top talent but few have exce led last Tuesday's (5) when the CBC network from Quebec City to Calgary in Alberta carried two hours of the New York City Ballet from 10 to midnight.

Produced in Montreal by Frahcoys Bernier, the New York City Ballet under the direction of Balanchine brought three ballets, "Serenade," Menotti's "Unicorn, Gorgon and Manticore" (danced for the first time on television) and "Pas de Dix." A fourth item, "Afternoon of a Faun," was a kine from a '55 show with Tanquil Leclercq and Jacques D'Amboise. This is one of the few films of Miss Leclercq (she is Balanchine's wife) and besides being an artistic triumph carried great emotional impact with balletomanes because Miss Leclercq was striken last year with polio and may never dance again.

Perhaps the most impressive thing about the show, other than the privilege it gave Canadian viewers of seeing one of the best ballet companies in the world perform, was the simplicity of the production, generally good camerawork and no attempt to clutter the ballets with intro gimmicks and the like. Outstanding were the Balanchine and Menotti offerings, with the latter choreographed by John Butler. In both works, the individuality, imagination and good taste of each choreographer was evident at all times. Such distaffers as Patricia Wilde, Diana Adams, Yvonne Mounsey and Allegra Kent did much to enhance the Balanchine interpretation of "Serenade," with the male members of the company in minor parts.

Most attention was given to Menotti's "Unicorn" and deservedly so. Here the dancing of Nicholas Magallanes as the poet and Roy Tobias and Allegra Kent made this a memorable ballet. Only number of a routine nature and the most unsatisfactory as far as the viewers were concerned was the "Pas de Dix" with Maria Tallchief and Andre Eglevsky. Dancing in front of a confusing background which reduced everything to a grey-on-grey image and suffering from just average camerawork, it took the combined talents of Tallchief and Eglevsky to brighten this otherwise rather pedantic offering.

The two-hour session was also something of a mechanical triumph for both the musicians and the dancers. Because the studio used by the company was not big enough to include the orchestra and choir, it meant piping in the sound from one building to another. This could've proved the downfall of "Unicorn" with the elaborate mime and voice cues. If any were missed they weren't too apparent, and kudos go to Hugo Fierato, the regular conductor, for the N.Y.C. Ballet who came with the company to baton the show, and to George Little who directed the Bach Choir. The costumes for "Unicorn" by Robert Fletcher were most effective on show with the sets by Alexis of a hit-and-miss nature.

A kine of the show will be televised tonight (Tues.) on both the east and west coast of Canada through stations not yet connected by microwave to present CBC network. *Newt.*

'BEE' IN SNAG'S BONNET

Writer Werris Sues on His 'The Bee' Sketch

Los Angeles, Nov. 12.

Writer Snag Werris filed a $7,000 infringement of copyright suit against Ben Blue, CBS and Ed Sullivan in Superior Court here over the comedian's use of a pantomime sketch entitled "The Bee."

Werris said he wrote the sketch in 1954 while under contract to NBC and Blue performed it on the "Saturday Night Revue." Under the terms of his pact, he added, he was to retain rights to the sketch after it was used on the show.

Blue, he charged, used it on the Sullivan show on Nov. 18, 1956, without permission.

Tele Follow-Up Comment

Seven Lively Arts

An attempt to capture the spirit of Ernest Hemingway's dialog on teevee can be a highly elusive thing. The machinegun clatter hiding delicate feelings has frequently defied transmission over electronic media. However, this long-shot on the portrayal of "The World of Nick Adams" on CBS-TV's "Seven Lively Arts" paid off handsomely with the aid of an excellent cast and the creation of an atmosphere faithful to the Hemingway script.

The "Nick Adams" story was one of the major payoffs on the Sunday (10) egghead circuit on video. The John Crosby-conferenciered show is a proper place for experimentation. It's unsponsored and untrammeled and headed by gents with ideas. The high-level audience it seeks should be tolerant of excursions off the beaten paths. The rewards are great, especially with a show of this kind.

Another factor that makes the presentation of shows of this type more important lies in the fact that should pay-tv ever replace free-tv, the day of experimentation will be over. As long as that freedom remains, it should be taken advantage of, as this show is doing.

There were some excellent enactments. Steve Hill made the central character a thespic strongpoint. Nick Adams, said to be partially autobiographical, tells of his life in flashback. Wounded on the Italian front, and lying incapacitated, he recalls the events of his adulthood, which finds him running away from home. He realizes that he is always running away from *something*, never to *anything*. He is a man without goals. Now, having stopped to think, he is no longer running.

The show didn't always succeed in the aim of pinpointing the most important moments in the life of Adams, the moment when great realization hits him, but the dramatization and enactment were close enough to be strong and sometimes brutal. It was a forceful picture of a soldier who came back from death, and thus make himself stay awake fearing that he'll die once he let go.

Hill did an excellent portrayal, with fine assists from Eli Wallach as the punchdrunk fighter whom he encounters in a hobo jungle. There was also top work by the distaff side, with Olive Deering hitting an apex as the girl who claimed she was the beloved of a great fighter. Others in the cast included William Smathers, Vivian Nathan, Frank Silvera and William Marshall.

The adaptation by A. E. Hotchner caught the highpoints of this series of short stories without losing the underlying meaning. Direction and production by Robert Mulligan and Robert Herridge (latter in his first reining of the show) were of top cut, with Joan Houseman as exec producer.

John Crosby concluded some unfinished business of the previous week, when he described S. J. Perelman as the author of the "80 Days" screenplay, and completed the list of those with a hand in that undertaking. He also gave the list of film credits that should have been associated with that show, plus their guaranteed plug for their current picture. Thus he closed the book on the initial episode in the series. *Jose.*

Let's Take a Trip

At CBS-TV, public affairs programs are what the network says they are. In its genre, "Let's Take a Trip,"," slotted noontime Sunday, has for several years been one of the top PubAffers. Last Sunday's (10) was a thoroughly absorbing and even inspiring session led by regulars Sonny Fox and his young charges, Joan Terrace and Jimmy Walsh, with the "extra added" Sam Levenson punctuating a visit to a school with his typical commonsense humor drawn from his life as an ex-teacher (of Spanish).

The "star attraction" was the ideally located Pocantico Hills Central School up in Westchester County (N. Tarrytown, N.Y.), with its well equipped classrooms, restful atmosphere and delightful landscape. New York City viewers might have been forgiven for looking with longing at such a setup. Demonstrated in brief but pointed go-rounds were the kindergarten, an extra-curricular ballet group at work, woodworking shop, spelling and composition class, arts & crafts, and other vignettes. Here, the teachers participated, and every youngster selected to "say a few words" contributed to the building of interest in a program exceptionally well planned.

Levenson's role was conferencier-lecterner in the assrembly hall, to which the cameras cut back at appropriately frequent intervals after each classroom pickup. Levenson wedded his w.k. humor to the educational facets in what might well have been his "audition" in such two-pronged educational programming. There is hardly anyone already in tv who can do that kind of job better.

The assembly hall, incidentally, drew the "bang up" kid-slanted finale in which the children from one class produced and wrote a "What's My Title" quiz that for speed and excellence may oblige "What's My Line" to look to its laurels. A running theme throughout the show was "Explore With Books," a bow to National Book Week, coinciding with American Education Week (Nov. 10-16).

Show's producer is James Colligan, with Tim Kiley directing, and the school script was by Craig Gilbert. To them and the others, plaques wih three-star three-R's on them. *Trau.*

George Gobel Show

George Gobel is a very funny and engaging comic who's at his best doing what comes natur'lly. In this case, it's delivering his wonderful monologs and exchanging chit-chat with his guests.

This simple fact seems to have eluded the producers of this NBC-TV show. They've surrounded Gobel with loads and loads of guests, singers, dancers and over-lavish production numbers. Granted, neither Gobel nor any other comic can carry a biweekly hourlong comedy show by himself, but the solution doesn't lie in smothering the star in non-essentials.

Gobel's monolog last week (5) on child psychology and the contemporary permissive kick was especially sharp and amusing, with real wit and fine turns of phrase. Guests Janis Paige and Jack Carson did yeoman work in a number of turns, but the material wasn't there. That they did as well as they did is a credit to their showwise skill.

Best of the lot was a singing-dancing switch parody on "I Would Trust Him," with Miss Paige ably seconded by Gobel and Carson. Highschool football hero sketch, in which Gobel, Carson, Miss Paige and Jeff Donnell participated, got more laughs from mugging than from script.

Other outside visitor was Bobby Van, who combined neatly with cast regular Barbara Bostick in a well-done production number based on Cole Porter's "Bewitched, Bothered and Bewildered."

More-or-less regular guest Eddie Fisher again demonstrated that he's a fine singer. However, he remains ill at ease in his sketch delivery, a fact which shows on the camera. Shirley Harmer, very pretty, also proved she's a top-grade singer in her single solo, on "When Somebody Loves Me."

Show ran somewhat short, with cast forced to continue fooling around on-camera, after the slow end-crawl was completed.

Incidentally, Gobel and Fisher, in gray wigs, combined in reminiscent takeoff on "Do You Remember?" Special lyrics advanced a horrible possibility via the line, "Elvis would be President." *Kove.*

Steve Allen Show

Steve Allen's writers were off form in the Sunday (10) NBC-TV spree. "Man In The Street" bit with regulars Louis Nye, Tom Poston and Don Knotts concerning the tv fight between directors and technicians didn't have too much punch and the "Dr. Spoof" sketch with Allen and Charlie Ruggles was made mostly of stale stuff.

Also off and tedious was the segment with Gloria Swanson in a "musical" version of scene from "Sunset Bouevard." She sang something about "Those Wonderful People In The Dark" who were probably getting a little dial-happy through it all.

Jack E. Leonard was on hand again with a hard-punching stand-up routine. He was intermittently successful.

Musical end of the show was by far the best. Tony Bennett clicked with "Taking A Chance On Love" and his current Columbia disk, "I Never Felt More Like Falling In Love." Abbe Lane and spouse Xavier Cugat cavorted with "Hernando's Hideaway" in okay manner. Miss Lane passes on figger qualifications alone.

P.S.: That "Charnel House" publishing gag which was greeted with resounding silence was a private (cemetery) plot. *Gros.*

Climax

This series went to a lot of trouble last Thursday (7) to introduce a new song, "Keep Me in Mind," via the video route. Whatever the merits of the song, which got plenty of fragmentary plugs, the dramatic setting wasn't worth it. The script by Jerry Davis was a compendium of cliches, all of them incredible.

The yarn revolved around a mad killer and a publicity-mad singer. The latter, played by Johnny Desmond, was the type of heel who would shoot his mother to get a column mention. When a crazed strangler takes after him, nobody believes him and the crooner finally has to make the capture himself. The whole story was kid-stuff claptrap.

Desmond socked over the song in good style, but his thesping performance was severely limited by the hokey role. James Dunn, as the unhappy pressagent, walked through his part without conviction, fluffing several times, but that hardly impaired the stanza. Jackie Coogan, as the agent, and Marisa Pavan, as the girl friend, were adequate. *Herm.*

Ed Sullivan Show

Compared to the first 30 minutes, the second half of Sunday's (10) CBS-TV "Ed Sullivan Show" suffered in comparison, the latter segment consisting mainly of second appearances by performers and a film clip from 20th-Fox's "Stopover in Tokyo."

With the impact of a fresh personality coming on the screen dissipated somewhat in the second turn, despite the talent displayed, Sullivan, co-producer Marlo Lewis and director John Wray may be wise to allow performers a longer stint onstage at their initial stint.

Billy Eckstine and Sarah Vaughan, singing as a duet for the first time on tv, did a socko rendition of "We Seem Like Passing Strangers Now," getting warmth and style in the pop number. Later, each came out separately for an individual turn, to good effect.

Comedienne Charlotte Rae was on hand for a neat, funnybone number, "Go On A Diet." Pianist Roger Williams, on twice, did some neat tricks with the keys and made music with style. June Taylor Dancers did some precision dancing, with the cameras utilized for some unusual effects, although the number appeared somewhat overlong. Attractive blonde Helen Wood proved to be a vigorous ballerina and an okay violinist. International flavor was lent by Italian thrush Katyna Ranieri and French vocalist Fernanda Montel, both able singers. A Puerto Rican threesome, Gaby, Fo-Fo & Miliki, had some tricks with musical instruments for an entertaining display, and New Zealander Inia Tewiata rendered an interesting folksong.

Stars of the 20th-Fox pic, Robert Wagner and Joan Collins, were on hand for an assist, and for an extra fillip some top winners of the Seventeen mag dollmakers' contest came in for an appearance. *Horo.*

Perry Como Show

The "Perry Como Show" ambled along in its usual relaxed fashion last Saturday (9) night on NBC-TV. The show, a mixture of songs and comedy, fared better in the former category. Como was naturally easy to take, delivering songs and banter in his familiar, informal style. Johnny Mathis, Columbia recording artist who's currently riding high on the best-seller lists, did a solid job on two of his hit tunes, "Wonderful, Wonderful" and "Chances Are."

Dean Martin was also piped in from the Coast for a pleasant session with Como. Peter Lind Hayes and his wife, Mary Healy, were on hand for some comedy routines that, in the overall, weren't too strong. Also in the humor department was an okay bit between Como and Betty Walker, posing as the mother of one of the Comoettes. *Jess.*

The Twentieth Century

With the public thirsting for scientific knowledge in the wake of the dual sputnik launchings, this CBS News and Public Affairs filmed series is doing an excellent job in bringing viewers up to date on supersonic flight. Sunday's (10) episode, "Toward the Unexplored: The Flight of the X-2," was the first of four special half-hour broadcasts in a series devoted to "The Air Age."

Not only was the session informative but the footage was charged with drama and suspense. For this documentary, filmed at Edwards Air Force Base in California's Mojave Desert, showed that beneath all the research and laboratory testing, the advance into the future is essentially still a matter of human values. Actual flight of the X-2 at 2,178 mph made for awesome viewing.

However, when it developed that this "routine flight performance test" cost the life of USAF pilot Capt. Milburn Apt, the film became tragic proof that man's surge "toward the unexplored" was not without a price. Initialer in "The Air Age" series was ably produced by James B. Faichney; the script, written by associate producer Shelby Gordon, was factual and concise, while Walter Cronkite's narration was a further asset. Plugs for Prudential Insurance, program's underwriter, were unobtrusive. *Gilb.*

Playhouse 90

An old-fashioned mystery melodrama was the "Playhouse 90" offering last week (7) on CBS-TV. If the offbeat challenge which is the hallmark of this series was missing, it was nonetheless a well-put-together drama which entertained.

There's a certain familiarity about the premise of the James P. Cavanagh teleplay, from a Josephine Tay novel, but a novel twist sustains interest. In household of British aristocrat Farley Granger a stranger (also Granger, in a double role) shows up, representing himself to be Granger's twin brother, believed to be a suicide years before. But the newcomer is an imposter, carefully groomed by scampish neighbor Vincent Price, for a share of the estate. Complications set in when the newcomer begins to feel anything but brotherly toward Terry Moore, his supposed sister.

Then, tricky plot discloses reason for real twin's enmity—he'd killed his brother in a jealous rage and hidden the body. Mexican standoff, with newcomer unable to disclose twin's crime because of his own imposture, and vice versa, is finally resolved when twin is killed in an attempt on the newcomer's life. Promise of future romance between newcomer and Miss Moore is indicated.

Director Franklin Schaffner gets full measure of suspense out of the solid script, with his top-grade cast a considerable help. Schaffner's handling of the double scenes, especially the integration of film clips into live action without the seams showing, displayed a high degree of skill.

Cast, while capable, did suffer from a wide variety of British accents which sometimes grated on the ear. However, Granger did a fine chore on his double role, and Price, Judith Anderson and John Williams displayed their customary authority. Miss Moore was very pretty and responded well to direction. Patty McCormack, as the little sister of the family, didn't have too much to do.

Perils of a heavy commercial load was strongly demonstrated in

(Continued on page 46)

NAT'L HOCKEY LEAGUE
With Bud Palmer, Fred Cusick
Producer: Peter Meinar
Director: Dick Liesendahl
Sat., 3 p.m. to conclusion
Sustaining
CBS-TV, from various points

The game of ice hockey as played by pros, despite the speed of the game and the consequent camera difficulty of staying with the play of the puck, still makes for exciting Saturday afternoon television. Last week (9), for the second game of the National Hockey League covered by CBS-TV, unfortunately had to bump the tried and true shenanigans of NBC-TV NCAA football, the only game that continues receiving unfailing response from the mass audience.

CBS wants to sell hockey as part of a year-round Saturday sports package. These weekend frenetics seem quite capable of drawing an audience, even against more popular grid, so if the overall package is priced attractively enough, the cost-per-1,000 is likely to be pretty good.

Bud Palmer, on play-by-play, and Fred Cusick, on background, are a smooth and articulate team. They don't overplay their hand but they do enhance the hockey coverage. Cameras during the N.Y. Ranger-Chicago Black Hawks, fray did as good a job getting around as can be expected amid all that jet-propelled pro play. Yet if the network can figure a means of getting more dramatic closeups it will improve the 21-game series. *Art.*

THE CHEVY SHOW
With Tony Martin, Nat King Cole, George Gobel, Mary Kaye Trio, Weire Bros., Maria Tallchief, Paul Weston orch.
Producer: Leo Morgan
Director: Frank Bunetta
Writers: Phil Rapp, Jack Brooks
60 Mins.; Sun. (10), 9 p.m.
CHEVROLET
NBC-TV, from H'wood (color)
(Campbell-Ewald)

For the first of the Dinah Shore layoff weeks on "The Chevy Show," Henry Jaffe Enterprises signed Tony Martin to emcee and gathered a cast comprising Red Buttons, Nat King Cole, Vera Ellen and Joan Davis. Then the roof fell in, with Buttons pulling out because of dissatisfaction with the script, and Asian flu taking toll of the rest of the cast. By the time the show went on the air, only emcee Martin and Cole remained from the original cast, with George Gobel, the Mary Kaye Trio, the Weire Bros. and Maria Tallchief filling in.

Considering the state of things, producer Leo Morgan managed to get off a fair vaudeville show. There were plenty of soft spots, along with some poor routining but the Kaye Trio, the Weire Bros., Cole and Martin all contributed good performances. Miss Tallchief's ballet number, with Bruce Hoy, was something of a throwaway, midway between the classic and modern with an inadequate beach theme. Gobel's Texas disk jockey bit was on the tired side. And a closing "Sinbad the Sailor" production number was tasteless and tuneless.

Dinah's due back Nov. 24 (General Motors 50th anni spec is in next week), which means safety and sanity for a while. Judgment on the non-Dinah Chevy entries deferred until next time. *Chan.*

TEEN CLUB PARTY
With Wally Phillips, Merigail Moreland; guest, Lurlean Hunter; others
Exec Producer: Les Urbach
Producers: Don Kane, Jerry Gregoris, Sheldon Cooper
Writer-Director: Jerry Gregoris
90 Mins., Mon.-thru-Fri., 4 p.m.
PARTICIPATING
WGN-TV, Chicago

WGN-TV sloughed its longrunning "Bandstand Matinee" when the ratings started slipping and has developed in its place a variation of the old record hop format, more diversified than the other and with public affairs overtones to boot. Without denying rock 'n' roll, it stresses the more admirable values of wholesomeness and intelligence, giving the teenage viewer something constructive to shoot for. Besides that, the party is fun and well organized.

High school participants are handpicked from among honor students and those interested in student affairs, kids who are a credit to their generation. It's a clean-cut, mixed crowd of Negroes and whites, the boys all wearing coats and ties and the girls neat but typical highschool garb. There isn't a hub cap stealer in the crowd.

Host Wally Phillips, gracious and professional, gets them to talk about their interests and achievements, but only for moments at a time so as not to bog the show down with the implicit message. The kids sit at tables with dates, as in a club, are treated maturely and have free access to the dance floor with whatever music, live or canned, is played. Show uses Bob Trendler's 14-piece studio orch, which dishes out danceable swing arrangements per the Glenn Miller era, in addition to pop records of Pat Boone, the Crickets and other contemporaries, and an interlarding of such adult beats as the cha cha cha. Between the dance segments are brief interviews, panel discussions, charades, a visit by a guest artist, and plugs for school functions and sorority balls.

Show caught (7) had singer Lurlean Hunter guesting and answering questions from the teeners. Phillips later held an intelligent panel discussion with four of the youngsters on the scare from outer space, had a set of twins rate a new disk to see if both liked the same things, and climaxed it all with a dance contest judged by the non-dancing kids in attendance.

Assisting Phillips is WGN-TV's new find, Merigail Moreland, an attractive adolescent of the high-schoolers' own ranks who sings a couple of numbers per show, pitches in on the interviews, reads the calendar of teenage events, and runs the handmike for Phillips. Gal has a fine singing talent but is too new at the game not to betray her nervousness. A couple months work to give her assurance that the cameras won't bite should remedy what ails her.

Production values are excellent, and director Jim Gregoris' camerawork keeps the party lively for the home folks. *Les.*

LUCILLE BALL-DESI ARNAZ SHOW
With Ann Sothern, Cesar Romero, Rudy Vallee, Hedda Hopper, Vivian Vance, William Frawley, Richard Keith, others; composer-conductor, Wilbur Hatch
Exec Producer: Arnaz
Producer: Bert Granet
Director: Jerry Thorpe
Writers: Madelyn Martin, Bob Carroll Jr., Bob Shiller, Bob Weiskopf
75 Mins.; Wed., 9 p.m.
FORD MOTORS
CBS-TV (film)
(JWT)

Back in the vivid 1930s the late Hugh O'Connell, as the hero in the "Once in a Lifetime" legiter, was cracking Indian nuts while shooting a picture in a Hollywood that was just learning to talk. In his dimwit role O'Connell was makebelieved into a "genius," so that the nut-cracking bit, which managed to enter the soundtrack, was immediately declared to be an example of great cinematic art of the "Emperor Jones" genre, in its "simulation" of the beating of the jungle tom-toms. Or something like that. When O'Connell ordered a costly piece of construction to be dismantled, the frantic studio head demurred for a couple of seconds and then, suddenly aware that he really had a "proved genius" in his midst, concurred with O'Connell and ordered the set destroyed.

Something of the sort must have passed through the minds of those —including Desi Arnaz himself, perhaps—when blueprinting this season's five hour-length "Lucille Ball-Desi Arnaz" shows. Since Desilu had run the 30-minute "I Love Lucy" for several years into a fantastic rating spiral at 9 o'clock on another day, it would be duck soup—wouldn't it?—merely to double the time to an hour with a script in similar format, or nearly so. It was, say like back-to-backing a two-part "Lucy."

Last Wednesday (6) this presumed theory did not pay out. A good half-hour show is not necessarily twice as good when twice the length. Contrariwise, a good half-hour show might be only half as good when the running time is double. Seldom the twain shall meet when the element of time becomes the entire basis in a repeat format. To compound the felony, Arnaz & Co. for some reason elected not only to "go hour" but 15 extra minutes' worth. It sez here that Ford Motors, underwriter of the elongated specials, met with CBS-TV officials, "and it was decided that the program, which in unedited form extends to one hour and 15 minutes, is so outstanding that it merits presentation in its full length." If this was really unedited—a bizarre circumstance to begin with—the Indian nuts were certainly apparent.

Some "Lucy" lovers might have found this Lucy-Desi hour amusing. It had its moments, these moments being about par for the course of a "Lucy" half-hour but scarce as hen's molars in a 75-minute unreeling. The opening choice for a story, that of reflecting on how Arnaz and Miss Ball "met up in Havana" in 1940, seemed to be more innocent dramatization than reality, though either way would be okay if there were a payoff that depended less on the prior and continuing fame of the principals and more on the material and the handling thereof.

It was a flashback stanza via a Hedda Hopper updated interview with the couple and longtime supporting team of Vivian Vance and William Frawley as jumping-off point. It was full of pushbutton, visual gags such as Rudy Vallee stripped down to striped underwear and jumping overboard on a cruise ship; a hilarious if overextended tippling session by Miss Ball and guest Ann Sothern; a well contrived "battle of the Conga drums" between the pre-marital Lucille Ball and Cuban Ricky (Arnaz) Ricardo; an unworthy and overly familiar throwing of flower pots on serenaders Arnaz and Cesar Romero; a noisy "audition" of Arnaz as a piece of talent to catch Vallee's eye in his character as the great Vagabond Lover, Stein singer and whiffenpoofer, and an obvious ender-upper on the ship back to home for the manhunting Ball & Sothern.

Interlarded in these extensive and extended capers were a couple of songs that got lost in the frenzy, credited as titled "Our Ship Is Coming In" and "That Means I Love You," clefted by Arthur ("Cry Me a River") Hamilton and arranged by Frank Comstock. It is possible that under more agreeable conditions they would have showcased more effectively. Also, the production motif may have shrouded both the lyrics and the music. A curious aspect was, in some instances, applause for the stars and principals on first entrance, and again at re-entry, which suggests that the "take" method of filmmaking, was not kept in mind by the editing department.

Among Ford's commercials was intro of the 1958 models via quickie pitches by Dick Powell, Arthur Godfrey and Tennessee Ernie Ford; and there was an effective blurb behind the "Around the World in 80 Days" musical theme amid a giant globe. *Trau.*

JERRY LEWIS SHOW
With Mello Larks, Westbrook Van Voorhees, Susan Silo, Nick Castle Dancers, Walter Scharf orch, others
Producer: Ernest D. Glucksman
Director: Jack Shea
Writers: Mel Tolkin, Nell "Doc" Simon
60 Mins., Tues., 9 p.m.
OLDSMOBILE
NBC-TV, from Hollywood
(D. P. Brother)

Jerry Lewis is still sticking to his dream of being a one-man cavalcade of show biz—one who has inherited the mantle of Al Jolson, Danny Kaye, Charlie Chaplin and some of the greats who have preceded him. He is an ambitious lad who in the best tradition of show biz gives his best and at least provides moments when the return to viewers is rich and rewarding.

His opener for the season was virtually a one-manner. The guests occupied little time and were of minor consequences in the full scheme of things. Lewis and his writers stood virtually alone in this exhibit. The top returns could have been encased in a show of much shorter duration. There was a fair reaction on his talent scout takeoff, but his funny antics in the do-it-yourself home workshop represented the apex of his show. Westbrook Van Voorhees' impressive voice served as the sounding board off which Lewis' antics bounced. The combination held the stage excellently.

The singing moments were not of a very high level. Lewis' top effort came at the finale in "The Lord Loves a Laughing Man," a tune reminiscent of several others in that genre, and the choreography seemed like a burlesque. Lewis also wasn't in very good voice at that point. There was one other occasion in which he panted heavily when making an announcement. The lad should take it easier.

The Mello Larks, a singing foursome with beaucoup experience in the cafes and elsewhere, gave a good account of themselves with a single tune. However, their effectiveness was dissipated with the unnecessary interruption from New York of an election bulletin during their number. Susan Silo, a 15-year-old, still holds a good potential, despite her distressing choice of a tune. A fast rhythm number would have served her cause more effectively than "Mr. Wonderful."

Lewis got in his unusual number of plugs on this show which included the muscular dystrophy drive; one for "Sad Sack," his Paramount release; there was a mention of Decca beside the usual commercials for Oldsmobile, with Bill Hayes and Florence Henderson making like a happy couple.

Lewis, per usual, got excellent production accoutrements with Ernest D. Glucksman giving him bigleague settings. Jack Shea's direction provided a good pace, and Walter Scharf did well in the music department. *Jose.*

PENTHOUSE SERENADE
With Eddie Ackland Band, Dick Maloney, Roberta Waites, Al Costi
Producer: Pierre Normandin
Music Director: Ackland
30 Mins.; Thurs., 7:30 p.m.
CBOT, Ottawa

Eddie Ackland, w.k. local drummer-chanter, has rounded up a small (5) group of musicians to backbone "Penthouse Seranade," a musical half-hour. Show will use guests and has Dick Maloney as emcee. The format is sound and once the cast shucks off opener tension to a point where "penthouse" relaxation sets in, it should be a clicko item on the Thursday evening local video fare.

Guesters on opener (7) were Al Costi who has held 88 and chant chores in Ottawa lounges, and Roberta Waites, new to most viewers, in a pair of canary bits. Others were Ray Lafortune, keyboard; Marcel Lafortune, bass; Bill Kostenuk, tenor; Pete Fleming, vibes, with Ackland on drums and a pipe solo. Maloney also had a song. Penthouse setting was classy.

Audio on opener was poorly balanced with instrumental showbacking stronger than voices. General production tightening will help this session greatly. *Gorm.*

More Television Reviews On Page 46

'Fabulous Infant' Gets Slapped Into 'World' as a Preface to TV History

By LEONARD TRAUBE

Although television is admittedly a gigantic communications medium, NBC was hard put—or perhaps unequal to the task—of filling out roughly 80 minutes adequately on Sunday's (10) "The Fabulous Infant," the self-styled "story of network tv." Perhaps the "story" was too formidable; perhaps in trying to encompass the "other networks" within the sphere of "history" it bent over sideways, forward and backward and thus omitted some of its own important contributions to the care and feeding of the mighty 10-year-old—while at the same time holding back on including some of the more memorable and highlight fodder ground out by the rival networks. In the end, it was more of an "NBC show" than anything else, but even here the omissions were glaring.

Not that "Infant" as displayed on "Wide Wide World" lacked high moments and some compelling nostalgia; but a solid point of view was missing, and considering that the production high command was forced, by accident or design, to resort to mere filler, stage-wait material at its most vital points, the whole appeared to fall more in the trough of an extended preface rather than a competent foray into historics.

WIDE WIDE WORLD
(The Fabulous Infant)
With Dave Garroway, Milton Berle, Ernie Kovacs, Jack Webb, others; kinescope section, Berle, Arturo Toscanini, Garroway, Kukla, Fran & Ollie, Ed Wynn, Bob Hope, Burns & Allen, Gene Autry, Jimmy Durante, Red Skelton, Dinah Shore, Bishop Sheen, Jackie Gleason, Wally Cox, Ralph Edwards, Martha Raye, Ozzie & Harriet, Jack Webb, George Gobel, Howdy Doody, Disneyland (Davy Crockett), Mickey Mouse Club (Mouseketeers), $64,000 Question, Perry Como, Wyatt, Earp, Roller Derby, Capt. Hawk, Popeye, Country Music Jubilee, others; composer and conductor, David Broekman
Exec Producer: Barry Wood
Producer: Herbert Sussan
Director: Van Fox
Tech Supervisor: Cliff Paul
Writer: Lou Salaman
90 Mins., Sun., 4 p.m.
GENERAL MOTORS
NBC-TV, from N. Y.
(MacManus, John & Adams)

Were it not for the live and very-much-alive candid commentary by Milton Berle and Ernie Kovacs—especially "Mr. Television" of the "death slot" Berlesday era—this outline of picture-box electronics would have been "just another show" trying to make like a documentary. "Fabulous Infant" seemed to need the editorial and editing savvy of a Murrow, Friendly & Co. (and what happened to "See It Now" when NBC was preparing this synopsis?) or the telementary knowhow of the network's own Pete Salomon. Entirely forgotten was the fact that, only a few short years ago, it was NBC itself which made a foremost contribution in terms of the now word-jettisoned "spectaculars" which, had they been included, would inevitably have brought the name of ex-NBC prexy Pat Weaver to the front. History is made of sterner stuff than what seemed deliberate stabbing. No series of programs before or since have had so extensive an exploitation, been the subject of so many countless features in all the television markets of the nation and, in spurts, of the world, as the Weaver-incepted gee-whizzers. From this view alone, the "Infant" show suggested an overdose of an ostrich formula that reflected little credit on the network; whereas inclusion of the "spec era" would surely have helped to round out the "story."

The forepart was a kinescoped recap of some of the top program series, national and international events, Federal hearings, Presidential Inaugurals, et al., encasing all networks in the runthrough from 1947 to date—from 16,000 telecasts to 41,900,000 tv families. It was a competent job of editing and continuity, if sometimes lacking high drama, by reason, perhaps, of an overcrowded canvas. It was during about the middle of this period, incidentally, that NBC's Eddie Cantor was seen on the first commercial west-to-east transmission, but this, too, seemed too trivial to "WWW" to treat.

The nostalgic stunner was the striking closeup of Arturo Toscanini singing away softly while conducting the NBC symphony; but a distinct missout was showing Frank Costello "taking the Fifth" full face, whereas the great drama of the Kefauver hearing in '51 lay in Costello's successful insistence that the tv cameras be called off, reducing his onscreen appearance to his hands in a camera strategy that will hardly be forgotten; strange, too, that in the skeletal treatment of the current westerns, NBC gave the nod to ABC's "Wyatt Earp" in what seemed an unrealistic bypass of CBS' high-ranked "Gunsmoke," first of the updated oaters to "make it big" on tv. Altogether, as a kinnie klatch—okay; as a substantial attempt at tv history—sketchy and unfulfilled.

After the first commercial for General Motors' 50th anniversary year and its "GM Five for '58," the show launched into its solidest segment. This was the "live" Act II wherein the Ernie Kovacs portion out of Las Vegas' Tropicana, was humorous and candid, and even with too much of the autobiography about it, was neatly contrived. It was Berle, in the segue, who supplied the softly-treading wallop, via a frank summation of his views re the giant medium. Appearing humble and straitlaced, he presided over what turned out to be a tv magnum opus in miniature, against the impedimenta and local station puffs. "I am a ham," Berle said, and pronto proved that he's one of the greatest of that self-styled breed. By his voicing of a quasi-theme, that there are "469 approaches to the talent question" (meaning that number of stations), the program had a reasonable if not too resultful excuse to consider some local station programming, picking up KMTV-Omaha, WBZ-TV-Boston (Westinghouse station), KYTV-Springfield, Mo., with their foremost entries, or at least their particular selections.

Berle fielded the return ball niftily with a misty-eyed tribute to his late mother Sandra Berle, who "kept the laffs going"; spoke matter-of-factly of his hits and misses, his gags that laid an egg, how he "knocked myself out"; and in what seemed a valedictory speech, "television is still just beginning. Nobody owns the airwaves but the people." He walked off, sat down where his mother was accustomed to take her claque spot, looked over the theatre—a vast empty expanse, the NBC Studio 6B that Berle built. Here was showmanship, pathos, reflective humor—a different kind of Berle, a Berle with a "tv elder statesman" manner.

Part III was inappropriate in parts and a letdown in others. It seemed to want to depict the "tv film" era. ("movies for tv in assorted flavors" as narrator Dave Garroway called it); got into a live Jack Webb and kinnied "Dragnet" for a punctuation point complete with Webb's dissection of what makes "Dragnet" tick; turned sharply into a forked road with a cornified and nearly extraneous buildup of the web's "Matinee Theatre," with overall chief Albert McCleery leading the whole crew stealth-like toward the camera amid descriptives by "Matinee" host John Conte. Whatever logistics are necessary to bring in the show—and "Matinee" is an ambitious daily undertaking—failed of its mission in this treatment. There followed a bit of non sequitur stuff, semi-abstractions aimed at depicting tv's (and presumably wholly NBC's) "facilities." It was dull and monotoned, more suitable as a swiftie prolog to be done and forgotten.

For reasons that are not clear, a few minutes were devoted to tv critics, specifically Harriet Van Horne of the N. Y. World-Telegram & Sun and Hal Humphrey of the Los Angeles Mirror-News (often repped in the World-Telly in the past). Although they are among the major names in the columning and critical fraternity, little was said in the time allotted that seemed other than familiar. Nevertheless, it was obvious that NBC permitted them wide latitude to express themselves without brakes. Still, just to cite a random example, what about a critic from the "third city"—Chicago?

End-up was a live segment out of Washington, D. C., showing the USM Corps in 182d anniversary ceremonies, with marching color guard, retreat, et al. It was the selfsame Marine Corps that opened the show, which might point to the paucity of special events around

(Continued on page 46)

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp); sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

NEW YORK — *Approx. Set Count*—4,525,000 — *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	20.4	49.3	41.4	7 O'Clock Report	WCBS	7.2
							CBS News—D. Edwards	WCBS	7.0
2. The Honeymooners (Co)	WRCA	CBS	Tues. 7:00-7:30	19.1	44.9	42.6	7 O'Clock Report	WCBS	10.5
							CBS News—D. Edwards	FCBS	11.0
3. Code 3 (Adv)	WRCA	ABC	Wed. 10:30-11:00	16.1	37.4	43.0	U.S. Steel Hour	WCBS	14.7
4. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	12.9	34.1	37.8	7 O'Clock Report	WCBS	11.2
							CBS News—D. Edwards	WCBS	11.0
5. If You Had a Million (Dr)	WCBS	MCA	Sat. 7:00-7:30	11.8	42.2	28.0	Sheena of the Jungle	WPIX	6.4
6. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	11.2	30.7	36.5	7 O'Clock Report	WCBS	11.2
							CBS News—D. Edwards	WCBS	11.0
7. Sheriff of Cochise (W)	WABD	NTA	Thurs. 7:00-7:30	8.5	23.0	36.9	7 O'Clock Report	WCBS	11.4
							CBS News—D. Edwards	WCBS	12.3
8. Harbor Command (Adv)	WABC	Ziv	Fri. 10:30-11:00	7.7	14.4	53.6	Person to Person	WCBS	26.4
9. Life With Father (Co)	WPIX	CBS	Fri. 8:00-8:30	7.6	14.9	51.0	Jim Bowie	WABC	15.4
10. Looney Tunes (Ch)	WABD	Guild & AAP	Mon.-Sat. 6:30-7:00	7.4	28.0	26.4	Early Show	WCBS	8.8

CHICAGO — *Approx. Set Count*—2,900,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	31.7	59.0	53.8	U.S. Steel Hour	WBBM	9.8
2. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	21.5	44.8	50.3	Assignment Foreign Legion	WBBM	11.6
3. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	15.0	29.7	50.4	Mr. Adams & Eve	WBBM	21.1
4. Bugs Bunny (Ch)	WGN	AAP	Mon.-Fri. 6:30-7:00	13.9	31.2	44.6	Cheyenne	WBKB	20.6
5. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	12.6	25.8	48.9	Best of MGM	WBBM	22.6
6. The Honeymooners (Co)	WGN	CBS	Thurs. 9:30-10:00	12.5	21.0	59.5	Playhouse 90	WBBM	26.6
7. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	11.6	17.4	66.8	$64,000 Question	WBBM	31.9
8. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	11.5	20.3	56.8	Person to Person	WBBM	30.7
9. Whirlybirds (Adv)	WGN	CBS	Thurs. 9:00-9:30	11.3	17.3	65.4	Playhouse 90	WBBM	28.0
10. Sheriff of Cochise (W)	WNBQ	NTA	Wed. 10:00-10:30	11.2	24.9	45.0	Standard News Roundup	WBBM	25.8
							Mage's Playhouse	WGN	14.4

LOS ANGELES — *Approx. Set Count*—2,313,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	15.4	27.1	56.9	Men of Annapolis	KNXT	12.6
2. Frontier (W)	KRCA	NBC	Sat. 7:00-7:30	14.2	30.1	47.2	Perry Mason	KNXT	14.8
3. Gray Ghost (Adv)	KTTV	CBS	Mon. 7:30-8:00	13.9	22.1	62.9	Whirlybirds	KHJ	13.6
4. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	13.6	21.6	62.9	Gray Ghost	KTTV	13.9
5. Our Miss Brooks (Co)	KNXT	CBS	Sat. 6:00-6:30	13.3	40.9	32.5	Country America	KABC	7.8
6. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	13.1	23.4	56.1	People Are Funny	KRCA	26.4
7. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	12.8	20.2	63.5	Twenty-One	KRCA	18.5
8. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	12.6	21.4	59.0	Search for Adventure	KCOP	14.4
9. Frontier Doctor (W)	KTTV	H-TV	Mon. 7:00-7:30	11.0	19.5	56.5	Burns & Allen	KNXT	19.7
9. Topper (Co)	KTTV	Telestar	Mon.-Fri. 6:00-6:30	11.0	28.4	38.8	Cavalcade of Sports	KRCA	12.0
10. The Honeymooners (Co)	KNXT	CBS	Thurs. 7:00-7:30	9.9	18.1	54.8	Search for Adventure	KCOP	16.4

CLEVELAND — *Approx. Set Count*—1,900,000 — *Stations*—KYW (3), WEWS (5), WJW (8)

1. Frontier Doctor (W)	KYW	H-TV	Mon. 10:00-10:30	29.1	58.3	50.0	Heart of the City	WJW	13.1
2. Highway Patrol (Adv)	WJW	Ziv	Tues. 9:30-10:00	28.1	51.2	54.9	Ellery Queen	KYW	17.4
3. Silent Service (Adv)	WJW	NBC	Sat. 9:30-10:00	25.8	44.8	57.6	Your Hit Parade	KYW	21.9
4. Death Valley Days (W)	KYW	McCann-Erickson	Thurs. 10:00-10:30	23.5	49.8	47.3	Man Called X	WJW	12.3
5. Martin Kane (Myst)	KYW	Ziv	Sun. 9:30-10:00	22.5	37.5	60.1	What's My Line	WJW	28.3
6. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	21.8	56.8	38.4	Parade of Stars	WJW	8.4
7. Secret Journal (Dr)	WJW	MCA	Sun. 10:00-10:30	21.3	45.7	46.7	Federal Men	KYW	16.5
8. Popeye Clubhouse (Ch)	KYW	AAP	Mon.-Fri. 5:00-5:30	21.1	84.4	25.0	Woody Woodpecker	WEWS	6.0
9. Studio 57 (Dr)	KYW	MCA	Fri. 10:00-10:30	20.8	48.8	42.8	Trackdown	WJW	15.5
10. Ellery Queen (Myst)	KYW	TPA	Tues.-Wed. 9:30-10:00 Thurs. 10:30-11:00	20.6	43.4	47.4	Highway Patrol	WJW	28.1

ATLANTA — *Approx. Set Count*—575,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Dr. Christian (Dr)	WSB	Ziv	Wed. 9:30-10:00	24.2	51.8	46.7	U.S. Steel Hour	WAGA	16.1
2. O. Henry Playhouse (Dr)	WSB	Gross-Krasne	Tues. 9:30-10:00	21.7	53.1	40.9	Science Fiction Theatre	WAGA	15.3
3. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	21.3	56.2	37.9	Secret Journal	WSB	11.9
4. Badge 714 (Myst)	WSB	NBC	Tues. 10:00-10:30	19.6	57.0	34.4	Code 3	WAGA	10.0
5. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	15.3	37.3	40.9	O. Henry Playhouse	WSB	21.7
6. Sheena of the Jungle (Adv)	WLW-A	ABC	Fri. 6:00-6:30	14.7	56.8	25.9	CBS News—D. Edwards	WAGA	8.9
6. Sheriff of Cochise (W)	WSB	NTA	Wed. 10:00-10:30	14.7	45.9	32.0	State Trooper	WAGA	11.8
7. Silent Service (Adv)	WAGA	NBC	Sat. 9:30-10:00	13.1	28.1	46.5	Your Hit Parade	WSB	26.8
8. Secret Journal (Dr)	WSB	MCA	Fri. 10:00-10:30	11.9	31.4	37.9	Highway Patrol	WAGA	21.3
9. State Trooper (Adv)	WAGA	MCA	Wed. 10:00-10:30	11.8	36.9	32.0	Sheriff of Cochise	WSB	14.7
10. Captain David Grief (Adv)	WSB	Guild	Mon. 10:00-10:30	11.3	39.1	28.9	World News	WAGA	11.9
10. Charlie Chan (Myst)	WSB	TPA	Thurs. 7:30-8:00	11.3	21.5	52.4	Climax	WAGA	24.7

SOLONS SHAKE UP CANADA-TV

Nielsen's Top 10 in Britain

(Week Ending Oct. 27)

Play of the Week—"Lost Boundaries"	(AR)	69%
Double Your Money	(AR)	
Val Parnell's Saturday Spectacular	(ATV)	
Carroll Levis Show	(AR)	68%
San Francisco Beat	(AR)	66%
Take Your Pick	(AR)	
Jack Hylton Presents—"The Lady Ratlings Here Again"	(AR)	65%
Emergency Ward 10—Friday	(AR)	64%
Sunday Night at London Palladium	(ATV)	
Emergency Ward 10—Tuesday	(AR)	61%
Highway Patrol	(ATV)	

(These figures reveal the audience in the London area television homes capable of receiving both BBC and ITV programmes.)

Paul Gordon Exiting Berlin's ETG To Form Own Vidpix Production Service

Berlin, Nov. 12.

Paul Gordon, co-owner and co-founder of European Television Co. (ETG), top vidpix producing outfit here, has left this company whose production-in-chief he had been since its setup seven years ago.

Gordon participated in raising ETG to the status of one of Europe's foremost tv programming outfits. Company claims to have this continent's largest tv catalog consisting of about 4,000 different programs. It is selling vidpix to all German, Austrian, Swiss, French, Belgian, Dutch and Luxemburgian video stations and is also making deals with stations in Australia, Japan, Canada, the United Kingdom as well as South America and the U. S.

Gordon, a U.S. citizen, said that he is about to establish a new company whose aim is to assist U.S. film and vidpix outfits on co-production deals and to place the second unit (studios, exteriors, production plans, extras, small roles, settings, props, costumes, etc.) at their disposal. In addition, he intends to take over the representation of some leading American tv programming companies.

His connection with ETG will be maintained inasmuch as he remains in company's wing in his function as an advisor with on programming and catalog setups.

Japan's 43 New Video Channels

Tokyo, Nov. 5.

The Postal Services Ministry granted preliminary tv licenses to seven stations of the semi-governmental Japan Broadcasting Corp. (NHK) of 36 outlets of 34 indies. The stations are not expected to start broadcasting before 1959.

The 43 additional licenses would give Japan a total of 68 stations with 23 part of the NHK web. Current stations actually telecasting daily include 11 of NHK and five indies.

In granting preliminary licenses, various conditions were attached by the government. One declared that licenses would be cancelled for applicants whose organization was not completed by the end of March, 1958. Another was that quasi-educational outlets should telecast at least 20% educational programs and more than 30% cultural. Limitations were also made to restrict execs and investment by newspapers from being introduced.

SIR IVONE KIRKPATRICK CHAIRMAN OF U.K.'s ITA

London, Nov. 12.

Sir Ivone Kirkpatrick, the recently retired permanent head of the Foreign Office, has been appointed chairman of the Independent Television Authority. He succeeds Sir Kenneth Clark, who held the post until his retirement in September.

Gabber's Debility May Kill Radiothons in Mex

Mexico City, Nov. 12.

Radiothons in Mexico seem on the way to being outlawed following the tragic experience of Juan Manuel Wuilliard, young announcer for station XEMU at Piedras Negras, over the border from Eagle Pass, Tex. After he had spieled for 80 hours, during which he raised $8,000 for the poor children's Xmas fund and improvements to a public school, doctors ordered Wuilliard to quit when his voice wavered and his body sagged.

Doctors are striving to restore to Wuilliard his faculty of speech and are treating him for general physical and mental exhaustion.

10,000,000 Italo Lookers on Good Thurs.-Sat.-Sun.

Rome, Nov. 12.

Thursday, Saturday and Sunday are the most popular video evenings in Italy, according to a poll DOXA, Italy's top public opinion organization, conducted recently for RAI-TV, the local telenetwork. Same source also indicated an average number of viewers per program of some 4-5 million (with 600,000 sests in use), and a top audience of over 10,000,000.

It should be added, however, that while the results have just been released, they date back some time, and are therefore merely indicative. Current estimates are to be considered higher, because of the subsequent completion of the Italian network via the inclusion of the south and elimination of some blind "pockets," as well as by the shift of some important and popular programs to other nights.

Two of the top draws in the local picture-remain the quizzers "Lascia o Radoppia" (Thursday nights) and "Telematch" (Sunlays), while Saturdays usually feature a variety show and/or a drama in serial form. Popularity of the former show, incidentally, dropped from a 1956 top of 10,000,000 viewers to a 1957 figure of some 7,000,000.

Brit.'s 15-Mil TAM Wham

London, Nov. 12.

It's estimated that 15,055,000 viewers in around 4,360,000 homes can now watch commercial tv. This is a 100% increase in both homes and viewers during the last 12 months, according to Television Audience Measurement Ltd.

TAM adds that in established commercial tv areas an average of 68% of all homes with tv are now programs, compared with 60% in April and 50% in October, 1956.

CONSERVATIVES' PINKSLIP PUSH

By JAY TOMSON

Vancouver, B.C., Nov. 12.

CBC-TV budget cutbacks anticipated since the Conservatives ousted the Liberals in Ottawa are now felt here, with firings and layoffs following a steady exodus of staffers from this city's sole television outlet, CBUT.

CBC regional heads here said that "staff has been quitting at the rate of three or four a month to take other jobs or move into other fields." Staffers being dropped, it was stressed, were not being fired but laid off. In view of the Fowler Commission recommendations that CBC should concentrate its production centres in eastern Canada, using such outlets as CBUT as network carriers, the term "layoff" seems to be a wishwash euphemism for "sacked."

Typical of the vacillating state of CBC at this time is the matter of CBUT set designer Jim Flannery who was notified he had been "laid off" while on his vacation last month, later notified that he would receive a codicil to his contract retaining his services for three months, which is tantamount to three months' notice to quit the corporation.

Another casualty of CBC jitters is senior producer Peter Elkington. His contract expired in September and was not renewed, partly due to a hassle with his superiors over his decision to hire singer Pat Morgan for the new "Call For Music" network series which kicked off Nov. 5. Morgan was finally hired and the producer quit. Outcome was that Elkington was awarded a sixmonth contract instead of the usual twelvemonth deal. This will take the "Call For Music" series safely through its run, which was of vital concern to CBUT brasshats since other producers had expressed inability to sustain the musical. Elkington has been with CBUT here since the station's inception four years ago.

CBUT sources state that 15 IATSE members have been let out and that present intentions are to lay off roughly 30 more staffers. Attempts to verify this information have met with evasive replies.

Meanwhile, local radio station operators have been given no indication if and when they will be permitted by CBC to move into the telecasting field. At the present time a large percentage of metropolitan tv advertising revenue flows to KVOS, Bellingham, Wash., which is also incorporated here with its own production and sales facilities under management of longtime Canadian radioman Gordon M. Reid.

'Emergency—Ward 10' Started as 12-Episoder, Now Heading for 100th

London, Nov. 12.

A live commercial tv program, which started out as a 12-episoder on a two-a-week basis last February, is due to notch its century early in the New Year. The series, "Emergency—Ward 10," networked by Associated TeleVision, relies on a simple formula, which inspires viewer identification.

In its nine months on the air it has established a pattern for programming, which is unique on commercial tv in Britain, as well as in America. It's captured and consistently held a mass audience, has been regularly listed in the top 10 ratings, and is now seen in more than 2,000,000 homes every Tuesday and Friday.

The series is based on an idea by ATV promotion writer Tessa Diamond and spotlights the day-to-day happenings in a provincial hospital. A full time team of script writers and directors is employed on the series and the five principal characters, who have been with the program since it first began on Feb. 15, have, from time to time, to be written out of the script to give them a rest.

ATV Expanding Elstree Film Studios; $10,000,000 2-Year Take on 14 Shows

London, Nov. 12.

Two new full-size stages are being added to Associated Television's National Studios at Elstree to cope with its expanding telefilm production program. The company aims to have a minimum of six series in the works during next year.

The studio expansion, apart from the stages, includes new workshops, latest equipment and additional production facilities that will give the studio a total of six stages.

The ATV production program is carried out by its associate outfit, Incorporated Television Program Co., which in little more than two years has filmed 14 complete series which have returned to Britain a total of around $10,000,000. With one exception, they've all been made in partnership with American companies.

The champ dollar earner has been "Robin Hood," now in its third series, which has returned to Britain upwards of $3,000,000. Two other skeins from the same stable — Sapphire Films — "The Buccaneers" and "The Adventures of Sir Lancelot," have each earned $1,000,000. Other ITP projects which have been substantial dollar earners are "The Adventures of Charlie Chan," "OSS" and "The Last of the Mohicans," and upcoming series include "The Sword of Freedom" and "White Hunter."

The "OSS" series is due to be completed within a few weeks and a decision will be made by the end of the year whether a new skein of 39 is to be put into production. The "Charlie Chan" series came off the floor last week on schedule and on budget.

Innocent Abroad

London, Nov. 12.

Michael Westmore, head of light entertainment for Associated-Rediffusion, just back from a working quickie to New York where he gathered material for the London weekday programmer's news feature program, "This Week," had a real hectic time there.

He arrived five hours late because of bad weather and had around 60 minutes to film his interviews before the material was processed and flown back to England. His interview pitch—a pedestrian island in the middle of Times Square.

Scotland's 'Gotta Have Masses'; Let BBC Go to 'Class'

Edinburgh, Nov. 12.

Too large a proportion of Scot-based programs would make indie tv less popular, according to Roy Thomson, program contractor here.

He said Scotland had talent, but not enough to provide anything like continuous all-Scot programs.

They now aimed at giving the best possible programs from everywhere, Scotland included, but obviously most of them must come from London, the center of Britain's talent.

In reference to U.S. films, he said non-British films were among the most popular programs, but they were limited to a total of seven hours per week.

Thomson, claiming they were not out to educate viewers, added: "We are a commercial service, and our objective is primarily to entertain people. I don't have any apologies for putting on clean, decent entertaining programs which can help brighten the lives of viewers. The BBC, by its nature, must cater to minorities, but frankly we are looking for the great mass audience all the time."

RAI-TV & ITALO ASSN. RESOLVE GRID ISSUE

Rome, Nov. 12.

As expected, the Italian football federation and RAI-TV, the local radio-television network, have come to an agreement over coverage by the Italo net of this season's football events. Controversy had been going on for some time and at one point threatened to result in a boycott of all sporting news on the part of RAI-TV.

A "status quo" solution has been adopted, meaning that RAI will continue to broadcast half of certain games over its radio net, while the video outlet will continue to show filmed clips of selected games over the various sport programs. No direct pickups of national games are planned for the moment, though the federation has agreed that any two teams can arrange for such a pickup (for a fee) by merely switching the game to Saturday (instead of Sunday(after notifying and clearing it with the Association.

RAI-TV payments to the football association will also continue on the current basis (that is, for the radio broadcast only) until a law court establishes the football federation's right to charge the video outfit for the privilege of shooting and then broadcasting clips of selected games. RAI claims that this is covered by convention on "news" coverage, while the soccer people feel it's an infringement on their rights to the "show" they stage every Sunday.

Cathay 'Cathodes' Singapore TV Bow

Singapore, Nov. 5.

Television was launched here tonight (Tues.) under a campaign similar to the one held in Seoul, Korea, several months ago. With an aim to stimulate local interest in set buying, nine receivers were placed in the Cathay skyscraper to give the population a chance to see a 20-mnute variety show from the Cathay Restaurant.

The nine sets, priced at a total of about $20,000, carried the whip-dancing a cabaret act of Maurice & Margaret. Stuart Garrett, of Cathay, organized the tv preem.

In coming days, the tv receivers will be on display at various Singapore sites. Public will be able to watch daily tv programming, according to the Cathay Organization, which will use local talent. Cathay controls hotel, theatre and nitery interests.

Earlier this year, in Seoul, the Korean RCA distributor placed tv sets in public buildings and staged a variety show of its own. Mobs jammed the streets and had to be controlled by Korean police. Garrett arranged for Singapore police to regulate the local mob scene.

BBC Sez It's Reaching Top in Glasgow With 'Rock Bottom' & Others

Glasgow, Nov. 12.

The British Broadcasting Corp. is still putting out rival claims to Scot indie tv over the top-rated programs here.

Latest list comes from BBC-TV base here, with the claim that the 10 largest Scot tv audiences for broadcasts (BBC or STV Ltd.) in the week Oct. 13-19 were all for BBC shows. Estimate is credited to BBC audience research.

Leading ratings were gained by "What's My Line?", "Miss World Contest 1957," "Dixon of Dock Green," Tommy Steele in "The Golden Year," "This Is Your Life" and "Rock Bottom,"

on tv at last!...39 all new half-hour mystery dram

MICKEY SPILLANE'S MIKE HAMMER STARRING DARREN McGAVIN

immediately available only to regional and local advertisers

FAST AND TOUGH!

America's fastest selling mystery writer comes to television!

And 50 million avid Mickey Spillane fans are standing by for *action!* Here's easily the biggest advance audience ever tapped by a new television series—and it's being offered *only* to regional and local advertisers. Take your cue from two-fisted Mike Hammer, America's all-time detective idol:

Move fast... be tough... get 1958's great new thriller for your markets today!

...in Signet editions alone! One title —"I, The Jury"—had the largest pre-publication print order in publishing history (4,500,000).

hurry! pre-sold in most major markets

Write, wire, phone your MCA TV film representative

mca tv

Film Syndication
598 Madison Avenue
New York 22, N.Y. (Plaza 9-7500)
and principal cities everywhere

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

BOSTON

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	TOP COMPETING SHOWS OCTOBER 1957		ARB RATING
1. **VIRGINIA CITY (PART 2)**— Errol Flynn, Miriam Hopkins; 1940; Warner Brothers; Associated Artists Productions	Pleasure Playhouse Sun. Oct. 13 5:30-6:30 p.m. WBZ	21.4	22.8	19.8	63.9	Martin Kane Men of Annapolis	WNAC WNAC	8.5 11.6
2. **MAYOR OF HELL**— James Cagney, Madge Evans; 1933; Warner Brothers; Associated Artists Productions	Boston Movietime Tues. Oct. 8 4:45-6:45 p.m. WBZ	18.0	19.5	13.5	56.6	My Little Margie Amos 'n' Andy Mickey Mouse Club Frank Luther	WNAC WNAC WNAC WNAC	8.6 12.2 19.7 11.7
3. **HEART OF THE NORTH**— Dick Foran, Patric Knowles; 1938; Warner Brothers; Associated Artists Productions	Boston Movietime Wed. Oct. 9 4:45-6:45 p.m. WBZ	15.1	16.8	11.6	58.8	My Little Margie Amos 'n' Andy Mickey Mouse Club Badge 714	WNAC WNAC WNAC WNAC	6.3 9.1 15.9 9.2
4. **BLACK LEGION**— Humphrey Bogart, Ann Sheridan; 1936; Warner Brothers; Associated Artists Productions	Boston Movietime Thurs. Oct. 10 4:45-6:45 p.m. WBZ	13.6	14.5	9.6	60.4	Amos 'n' Andy Mickey Mouse Club Ramar of the Jungle Man Behind the Badge	WNAC WNAC WNAC WNAC	6.4 13.1 7.1 8.3
5. **THE IRISH IN US**— James Cagney, Olivia De Havilland; 1935; Warner Brothers; Associated Artists Productions	Boston Movietime Mon. Oct. 14 4:45-6:45 p.m. WBZ	12.9	14.9	8.6	51.6	Amos 'n' Andy Mickey Mouse Club Western Marshal Rosemary Clooney	WNAC WNAC WNAC WNAC	10.1 16.0 11.1 10.6
6. **OUT OF THE FOG**— John Garfield, Ida Lupino; Eddie Albert; 1941; Warner Brothers; Associated Artists Productions	Boston Movietime Fri. Oct. 11 4:45-6:45 p.m. WBZ	12.6	13.9	8.3	44.3	Amos 'n' Andy Mickey Mouse Club Lassie Topper	WNAC WNAC WNAC WNAC	11.1 18.5 18.7 15.5
7. **CAPTAIN FROM CASTILE**— Tyrone Power, Jean Peters; 1948; 20th Century Fox; NTA	Late Show Fri. Oct. 11 11:45-2:00 a.m. WNAC	10.0	10.9	7.9	72.5	Four's a Crowd, Hollywood's Best	WBZ	3.7
8. **RACKET BUSTERS**— Humphrey Bogart, George Brent; 1938; Warner Brothers Associated Artists Productions	Saturday Movietime Sat. Oct. 12 5:30-6:30 p.m. WBZ	9.2	9.9	8.9	36.8	Saturday Show I Love Lucy	WNAC WNAC	9.2 21.3
9. **MR. SKEFFINGTON (PART 2)**— Bette Davis, Claude Rains; 1944; Warner Brothers; Associated Artists Productions	Hollywood Playhouse Mon. Oct. 14 1:00-2:15 p.m. WBZ	8.5	8.9	8.3	65.4	Louise Morgan As the World Turns Mr. & Mrs. North	WNAC WNAC WNAC	3.6 6.3 2.6
10. **SWEET MUSIC**— Rudy Vallee, Ann Dvorak; 1935; Warner Brothers; Associated Artists Productions	Hollywood Playhouse Tues. Oct. 8 1:00-2:15 p.m. WBZ	8.3	8.9	7.6	58.4	Louise Morgan As the World Turns Beat the Clock	WNAC WNAC WNAC	2.8 7.1 4.6

CINCINNATI

1. **THE FARMER'S DAUGHTER**— Loretta Young, Joseph Cotton; 1947; Selznick Studio; NTA	Gold Cup Theatre Sun. Oct. 13 9:30-11:00 p.m. WLW-T	11.7	12.2	11.1	25.7	What's My Line Silent Service The Millionaire	WKRC WKRC WKRC	31.9 17.3 11.1
2. **DESPERADOES**— Glenn Ford, Randolph Scott; 1943; Columbia; Screen Gems	Million Dollar Movie Sun. Oct. 13 9:30-11:00 p.m. WCPO	11.5	12.9	9.4	25.2	What's My Line Silent Service The Millionaire	WKRC WKRC WKRC	31.9 17.3 11.1
3. **DESTINATION TOKYO**— Cary Grant, John Garfield; 1944; Warner Brothers; Associated Artists Productions	Home Theatre Fri. Oct. 11 11:15-1:45 a.m. WKRC	9.9	11.1	7.0	74.4	Bob Braun The Black Swan, Million Dollar Movie	WLW-T WCPO	4.9 1.9
4. **MANPOWER**— Edward G. Robinson, Marlene Dietrich; 1941; Warner Brothers; Associated Artists Productions	Home Theatre Sat. Oct. 12 11:15-1:15 a.m. WKRC	7.9	9.4	4.9	65.3	Captain Kidd, Hollywood Theatre Army Surgeon, Movietime, U.S.A.	WCPO WLW-T	3.2 1.5
5. **GEORGE WASHINGTON SLEPT HERE**— Jack Benny, Ann Sheridan; 1942; Warner Brothers; Associated Artists Productions	Ladies Home Theatre Wed. Oct. 9 4:30-6:00 p.m. WKRC	7.7	8.0	7.3	32.9	Our Gang Comedies Wild Bill Hickok Mickey Mouse Club	WCPO WCPO WCPO	5.3 9.3 17.6
6. **LOOK FOR THE SILVER LINING**— June Haver, Ray Bolger, Gordon MacRae; 1949; Warner Brothers; Associated Artists Productions	Ladies Home Theatre Fri. Oct. 11 4:30-6:00 p.m. WKRC	6.8	7.3	6.3	28.3	Our Gang Comedies Buccaneers Mickey Mouse Club	WCPO WCPO WCPO	6.8 9.8 17.6
7. **AMAZING DR. CLITTERHOUSE**— Edward G. Robinson, Humphrey Bogart; 1938; Warner Brothers Associated Artists Productions	Ladies Home Theatre Tues. Oct. 8 4:30-6:00 p.m. WKRC	6.6	7.0	6.3	28.4	Our Gang Comedies Sir Lancelot Mickey Mouse Club	WCPO WCPO WCPO	4.9 7.4 19.9
8. **KEY LARGO**— Humphrey Bogart, Lauren Bacall, Edward G. Robinson; 1948; Warner Brothers; Associated Artists Productions	Ladies Home Theatre Thurs. Oct. 10 4:30-6:00 p.m. WKRC	6.2	6.3	5.9	25.1	Our Gang Comedies Woody Woodpecker Mickey Mouse Club	WCPO WCPO WCPO	5.8 15.0 19.0
9. **KEY LARGO**— Humphrey Bogart, Lauren Bacall, Edward G. Robinson; 1948; Warner Brothers; Associated Artists Productions	Home Theatre Wed. Oct. 9 11:15-1:15 a.m. WKRC	5.8	6.6	3.5	71.7	Bob Braun Too Late for Tears, Hollywood Theatre	WLW-T WCPO	3.1 1.2
9. **MAGNIFICENT ADVENTURE**— Jerome Cowan, Nelson Leigh; (British Film)	Hollywood Theatre Sat. Oct. 12 9:30-11:15 p.m. WCPO	5.8	7.0	3.5	11.9	Sheriff of Cochise Whirlybirds Stories of the Century	WKRC WKRC WKRC	30.3 30.0 24.4
9. **BORDERLINE**— Claire Trevor, Fred MacMurray; 1950; Universal RKO Teleradio	Ladies Home Theatre Mon. Oct. 14 4:30-6:00 p.m. WKRC	5.8	6.6	5.2	26.3	Our Gang Comedies Superman Mickey Mouse Club	WCPO WCPO WCPO	6.1 10.8 18.2

TAPE CENTRAL'S 'BIG MIDWAY'

Meanwhile, Back at WNBQ . . .

Chicago, Nov. 5.

Like parent network NBC-TV, WNBQ here has registered sharp audience gains since the new television season began, as borne out by latest ARB share-of-audience statistics. The NBC o&o has now overtaken CBS's WBBM-TV, 32.8 to 32.5, in audience share over the seven-day week from signon to signoff.

WNBQ climbed from third place the previous month to first-by-an-eyelash, while the indie WGN-TV dropped from second (22.6 in September ARB) to fourth (17.0 in October). ABC-TV's WBKB also showed a slight numerical decline, although rising a notch to third place.

In some areas of the day, WNBQ's audience share improved as much as 131% over the September tally. From signon to 6 p.m. the station scored a 38.8 share, while the month previous it drew a 16.8 in the same period. Network programming on Saturday improved about 43% over the preceding month, and in general the improvement in the net's ratings seem to have helped the local fare. Station's strongest segment of the day now is the period from noon to 3 p.m., when its share is 55.5 against 22.1 for runner-up WBBM-TV. From 6-10 p.m., bulk of the Saturday network time, WNBQ leads WBBM-TV 42.9 to 31.7.

Rating for WNBQ's principal feature film, on Sunday nights, bettered itself almost fivefold with 25.7 from its 5.7 showing in the September ARB. On last ratings night, however, station's "Movie 5" had dealt "African Queen" from the top of its new United Artists package, so it's unlikely that the score will be sustained.

Jack Paar's "Tonight" progressed a couple points from the month before for a gain, in other terms, of 34%. Ratings of between 6 and 8 are highest for the 11 to midnight hour on the station since Steve Allen hosted the show.

WNBQ's revised and newly forstalled news-weather-sports strip at 10:30, on the other hand, is still unimpressive. Ratings for "Five Star Final" are slightly lower now than when the strip went on half an hour earlier but are a degree higher than the previous 10:30 p.m. programming.

Wright, Sandburg 'Steel' the Show

Ribbing Includes Architect's Cracks at Sponsor's (U.S. Steel) Output on Chi 'Educ'l Spec'

By LES BROWN

Chicago, Nov. 12.

Chicago's educational station, WTTW, played to a mass audience for the first time in its two years on the air fortnight ago with its "educational spectacular," a 40-minute verbal jam session between a couple of all-time greats in the arts game, architect Frank Lloyd Wright and poet Carl Sandburg. Alistair Cooke did the batoning until the boys got warmed up, and by 10 p.m. they were wailing so well the station allowed them 10 minutes overtime.

The show, in a way, out-personed-to-personed "Person to Person" and, as spectaculars go, held a candle in its own fashion to the way Sinatra and Crosby off-the-cuffed it on the Edsel spec Oct. 13. The boys, Sandburg and Wright, are television naturals, each with a flair for the outlandish idea and the colorful phrase. Their refusal to play the television game strictly by the rules made their act more refreshing, and if the truth be said, the show was a good deal less educational than it was entertaining.

Extemporaneous talk between men who can handle it, who have opinions on everything or who will manufacture one brilliantly on the spot if they didn't have it to come in—this kind of gabfest hits a new

(Continued on page 48)

Maxwell House's Skip 'P to P' Visit

General Foods, for its Maxwell House Coffee, has bought into "Person to Person" and will sponsor alternate weeks, starting Jan. 1. GF replaces Amoco, which pulled out due to extensive budgetary cutbacks in connection with an expansion program.

Initially, Maxwell House will take on a split network, covering the area east of Cleveland. That's to accommodate Hamm Brewing, which has the western network on the show (Amoco formerly had east-only). As of next fall, however, Hamm's will drop out and Maxwell House will go full-network. At that time, "P to P" will be fully national in its sponsorship, since Life mag covers the full web in its skip-week. GF deal was set via Benton & Bowles.

Jerry's WABD MD'er

Jerry Lewis will again host the New York Muscular Dystrophy Telethon beginning Saturday, Nov. 30, at 10 p.m. for 20 hours over WABD.

Last time WABD did the MD telethon, more coin was collected than promised while the show was on the air, according to the station. Upcomer is due to be lensed at the Hotel Roosevelt and a remote pickup is slated from the Roosevelt Raceway on Long Island.

Court Clears UAW On '54 Politicasts

Detroit, Nov. 12.

The United Automobile Workers was found innocent by a Federal Court jury of 10 women and two men of violating the Federal Corrupt Practices Act by sponsoring nine telecasts with union dues money before the 1954 election. The telecasts featured interviews of Democratic Congressional candidates exclusively.

Federal Judge Frank A. Picard said the constitutionality of the law—which the UAW challenges—would not be decided by the court because of the verdict. When the charges were dismissed two years ago by the court, the U.S. Supreme Court ordered the case to be tried.

The Government contended the union violated Federal statutes barring unions and corporations from making financial campaign contributions.

The verdict may have widespread repercussions in future tv electioneering, with corporations attempting to duplicating the UAW tactics.

Coke's Ind. 'Dance Party'

"Top 10 Dance Party," a live syndicated teenage audience participation tv series, has been picked up by the regional Coca-Cola bottlers in the Evansville, Ind., area for a ride on WFIE-TV, Evansville. Show will be slotted one-hour daily Monday through Friday.

"Top 10," now in its third year, is a Victor & Richards package produced and written by Alan Sands.

WHERE ELSE BUT CHI FOR RELAY?

By LES BROWN

Chicago, Nov. 12.

Despite NBC-TV's construction of a Tape Central in Hollywood and its plans for a second "centre" in New York, it is Chicago that may actually become the principal time equalizing point for the other two webs. ABC-TV for over a year has done its daylight saving and clock time transmitting from the Windy City, and it's understood CBS also intends to set up an Ampex installation here in coming months along with others on both coasts.

Advantage of centering videotape operations in Chicago for time standardizing purposes is fairly obvious. City's geographical location between the two extreme time zones lessens the cost of cable and makes it the natural relay site. What's feared, however, by CBS engineers is that there may not be enough circuitry available in the Windy City from AT&T, and this may be the reason why NBC bypassed the city in its plans.

ABC-TV's Videotape Center began functioning here with the start of daylight saving time this past April as a refinement of its previous hot kinnie operation. Web has housed its three Ampex prototypes in the space formerly occupied by the defunct radio station, WENR, and so far has recorded and played back some 350 program hours this year. Present schedule is 15 hours per week, with such live shows as "American Bandstand," "Do You Trust Your Wife," "Guy Mitchell Show," "Patrice Munsel," "Paul Winchell Show," "Country Music Jubilee," and a few public affairs entries delayed and piped an hour or more later to points west.

Now that all stations are back on standard time, ABC-TV's Videotape Center is concentrating on clock time telecasting, picking up "American Bandstand," for instance, at 2 p.m. here and playing it back to central states at 3 o'clock Chicago time. As it's a 90-minute show, one machine records the last half-hour coming in while the other plays back the first hour. Kinnies are made of the show in New York of "Bandstand" for west coast playback a week later.

Patrice Munsel's show is recorded at 7:30 Chi time for playback to Mountain and Pacific zones at 10 and 10:30, and Guy Mitchell is recorded here and delayed for some markets to receive at 9:30. Two Munsel shows, not yet seen, are being preserved on tape currently for exposure on Dec. 6 and Jan. 17, dates when she has engagements with the Met Opera and elsewhere. This points up the interesting wrinkle that with videotape it'll be possible for "live" shows to go into repeats, if desired. It's not only better than film but cheaper as well—$12 an hour for tape against about $100 for raw film and chemical costs.

ABC's repeat distribution centre in Chi also pipes out some film for the network on its cable. "Maverick," for instance, actually originates from here.

Web's three Ampexes were set up here by Charles A. Younger, ABC engineer in charge of daylight saving time network recording and playback operations, who came to Chi last February and returned to New York a week ago.

No 'Bells,' Lotsa Ginger TV

Ginger Rogers, who was dickering to head the road company lead of "Bells Are Ringing," has decided to drop the legit project and concentrate on television. She's signed for three more appearances on the Perry Como show (she's done three out of a four-show commitment already) and is meeting with the networks on a possible weekly series for next fall.

On Dec. 10, she makes her nitery bow at the new Havana-Riviera Hotel in Cuba.

B'casters' Promotion Org's 2d Seminar Makes a Seven-Up 'Total Sell' Pass

Chicago, Nov. 12.

Broadcasters' Promotion Assn., incepted a year ago by station promotion men to recognize their own newly significant status in the general broadcasting scheme, held its second seminar-convention here 10 days ago with 303 registrants assuring that BPA has caught on. Further underscoring the organization's solidity in its second year is fact that its membership has burgeoned from an original nucleus of 90 to 207 this term.

Actually, the underrated status of promotion departments was less the issue at this year's powwow than the practical problems those departments face from week to week. Seminar sessions largely involved an exchange of ideas in such areas as merchandising, on-the-air promotion, trade advertising and cooperation with agencies and syndicates. If there was at all an overall theme to the two-day meet it was to underplay the importance of any single office at a station in the interest of a solid group effort.

This idea was pinpointed in the principal speech by Ben H. Wells, v.p. in charge of sales and advertising for Seven-Up Co., who described total selling in terms of total war, "where all resources are steered in the direction of ultimate victory." Merchandising was also heavily accented at the meetings as an increasingly important station function in the promotion man's purview. BPA's special projects committee mailed to station managers of its membership a pair of what-Johnny-learned-at-school reports, highlighting the five seminars.

At windup, Elliott W. Henry Jr. was elected BPA prez, succeeding Dave Partridge, advertising and sales promotion manager for Westinghouse Broadcasting Co. Henry is ABC-TV central division manager of advertising, promotion and publicity in Chicago. Charles A. Wilson, WGN Inc. in Chicago, was reelected first v.p. and Montez Tjaden, KWTV in Oklahoma City, Okla., second v.p. Next year's conclave will be held in St. Louis.

Keeping Up With Jones

CBS-TV prexy Merle Jones addressed the Synthetic Organic Chemical Manufacturers Assn. yesterday (Tues.) on television's effectiveness as a sales medium. To suit the occasion, he came up with the following title for his talk:

"Catalyst of Consumption."

Fitz's Tintravelog Globaler to NBC

Hollywood, Nov. 12.

New travel series in color to be tagged "Pen Pals" will be produced by James A. FitzPatrick, vet travel film producer, for NBC-TV. Series will be dramatized via a young American who has corresponded with various people throughout the world finally making a tour to visit these penfriends. Cathy Kelly will star.

FitzPatrick, accompanied by star and camera unit, boards S.S. Lurline around first of year on a 72-day cruise of the Pacific and Far East to film series. Further segments are planned in other parts of the world.

BROADCAST PIONEERS (NE RADIO PIONEERS)

The Radio Pioneers has officially changed its name to Broadcast Pioneers. Referendum of the membership approved the change by a 12 to 1 margin following unanimous recommendation of the executive committee. The 14-year-old organization was originally founded as the Twenty Year Club by H. V. Kaltenborn.

Pioneers is starting a new membership drive among broadcasters with 20 years or more in the industry, and prexy John Patt has named Roy Harlow as local chapter coordinator. Patt himself is leaving for the Coast this week and enroute will stop at Kansas City and other points to set up local chapters.

Bunetta to Direct, Tolkin Head Writer for Sid-Coca

Sid Caesar has set the backstage team for his upcoming ABC-TV Sunday night half-hour series. Production, writing and directorial setup is entirely a carryover from his NBC-TV days.

Frank Bunetta has been inked by Shelrick, Caesar's production company, to direct the ABC comedy stanza, which co-stars Imogene Coca and Caesar, and Mel Tolkin will head the comedy writers' squad, with Neil (Doc) Simon, Mike Stewart and Danny Simon, Neil's brother, rounding it out. Danny Simon is the only one of the four who didn't work with Caesar at the close of his last NBC show, but he was with the comedian on the old "Show of Shows."

Hal Janis was previously set as producer of the Caesar showcasing, which kicks off on ABC Jan. 26.

Randy's Last 'Payoff'

Randy Merriman is exiting as emcee of "The Big Payoff" after six years with the CBS-TV daytimer. Merriman wants to try for a nighttime spot, even though his "Payoff" pact still had two years to run.

He checks out Dec. 31.

Chisox-WGN Pact & Pay-See's Foul

Chicago, Nov. 12.

Chicago White Sox and WGN-TV renewed relations last week when the ball team signed a new three-year pact for all daytime home games into 1960 with the Chi Tribune station. While this is not an earthshaking development since WGN-TV is the only indie and the only station available in town to carry the baseball schedule, it does represent a shunning by the ball team of any possible pay-tv propositions and cements WGN Inc.'s corner on bigtime sports in the Windy City.

WGN-TV has also been carrying the Chicago Cubs home games since 1948, and its AM counterpart, WGN, has lately wooed back the Cubs, home and away, for the next five years. Radio station also airs the Chicago Bears pro football games.

Fla. Citrus' 6-Wk. Workout On 'What's My Line' in '58

CBS-TV has firmed up the deal under which Florida Citrus Commission will relieve Remington Rand of sponsorship of six alternate weeks of "What's My Line" early next year. Florida Citrus will take over sponsorship of the Dec. 29, Jan. 12 and 26, Feb. 9 and 23 and March 9 shows. Helene Curtis remains in as alternate client.

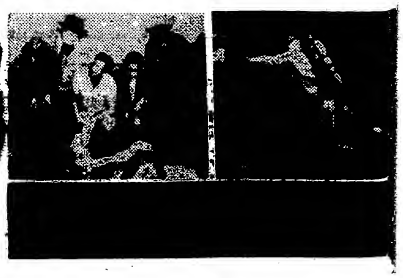
Florida Citrus deal was set through Young & Rubicam, which also reps Remington. Latter sought relief due to its heavy pre-Christmas expenditures.

A SURE WAY TO TIE YOUR

WATCH ZIV'S NEW CONTENDER FOR TOP RATINGS!

"SEA HUNT"

STARRING LLOYD BRIDGES



COMPETITION IN KNOTS!

...BUY A ZIV SHOW!

3 OUT OF TOP 5 IN DAYTON

#1 MEN OF ANNAPOLIS....33.3
#3 HIGHWAY PATROL.....33.0
#5 SCIENCE FICTION THEATRE.....25.0
Pulse Sept. '57

3 OUT OF TOP 5 IN ATLANTA

#1 SCIENCE FICTION THEATRE.....20.7
#4 DR.CHRISTIAN...14.9
#5 MAN CALLED X...14.2
Pulse, Aug. '57

3 OUT OF TOP 5 IN PITTSBURGH

#1 HIGHWAY PATROL.....42.5
#3 MAN CALLED X...39.2
#5 DR.CHRISTIAN...36.9
Pulse, Aug. '57

3 OUT OF TOP 5 IN BALTIMORE

#1 HIGHWAY PATROL.....21.4
#2 MEN OF ANNAPOLIS....17.9
#4 MR. DISTRICT ATTORNEY....13.6
ARB, Sept. '57

3 OUT OF TOP 3 IN DETROIT

#1 HIGHWAY PATROL.....31.9
#2 DR.CHRISTIAN...23.1
#3 MEN OF ANNAPOLIS....18.5
ARB, Sept. '57

2 OUT OF TOP 3 IN HOUSTON

#1 HIGHWAY PATROL.....20.7
#3 MARTIN KANE...16.5
Pulse, Aug. '57

3 OUT OF TOP 5 IN WASHINGTON

#1 HIGHWAY PATROL.....15.2
#3 MEN OF ANNAPOLIS....14.4
#5 SCIENCE FICTION THEATRE.....13.5
ARB, Sept. '57

3 OUT OF TOP 5 IN CLEVELAND

#1 HIGHWAY PATROL.....24.8
#2 MR. DISTRICT ATTORNEY....21.0
#3 MEN OF ANNAPOLIS....17.2
ARB, July '57

THE SPONSOR OF A ZIV SHOW HAS THE GREATEST OPPORTUNITY FOR TV SUCCESS!

ZIV Television

ZIV SHOWS RATE GREAT

TIME AFTER TIME IN CITY AFTER CITY!

From the top name in syndication come the top shows in continuing audience surveys!

MRS. WILLIE
With Yvonne Arnaud, Michael Shepley, Anton Diffring, Ronald Allen, Maude Long, Iain Scott, Helen Shingler, Petra Davies, Charles Lloyd Pack, Margot Lister, Aubrey Danvers-Walker
Director: Cyril Butcher
Writer: Alan Melville
Settings: Frederic Pusey
90 Mins., Wed., 8:30 p.m.
ASSOCIATED - REDIFFUSION, from London

"Mrs. Willie" presented a highly strung plot with highly strung characters in a bid at humor, and although it was a moderate success in the West End a few years back, it couldn't even claim a comparative achievement in its tv production. Even the charm of Yvonne Arnaud and her French accent failed to pull the offering into presentable shape.

A rather involved plot didn't help to ease the situation. A dethroned Balkan queen, living in England as the wife of a gentleman farmer with her son, who was heir to the throne, got a yen to make him claim his royal position when she was told that there was a proroyalist movement afoot in her home country.

One saving grace of the productions was Miss Arnaud's piano playing, which was featured extensively. Anton Diffring was good as the suave, scheming ambassador with aspirations to be the power behind the throne, and Michael Shepley was pleasing as the dithering gentleman farmer. The many twists and turns of the plot were often not clearly established, and the humor was often too brittle.

Bary.

VARIETA MUSICALE
With Mario Riva, guests; Mario Consiglio orch
Director: Eros Macchi
60 Mins., Sat., 10 p.m.
RAI-TV, from Milan

Though equipped with a new emcee and shifted to new hours, this RAI-TV musical presentation replacing the previous "Cetra Volante" show boils down to straight vaudeville, and as such is mainly dependent on the value of each stanza's stars. Vet Mario Riva makes an easygoing host for the proceedings, with a pointed sense of humor added to ad lib values for top results in the laugh bracket. Though overdone and repetitious, his use of spectators to intro the various acts made for additional laughs.

Acts ranged from good to so-so, with one standout value: the Renato Carosone Orchestra. Group, which has jumped into the top Italian musical slot in the course of one year as well as setting a new song and music trend in this country, is off on an overseas tour which will take it to Cuba, Venezuela, Mexico, and the U. S., where it's slated for a Jan. 4 concert at Carnegie Hall. Led by pianist Carosone, orchestra is an unusual well-rehearsed combo which relies mainly on Neapolitan songs, which it often satirizes, but holds its own on foreign material (often rewritten by Carosone for top effect). Group gave the teleshow a decidedly upbeat windup.

Preceding, Les Marcellis featured some able variations on the standard table-and-chair acro act to good effect, while Saltano & Monique Dorian segued in an effective but oft-seen magico number. Walter & Fernando followed with a fairly routine dog number, while juggler Gunther topped a fair act with an effective balancing number featuring a dozen candlesticks tossed on top of one another.

Some healthy cracks of an intramural nature pitched by emcee Riva regarding the previous program, or about some of the above acts or regarding video censorship in this country ("take away mention of sex, politics, current events —then try to be a comedian on television"), made for added laughs, though probably resulting in panicked huddles of network officials the next morning.

Hawk.

CARDILLAC
With Alfred Schieske, Ingeborg Loeffler, Reinhard Brandt, Arno Assman, Gerd Vespermann, Erich Fiedler, Edith Schneider, Hans Stiebner, Tilo von Berlepsch, others
Producer: UFA
Director: Volker von Collande
Writer: Hartmut Grund
Music: Peter Thomas
50 Mins.: Sat. (2), 8:15 p.m.
GERMAN TV, from Bavarian Radio Munich

This German vidpic is of special, even historical, importance. It's the first film made by the UFA especially for tv. Historical as well is the fact that with "Cardillac" the domestic film industry has finally made the first real step towards unstiffening its reluctance against the "menace" video. Thus it now follows in the footsteps of its U.S. and British colleagues.

"Cardillac" belongs to a series of UFA vidpix skedded by this company. This one has been ordered by the Bavarian Radio Station from which it was also telecast.

Story locale is Paris 1680 and concerns a goldsmith (Cardillac) who at the same time is a long-wanted robber and murderer. The goldsmith is so mad about his creations that he murders all those who have purchased jewelry from him in order to get the latter back. The police find it tough to nab him since he is a very respected citizen and nobody mistrusts him. Of course, he is tracked down in the end. Story, incidentally, is no fiction but based on actual happenings. Germany's romantic poet, E. T. A. Hoffman (1776-1822), used it for his tale "Fraeulein von Scuderi," while Paul Hindemith took this subject for one of his major operas.

Question about the outcome of UFA's first vidpic is a bit negative. Its basic handicap is that the plot lacks sufficient suspense. One knows, of course, in advance who the murderer is, while the woven-in love story between the goldsmith's daughter and his journeyman stirs little interest. Moreover, the whole thing appears somewhat padded on account of an overly slow pace. Also, the text could have been tighter and some dialog sequences are rather talky. Technically, however, it's a solid offering. Decor as well as camerawork represent good German average.

Alfred Schieske, a capable local stage actor, plays the title role and all in all he is believable. Ingeborg Loeffler enacts his young daughter and Reinhard Brandt his journeyman whom the police temporarily regard as the logical suspect. Both players are young newcomers which may excuse their lack of polish. Cast includes a number of w.k. actors but the material furnished them in the script doesn't give them any chance to come along with impressive performances. Direction by Volker von Collande is not very imaginative and can hardly be called better than just fair.

Impression is that a basically interesting and perhaps even suspenseful subject could have been exploited to better advantage.

Hans.

THE ROOF GARDEN
With Andre Morell, Peter Illing, Perlita Neilson, Griffith Jones, Maxine Audley
Director: Ronald Marriott
Writer: Elizabeth Dawson
Settings: George Haslam
60 Mins., Fri., 9 p.m.
Associated-Rediffusion, from London

An effort to cram the effect a bombshell had on four persons in a tenement, which was likened to an island in the midst of civilization, failed to convey any real emotional depths in "The Roof Garden," mainly because it was underdeveloped. This play needed more than the 60 minutes allotted to it to establish its characters, and because of its shallowness, wasted a good lineup of talent.

Story revolved round the occupants of a three-story tenement, the owner (Andre Morell), a retired Greek wrestling champion, and his granddaughter (Perlita Neilsen); a tailor (Peter Illing), and the top floor—with the roof garden —by a mechanic who wanted to be a writer (Griffith Jones). Plot tried to establish that there was something more than a neighborly bond between them all. But the cocoon was busted wide open when the wrestlers "no good" daughter (Maxine Audley), also the mother of his ward, turned up. She preferred to keep a secret of the fact that she was dying of an incurable disease.

The completed offering lacked conviction and did not satisfy, although it presented a good basic idea for a meller. The play suffered from too thin a construction. Top acting honors went to Miss Neilson and Illing who did well in injecting sincerity into weak material.

Bary.

PICCOLO MONDO ANTICO
With Carla Del Poggio, Renato del Carmine, Paola Borboni, Laura Carli, Aldo Silvani, Diego Michelotti, Camillo Pilotto, others
Director: Silverio Blasi
Adaptors: Silverio Blasi, Carla Ragionieri (from novel by Antonio Fogazzaro
60 Minutes, Sat., 9 p.m.
RAI-TV, from Milan

New video adaptation, in serial form, of an Italian literary classic shows the same painstaking care, expensive production, and able thesping of the previous ones. But, in spite of the popularity of "Piccolo Mondo Antico" in local literature, it would appear a less popular choice for a video presentation of such great length, its main value lying in the romantic love story, in the tortured Romeo-Juliet vein, of Franco and Luisa.

Initial hour indicated that Fogazzaro's classic aged less handsomely than Jane Austen's (her "Pride and Prejudice" having constituted the very successful previous serial), though the script by Carla Ragionieri and director Silverio Blasi did its best to dust off the writer's staid tome, succeeding in giving the local spectacular-of sorts a workable video form. Acting by all concerned indicates careful rehearsals, though Renato del Carmine, as the hero, appeared a bit wooden for the part. Film star Carla del Poggio was a sensitive opposite in a key role. Others, down to the innumerable minor parts, were all excellent, with Aldo Silvani standing out as the faithful family friend.

Special praise must go to the art work and set design, accurate and effective in rendering the north Italian households and village streets. (Reportedly, some 60 different sets will be used for this presentation.) Direction by Blasi, except for some minor first-night errors and gaps, was effective.

Hawk.

THE LAST MILE
With Harry H. Corbett, Neil McCallum, Robert Robinson, Don Gilliland, Gilbert Winfield, Michael Mellinger, Jimmy Riches, Tony Quinn, Edward Judd, Robert Ghisays, Robert O'Neil, Dominic Roche, Roddy McMillan, James Douglas, Stratford Johns
Producer-Director: Philip Saville
Designer: Bertram Tyrer
60 Mins., Sun., 10:30 p.m.
ABC-TV, from Manchester

John Wexley's strong drama of "death row" made its first appearance before British audiences via tv after a 20-year Lord Chamberlain ban on its stage presentation. The lack of a real censorship on tv (programmers make their own decisions on a show's suitability) gave ABC-TV the opportunity to put on the play. It was tense, brutal, macabre and harrowing. It was also finely acted and produced.

"The Last Mile" is the story, supposedly based on fact, of seven men in Oklahoma state penitentiary waiting to go to the electric chair. The guards are brutal and lack any sympathy to the condemned men who are counting the days and hours before they take their last walk through the door at the end of the row. Some of the killers are hard, embittered criminals, one is a nut, the others are plain guys who made a mistake. But all admit their guilt. The situation changes when the convicts grab a guard, get the cell keys and hold hostage several guards, the prison keeper and the padre, promising that unless they are allowed to go free, each will be shot in turn. The revolt fails, but not before some of the prison officials, excluding the padre, have been slaughtered.

The standard of acting was high, with notable performances by Harry H. Corbert, the leader of the escape plot, Neil McCallum, the youngster who goes to the chair before the uprising begins, and Don Gilliland, the prisoner was shot during the battle. The deathhouse set was grimly realistic.

Bary.

LA REGINA ED IO
(The Queen and I)
With Franca Valeri, Nilla Pizzi, guests
Director: Antonello Falqui
45 Mins., Tues., 10:30 p.m.
RAI-TV, from Rome

New music and comedy stanza appears mainly slanted at distaff viewers in its choice of songstress Nilla Pizzi and comedienne Franca Valeri as hosts, though show's general entertainment qualities are good and likely to improve as the series goes on.

Though Miss Pizzi's three lively (and new) songs make pleasant listening, it's her partner's monologs which steal the show in their sharply witty satires of present-day fads and foibles. Product of the "intimate" genre of musical review, Miss Valeri's brand of comedy and expressive features are both eminently suited to the video medium and, despite some evident nervousness during show caught, her projection registered strongly.

Choice of guest stars for first program, revue star Wanda Osiris plus two fashion designers, might have looked good on paper but resulted in some generally dull interludes, offering Miss Valeri little or no chance to throw verbal barbs for which she's famed, and generally resulting in an out-of-place change of mood and pace.

Direction by Antonello Falqui lacked the sureness needed for the tight package, with several "holes" in evidence during the 45-minute stanza.

Hawk.

POLTRONISSIMA
With Isa Barzizza, Enrico Viarisio
Writers: Mario Baffico, Riccardo Morbelli, Ettore Scola
30 Mins., Thurs., 10 p.m.
RAI-TV, from Milan

RAI-TV has hit upon a popular (and inexpensive) formula for a variety show of sorts in this presentation of a composite history of musical and legit theatre and musichall stars of past and present. Series is introed and presented by two musical revue stars, Isa Barzizza and Enrico Viarisio, who also comment on the various inserted film clips taken from old pix or from direct recordings of old and recent shows.

Each program is dedicated, along fairly elastic lines, to various sectors of the musical stage, and the extracts, especially when they show some of the greats of the Italian stage, make for pleasant and nostalgic moments.

Censorship angle visibly affects the choice of filmed inserts, often resulting in truncated or jerky editing in order to eliminate overabundance of leg display, which the local tv outlet goes to exaggerated lengths to avoid. But generally, selection is good and should satisfy both the old and the not-so-old. Pace, by U.S. standards, is somewhat slow, though both Isa Barzizza and Enrico Viarisio (also via their own personal association with many of the stars presented on film) make likeable commentators.

Hawk.

Foreign Television Reviews

Foreign TV Followup

Chelsea at Nine

Granada-TV's "Chelsea At Nine," which started out by earning itself a reputation as a novel tv offering, has now developed into a quality showcase not to be snubbed by performers in any bracket of show business. A regular weekly mixed bag of talent has so far been served up by the programmers, including topflight classical musicians, ballet dancers, jazz singers and musicians, etc.

In the current (5) program, the bill boasted swing fiddler Stephane Grappelly with the Dill-Jones Trio, concert pianist Julius Katchen, Yank comic Alan King, opera singer Adele Leigh, and the Rafael de Cordova troupe of Spanish dancers, along with femcee Elaine Grand, and the resident song and dance line, the Granadiers. A surprise topical entry was the appearance of a mother and her two daughters who'd won a football pool worth $579,000 for a stake of two cents.

Katchen's powerful features were good meat for the cameras which held him in closeup for much of the time while he gave out with a great rendering of a piece by Chopin. Still in the classical stakes, the next artist to come in for a hefty reception was Miss Leigh, a vivacious looking soprano with a voice full of quality which she demonstrated by singing two operatic arias. But the biggest hit of the program was Alan King, who took time out from the Judy Garland Show to appear. His dry, droll humor, smooth patter and superb timing notched him a socko reception on this, his first British tv date. He's scheduled to make another appearance on the show.

The swing violinist and his accompanying trio played hot music in the inimitable Grappelly style, and then the fiddler joined forces with Miss Leigh, and Katchen for a pleasant version of "The Man I Love." Some fiery Spanish dancing was provided by the Rafael de Cordova troup.

Bary.

Sunday Night at The Palladium

British commercial tv appears to be turning its vaude eyes in other directions than America. Even Associated TeleVision's pedestal for Yank topliners, "Sunday Night At The Palladium" (3), got its headliners from Britain and the Continent. Star billing was shared by Diana Dors and Italian comedian Walter Chiari, with Marino Marini & His Quartet, the Gimma Boys, and residents Bob Monkhouse and the Tiller Girls completing the lineup.

Miss Dors, apart from looking good, had little to offer, and Chiari devoted his entire solo spot to an overlong gag about an American crooner delivering his song. Miss Dors sang "I'll Take Romance," and proved that some singing lessons would not be wasted. Climax of the offering came when the actress, Chiari and emcee Monkhouse got together for a sketch. It wound with the emcee getting the biggest hand and stealing the thunder from both headliners. This was his last appearance on the program before going to the States.

The Marino Marini Quartet, an instrumental vocal group, served up a couple of numbers in Neapolitan style, but their delivery is slightly outmoded. The Gimma Boys, a troupe of zany acros, were good. Resident dance line, the Tiller Girls, were in form and the Cyril Ornadel orch was up to its usual standard.

Bary.

Tele Followups

Continued from page 36

this session. At a key point of the story, when the twin discloses his crime to his double, the telling was interrupted by a long, long series of national spots from two sponsors, not to mention a local station break and a passel of local spots. That the story was able to get back on the track at all is a tribute to the skill of all concerned.

Kove.

You Asked For It

Bubbles The Whale did a return visit on Skippy's "You Asked For It" on ABC Sunday, and how the great vaudeville showman of yesteryear, Willie Hammerstein, would have loved that gorgeous mammal! The 1,700-pound star of Marineland on the Pacific Coast has changed the whole concept of whales as entertainment. Once they were large dead things inside a canvas wall and sometimes the neighbors complained of the smell. Bubbles is not only frisky but—it sounds like a gag—this she-whale is full of humor and personality. She had no trouble rendering a highly diverting five minutes, much of it in closeup. Not generally known that Bubbles is the property and pet of N. Y. financier Frank Vanderlip.

Land.

The Big Record

Installation of Jack Philbin as producer of "The Big Record" appears to have made the CBS-TV show somewhat smoother. But it's still easily the longest hour on television.

Trouble is, "Record" is strictly a johnny-one-note creation, and an hour's pattern is somewhat wearing. String of guests last Wednesday (6) ranged from fair to good—Bill Hayes, Polly Bergen, the Treniers, Cindy & Lindy, Yma Sumac and the Guy Lombardo orch, with femcee Patti Page stringing some numbers in between and pairing in a couple of cases.

Despite the attempt to vary the type of guests, the straight-pops format gets monotonous after a while, and it's doubtful that any amount of doctoring on the production end is going to help overcome his basic fault in the premise. As for Miss Page, she appears a bit more comfortable in her spot than before, but still shows traces of awkwardness in handling her guests. And somebody ought to stop feeding her those sophomoric quips that are supposed to give her an appearance of sophistication.

Chan.

'Fabulous Infant'

Continued from page 37

the country that NBC thought well enough of to include in "The Fabulous Infant" as Veterans Day approached.

And as this essay on video history was approached, among the forgotten chapters was and is one of the all-time prime staples of the medium—Ed SuHivan, from his "Toast" beginnings to today. Was Sullivan not regarded as a pioneer in tv's dizzy decade? This is like a southern writer omitting General Grant from a history of the Civil War.

Porthmouth, N.H.—Former Gov. Charles M. Dale, owner of radio station WHEB here, has sold his controlling interest in the New Hampshire National Bank of Portsmouth to New Hampshire Bankshares Inc. Dale is said to be planning to devote more time to operation of the station and to his law practice.

EASY!

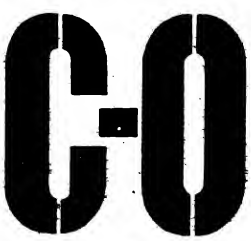
Buying time on radio has become an increasingly complex function. We've made it easy. In the mails this week, and effective December 1, is a brand new system of rates for our stations—the end result of intensive research and preparation.

On the 6 new CBS-Owned Radio Station Rate Cards the same basic structure applies for all the cards. Once you understand one, you understand all six. The cards are uniform.

The streamlined format (especially net-cost-per-unit rates in whole dollars) simplifies your job of computing complicated schedule costs.

If the test of a rate card is its efficient use—then we know you'll find ours a marked improvement.

ANOTHER LEADERSHIP STEP BY THE CBS-OWNED RADIO STATIONS...



WEEI, BOSTON
WBBM, CHICAGO
KNX, LOS ANGELES
WCBS, NEW YORK
KMOX, ST. LOUIS
KCBS, SAN FRANCISCO
Represented by
CBS Radio Spot Sales

CBS-OWNED RADIO STATIONS

Radio-TV Production Centers

Continued from page 34

station manager . . . Mrs. Betty Ross West, public affairs and education supervisor for the NBC stations here, vacationing in the Bahamas with her husband . . . John E. Phillips and Carlin J. Heiman added to Neilsen Station Index client service staff . . . Warner Anderson and Tom Tully, stars of "Lineup" on CBS-TV, due in on Nov. 25 on behalf of Boys Club of America.

IN BOSTON . . .

WEEI sales dep't has formed two basketball teams, the "Kimlutes" and the "World Trotters" . . . John H. Kimball, WEEI account exec, and Janet Gail wedded . . . Storn Trio of Carl Moore's "Beantown Varieties," WEEI, inked with Jubilee Records to do eight sides . . . Priscilla Fortescue, WEEI's traveling reporter, did a phone interview with Lowell Thomas from N.Y . . . "Slim Pickens" (Jerry Howard) of WEEI's "Jerry Howard Show" nabbed a certificate of appreciation for his "unique type of commercial announcing" from B. U. School of Public Relations and Communications . . . WEEI staffers led by Tom Gorman, gen. mgr., are helping the United Fund drive and working on the committee are: Joe Cullinane, sales promosh dir.; Arthur C. King, dir. news-public affairs; Marie Houlahan, WEEI flack . . . B. T. Babbitt skedded saturation campaign on Yankee Home and Food Show, WNAC, plus 31 affiliates for Bab-O with Duncan MacDonald doing the commercials . . . Henry Morgenthau, son of the former Secretary of the Treasury, now tv projects mgr. of WGBH-TV . . . Edward Weeks, editor in chief of Atlantic monthly, discussed the 100th anni issue on WNAC-Yankee web with Duncan MacDonald . . . Margo Whiteman, daughter of Paul Whiteman, is new weather forecaster at WNHC-TV, New Haven . . . Hal Swaney joined WGAN-TV, Portland, announcing staff . . . Norm Prescott, WBZ-TV, doing the live Clover Edsel of Malden commercials . . . Walter Cronkite flying in Nov. 19 to speak at joint sesh of Broadcasting Executives and Ad Club with Norman Knight, WNAC-TV prexy, presenting him . . . United Farmers of New England Inc. inked for participation in "Boston Movietime" on WBZ-TV on twice weekly basis . . . H. P. Hood & Sons, Charlestown, signed a 52-week contract for the half-hour adventure film, "Twenty Six Men," on WBZ-TV Sundays.

IN LONDON . . .

Albert Dekker making a special trip to Britain to star in a commercial tv production of "Death Of A Salesman," for Granada-TV on Nov. 27 . . . George Sanders, here for filming commitments, headed the bill of Associated-TeleVision's "Sunday Night At The Palladium" (10) . . . Gilbert Harding will present another BBC-TV series entitled "I Know What I Like," commencing Nov. 19 . . . Tonight (Wed.) Granada-TV will air its first kiddie version of "Criss Cross Quiz." Cash prizes will be swapped for gifts in kind . . . Associated Rediffusion sent out a shoal of toy sea lions to celebrate the second anni of "Snoozy," the sea lion who's appeared regularly in its children's programs . . . BBC-TV will air a CBS telerecording of Mac Shoub's "Mama's Sidewalk Cafe" on Friday (15) . . . Tessie O'Shea lined up as a panelist in a forthcoming commercial tv game.

IN WASHINGTON . . .

Polly Bergen in to highlight birthday fete given by Women's National Press Club and American Newspaper Women's Club in honor of Mrs. Eisenhower . . . Dodie Goodman, of NBC's "Tonight," an attention-getter as guest speaker at Immaculata School for Girls . . . Roger Williams, in for a Constitution Hall concert, bicycled around town's radio-tv stations for interviews . . . Ruth Geri Hagy, producer-moderator of ABC's "College News Conference," chairman of 5th annual "Woman of the Year" luncheon in New York yesterday (Tues.) . . . Carmel Quinn here for a week of tv guest song stints on "The Jimmy Dean Show" (CBS) . . . Nancy Hanschman, producer of "Leading Question," teed off first of four programs on the Soviet Union last Thursday (7), 40th anniversary of the Russian Revolution . . . Donna Hoover upped from radio-tv film director for town's United Givers' Fund to acting public relations director . . . Mark Evans, WTOP-CBS' globetrotting radio-tv personality, booked by National Geographic Society for a lecture on his South American junket . . . Annual convention of National Assn. of Television & Radio Farm Directors set for Nov. 29-Dec. 2 in Chicago . . . Florence Lowe, Washington correspondent for VARIETY, a judge for the "Miss Teen" contest on the top-rated "Milt Grant show" on WTTG-Dumont.

IN PITTSBURGH . . .

Ed & Wendy King to Las Vegas for a vacation and their nightly "Party Line" program over KDKA is being turned out by Al McDowell and Tom Bender during their absence . . . "Around the Children's Corner," the Coral album of Josie Carey and Fred Rogers, who do the daily "Children's Corner" program over WQED, has just been released. Miss Carey, but without Rogers, also does a morning half-hour, "Josie's Storyland," featuring Sterling Yates, on Ch. 2. Yates has started a new hour-long weekly jazz series Saturday evenings at 7 on KDKA-FM . . . Helen Lenhardt, girl Friday to KDKA-TV sales manager John Stilli, expects to become a mother in April . . . Dave Lewis, director of promotion at Ch. 2, and his wife off to Florida for a couple of weeks . . . Telenewscaster Carl Ide to Detroit to finish the narration on a documentary for U.S. Steel . . . Sportscaster Ray Scott named delegate to the Variety Club convention in London next April.

IN OMAHA . . .

New changes at KBON have Joe H. Baker as v.p. and assistant g.m., and Robert N. Kindred as sales boss . . . Buddy Webber promoted to program director of KOWH, with Frank Allen joining that outlet as news director . . . KSWI in Council Bluffs, Ia., has become an affiliate of Mutual . . . Iowa State Board of Regents has okayed a continuation of pact between WOI-TV at Ames, Ia., and ABC running to June 30, 1959 . . . Sportscaster Red Barber in town to address meeting of Northwest Province Synod of Episcopal Church . . . C. Earl Williams resigned as manager of KFNF, Shenandoah, Ia., to take a similar post with KWYR at Winner, S. D . . . U. of Nebraska educational station KUON-TV in Lincoln started night programming last Monday week, with Jack McBride as station director . . . Dick Welna shifted from KBON to KOOO as chief engineer . . . George C. Mirras managing new sales dept. of WOW and WOW-TV . . . Eugene S. Thomas, g.m. of KETV, selected as new member of board of trustees of Children's Memorial Hospital.

IN MINNEAPOLIS . . .

Bee Baxter, long an ace KSTP-TV personality until her retirement last year, returning to air as hostess on Minnesota Heart Assn.'s educational station KTVA-TV series . . . U. of Minnesota football coach again on air with his WTCN-TV Sunday night sponsored show which includes films of preceding day's Gopher game . . . KSTP promoted Bill McGivern from tv assistant news director to radio and special events dept.' head . . . For its play-by-play of all U. of Minnesota football games WCCO Radio again has "team" that includes former all-time Gopher coach great, Bernie Bierman, and local newspaper sports writers Sid Hartman and Halsey Hall . . . WTCN Radio pays $25 every week to person who supplies it with best news story lead . . . New radio station to be launched in suburban Golden Valley . . . Here for Twin Cities' "Bonds for Israel" dinners, George Jessel made a KSTP-TV appearance . . . Newswriters Dick Chapman and Bob Schwab WCCO additions.

KSTP-TV sports director Dick Nesbitt a guest on NBC-TV "Today" two days this week . . . WCCO-TV last Sunday passed up preeming "Seven Lively Arts" to show a Sonja Henie film oldie, but promises to bring "Arts" in on film later . . . WCCO Radio's Bob DeHaven vacationing in Chi for a week . . . Leonard Leigh, KSTP tv and radio staff organist, inked for Victor album . . . Dave Lee, former Willis S. Martin ad agency accountant exec in Ft. Wayne, Ind., named WTCN tv and radio promotion director . . . Robert Sheafer of WCCO news dept. a delegate to convention of Radio & TV News Directors in Miami. WCCO Radio, heeding protests against the elimination of Sunday afternoon's New York Philharmonic concert programs live, is bringing them in via tape Sunday nights . . . John E. Mayasich, ex-U. Minnesota hockey star, a KSTP Radio sales staff addition . . . Radio WDGY's Don Kelly has "An Apple for Teacher" campaign to get letters from pupils extolling their school teachers which he reads over the air . . . KSTP-TV announcer Roger Kent appeared on the NBC Radio "Monitor" . . .

IN DALLAS . . .

CBS-TV, with KRLD originating, will carry the annual Cotton Bowl football game next Jan. 1. New contract was inked last week . . . Bill Crowdus, WFAA announcer-emcee, upped to program director. He succeeds Dan Valentine, resigned, who joined WCKR, Miami . . . Ken Knox, ex-KLIF deejay, rejoined the airer after a stint at sister station KTSA, San Antonio . . . Lilo, at the Statler-Hilton, made a p.a. on WFAA-TV's new "Top 10 Dancing Party" to plug her first MGM album . . . Pat Conway, Times Herald scribe, joined KGKO as news director and to hypo outlet's expanded news coverage . . . First live band remotes in years have been launched with WFAA-570 airing Bob Cross orch, 11:30 p.m. to midnight, Mon.-Wed.-Fri. from Statler's Empire Room. WFAA-820 picks up Joe Reichman's band from Adolphus Hotel's Century Room, same time, Tuesday and Thursday. Exposures will alternate, week to week, on the two AM'ers . . . "Confession," 30-minute tv crime series which started live here but now is filmed for national sales, bought by WFAA-TV for weekly showcasing which started Sunday (10).

IN CLEVELAND . . .

Plain Dealer radio-tv editor George Condon, Press radio-tv columnist Nancy Gallagher, and Sanford Markey, KYW-KWY-TV news director elected to Press Club Board . . . WHK's Bill Gordon pacted for WJW-TV 10 p.m. Sunday film stint . . . Bob January signed as WSRS disker . . . Rolland V. Tooke, Westinghouse veep, on California hiatus . . . WERE v.p. Dick Klaus chalked up "first" in getting recording of this nation's upcoming satellite at White Sands Proving Grounds . . . John B. Garfield named WJW-TV sales manager . . . Bob Cain, ex-WSKY, and Dick Reynolds named to WJW disk staff . . . Dorian St. George exited Rochester to become Carling suds commercial voice . . . Tom O'Connell returned to Plain Dealer radio-tv chores following long illness.

IN DETROIT . . .

WJR has established a new recording and production division to provide original arrangements for musical announcements (jingles), situation dialog announcements and straight readers under the direction of Jimmy Clark, station's music director. WJR will provide talent, orch, sound effects—the whole works . . . New WWJ-TV early evening entry is the film series "Casey Jones." . . . WJR's Cracker Jills quartet were awarded the Int'l Championship over 37 competing foursomes at the International "Sweet Adelines" Convention in Miami . . . WWJ-TV will telecast four of the basketball games of the Detroit Pistons, new pro outfit here . . . Donald Gray, star of "Saber of London" seen over WWJ-TV, was a recent visitor here . . . Bob McBride, former emcee at WTOP-TV, Washington, and presently Detroit Free Press director of research, is the new host on CKLW-TV's "Command Performance" show . . . WJR's mobile studio was among the first vehicles to cross the $100 million Straits of Mackinaw bridge, stopping in the middle of the 7,400-foot span to originate broadcast to CBS radio net.

IN PHILADELPHIA . . .

Lloyd E. Yoder, NBC veepee and general manager of WRCV-TV, presented special award by N. J. Education Assn. at their Atlantic City confab, for stations' effort in behalf of Jersey students and schools . . . Sally Starr (WFIL-TV) visiting Nashville this week for 32d anni of "Grand Ole Opry." Fred Jervis, formerly in the film dept. of Triangle Stations, now with WFIL-TV promotion . . . WFIL's Show Wagon, at Convention Hall Auto Show (16-23), with Bill Webber, Johnny Carlton, Stu Wayne, and Phil Sheridan originating shows there . . . WCAU's Charles Shaw named chairman of resolutions committee of Radio-TV News Directors Assn. at their annual meeting in Miami, news dept. of the WCAU stations was presented with "distinguished achievement" award by the news directors, in cooperation with the Medill School of Journalism, Northwestern U. . . . Ed McMahon to appear in a series of filmed wine commercials on WFIL-TV. Pix are produced under supervision of Elmer Jaspan . . . John Corcoran, former newscaster, now partner in publicity firm . . . Robert E. Eastman, prez of ABNetwork, guest speaker at Nov. meeting of Television & Radio Ad Club of Phila. at the Barclay (13) . . . The late Harvey Husten's assistant, Sid Mark, preemed a nightly jazz session on WHAT . . . Mary Dunlavey, formerly with ad agencies here and in N.Y., appointed sales rep on WIBG staff . . . Bill Sylk, WPEN chief, elected prez of Temple U. Alumni . . . Betty Furness to be commentator at "Haute Couture of Israel," in the Ben Franklin.

Robert Wagner, in town to plug "Stopover Tokyo," opening at the Fox last week, guested on WFIL—plus-tv with Bill Webber and Bill Badger . . . Temple U.'s FM station, WRTI, rebroadcasting WRCV's "Psychiatrist" series . . . Vince Lee, WRCV deejay, back after a bout with flu . . . WFIL-TV production staffers to conduct tv seminar for Phila. clergymen . . .

IN SAN FRANCISCO . . .

Richard Boone in Frisco area to help out Guild for Crippled Children, still a trifle dazzled by the ratings of "Have Gun, Will Travel" . . . KGO rehired Harvey Twyman . . . John Reavis, ex-KRON, named office manager, George Patton ad agency, Oakland . . . KQED kicking off a new series, "The Measure of Man," with John Dodds . . . new promotion assistant at KPIX is Clare Van Sickle, replacing Louise Jorjorian, who moved to KSFO . . . Latest guest on Earl Herald's "Science in Action"—a 21-foot python . . . Riviera Sofa Co., moving in from Los Angeles, is buying big-budget time on KPIX . . . KCBS had to go without a mike sign while airing Christian Herter's UNESCO speech—Movietone News' Roy Cluver took the sign and wouldn't give it back, even after he'd bumped into Mme. Pandit and started the State Dept. flapping.

Bill Roddy, ex-KPIX and ex-NBC newscaster, has opened a tv producton office at Pier 3, Frisco . . . Wanda Ramey, KCBS "Jane Todd" and president of AFTRA's Frisco local, broke her leg in a garden spill . . . Terry O'Flaherty, Chronicle's radio-tv critic, took ABC apart for knocking off "No School Today" after the kids show had been on the air eight years. His key paragraph: "The radio industry is spending millions to build up the thought that radio is still a forceful entertainment medium. It's an entertainment medium all right—but as near as I can tell, it seems to be entertaining mostly teenagers these days."

Wright-Sandburg

Continued from page 43

note in television showmanship.

No professional comedy writer, however eggheaded, could have scribbled out with such eclat the nifty one-liners that these boys tossed off without a moment's pause. Lines like, "Washington D. C. isn't architecturally interesting. It's a museum piece." Or, speaking of national cultures, "The trouble with America is there's too much England in it." Or, of the Jefferson monument in Washington, "It's a public comfort station."

The one-liners were mainly Wright's forte, he being a born deadpan comic who can really bring laughs with his sacrilege and indeed he gave his good-natured crony many a chuckle on the show.

Wotta Case of Casting!

United States Steel's "Chicago Dynamic" committee, which brought the two artists back to the Windy City for a special week-long steel promotion, did a splendid job of casting. The two men foiled each other beautifully, Sandburg playing it straight, poetic and witty and Wright wry and recalcitrant. At one point the poet threw a tricky poser at his vis-a-vis, then turned to Cooke and chuckled devilishly, "Got off a pretty good one that time, didn't I?"

Sandburg said, "The Sputnik is testimony man is curious, wants to know, will penetrate space . . ." Wright, pronouncing it "Putnik" again and again, had another aspect: "Mankind is going to generate itself into an attraction, like the Putnik, if it doesn't stop developing scientific attractions." In short, it was a ball, fresh, spirited and full of personality.

As it's not a commercial station and short of funds besides, WTTW didn't order an overnight survey, so there's no indexing how large a mass its audience was. Opposing the telecast on the commercial channels were "$64,000 Question," "Californians," "West Point," and "Gray Ghost," but the egghead station is certain, from the general response, that it cut into the ratings substantially. WTTW's best showing in the past was for its two-hour income tax service in February, 1956, when it invited the audience to phone in for advice.

Comm'l Station's Nix

United States Steel, of course, picked up the tab for the talent but didn't have to pay for the time. It's understood the show was first offered to a commercial station here, but it was rejected because U. S. Steel refused to go for a straight sponsorship deal. Station felt it would be commercial sponsorship hiding under the mask of public affairs.

Actually U .S. Steel, whose promotion is tied in with the construction of several new skyscrapers here, took a chance inviting the salty architect to participate in the program. On the show, Wright was murder on the topics of both skyscrapers and steel. Steel, he felt, is being misused in construction today, treated like wooden beams. And as for the tall structures; "Skyscrapers have no business in the city, they belong in the country . . . The only purpose of a skyscraper is to collect rent."

NBC's Global

Continued from page 35

Assn.; Hangen and Harsch appear at the Chicago Council on World Affairs; and Robinson speaks at the World Trade Council in San Francisco. On Jan. 8, Hangen speaks at the Pittsburgh Radio & TV Club; on Jan. 9, the entire group are guests of honor at the Foreign Policy Assn. luncheon in N. Y., and the following day, they will host a press and VIP luncheon in Washington. They then head back for their respective posts.

During their stay, NBC will give them additional exposure on radio-tv via guest shots on "Today," "NBC News," "Outlook," the Arlene Francis show, and on radio via "Monitor," "Nightline" and "News on the Hour." Entire schedule was outlined to the newsmen in London last week in a meeting with Bill McAndrew, NBC director of news. McAndrew stayed in London for a week, making the BBC and ITA and government rounds and conferring with his foreign staff, called in for the occasion.

"Around The World in The '58 Ford"

AMERICAN INDUSTRY'S MOST DARING MOTION PICTURE PROJECT

We wish to express our gratitude for the wholehearted cooperation of the diplomatic and home officials of the following countries:

ENGLAND
FRANCE
SWITZERLAND
ITALY
YUGOSLAVIA
GREECE
TURKEY
IRAN
AFGHANISTAN
PAKISTAN
INDIA
BURMA
MALAYA
THAILAND
CAMBODIA
SOUTH VIET NAM
UNITED STATES

The World Highways Expedition, organized for the Ford Motor Company and J. Walter Thompson Company by ***Filmways,*** has just completed its history-making, round-the-world test drive of the 1958 Ford car. A distinguished series of television commercial films and a major documentary film, "One Road," will soon bring the exciting story of this expedition to millions of people the world over.

WORLD HIGHWAYS EXPEDITION, Inc. is a wholly-owned subsidiary of

FILMWAYS
INCORPORATED

241 WEST 54TH STREET, NEW YORK 19, N. Y.

Serling Slams Manulis; Sez '90' Producer Ordered Script He Nixed

Hollywood, Nov. 12.

Teleplaywright Rod Serling takes sharp exception to a Martin Manulis statement that the "Playhouse 90" producer and CBS-TV nixed a yarn of his dealing with racial intolerance because it was too "controversial." Manulis himself originated the idea for the story, overtured Serling about it and assigned him to write it, said the top tv writer irately. Not only that, but he was told CBS liked the script very much—but the sponsors rejected it, he added.

Serling confessed he was baffled by Manulis' remarks that CBS and the sponsors rejected his yarn, that tv is no place for "controversial" stories, in view of the fact the project involved was ordered by the producer.

"I can understand why a theme like segregation in schools might be considered too hot to handle. But the theme of my script had to do with the altogether basic premise that no human being should have to walk down the streets in fear of bodily harm or personal injury because of the color of his skin. I don't think this is controversial and I don't think there are two sides to it.

"If we eliminate this as a theme because of it, we may well have guaranteed the undying affection of every bigot who buys things in stores, but we have also wiped our feet on the law of the land and made a public admission to the effect that our whole economy is geared to the tastes and attitudes of a group of letter-writing wild people," Serling declared angrily.

Re the script on racial intolerance, the writer said he submitted it late last spring, it was accepted in 24 hours, and he was brought here from Connecticut to discuss the rewrite with John Frankenheimer, who was to direct it.

"I was told that five of the six sponsors had rejected it on the basis of a one-page outline without having even read the script, but that this was not the finale; efforts were still going to be exerted to see if we could still push it through. I have no argument with Marty (a close and personal friend as well as probably one of the best producers in tv) insofar as his contention that a tv and dramatic show should not be a public forum specializing in controversies, but I think this is a semantic problem as to what constitutes controversy," he stated.

Serling said that following this experience, he has decided not to write any more "controversial" stories, adding "if the sponsor is right in his constant fear of public opinion, that it's crazy to fight it."

Mpls. Beefs Restore Philharmonic Airings Even Though on Tape

Minneapolis, Nov. 12.

This area's host of symphonic music lovers who had feared that for the first fall and winter since the New York Philharmonic Orchestra concerts went on the air over the CBS network they'd be denied them as a result of WCCO over the CBS network would be Radio's program rearrangement, are breathing easier.

While the concerts will not be broadcast direct Sunday afternoons, as hitherto, they'll be offered via tape from 8 to 9:30 Sunday nights.

This means that WCCO will go ahead with its own Sunday afternoon show, "Sunday in 'CCO Land," comprising "good pop music" recordings and service announcements, including news and traffic and weather reports, but that lovers of the longhair melodies will have the chance to indulge in more of them than ever before, it's pointed out by Bill Schwartz, new WCCO program director.

It also represents a break for the Minneapolis Symphony Orchestra, Schwartz feels, because for the first time the symphonic music fans will be able to attend the local orchestra's Sunday afternoon pop concerts without missing the New York Philharmonic presentations.

When it looked as though the New York Philharmonic concerts would be eliminated protests started pouring in on WCCO.

Inside Stuff—Radio-TV

After word broke that his assets were worth in the vicinity of a billion dollars, Jean Paul Getty, the American expatriate who got a big play in newspapers last week, was invited to return from his Paris home to appear on one of Mike Wallace's ABC-TV interviews. When the billionaire showed a reticence to return temporarily to the States ("he was off to the Middle East to buy Syria or some place," an ABC-TV exec cracked later), Wallace offered to pay the expenses of his trip.

CBS Paris correspondent David Schoenbrun takes off for Morocco this week to do a special series on the King and the problems of the new nation. He's due back in Paris about the first of December, at which time he braces himself for the coverage of the summit-level NATO meeting, then flies into New York for the CBS year-end news wrapup, "Years of Crisis."

Theatre Authority on the Coast granted first telethon of 1958 season, to be staged next February for Arthritis and Rheumatism Foundation. Last February, same group raised approximately $135,000 in a 10-hour telethon on KTTV, in show produced by Jack Rourke. However, station and exact date for next February's telethon remain unset, although it will probably be a Sunday.

Formation of a Southern California FM station trade group is under consideration of a seven-man committee, result of meeting called couple of weeks back by KRHM topper Harry Maizlish and attended by some 31 FM station execs. Besides Maizlish, others on committee include A. A. Crawford of KCBH, Beverly Hills; Mason Ingram, KFSD-FM, San Diego; Al Schwartz, KBMS, L. A.; M. D. Buchan, KGLA, L. A.; Phil Brestoff, KFMU, L. A.; and Bill Taylor, KWIZ-FM, Santa Ana.

It looks as if radio censorship of feature film advertising in Minneapolis is less severe than that of the two jointly-owned local newspapers which have been incurring exhibitors' wrath because of the manner in which they've been blue penciling showhouse copy. At least, for the picture "Three Faces of Eve" radio stations there permitted a spot announcement asking listeners what they'd do if they were married to the nicest girl in town "who now is anybody's pickup." Same verbiage had been disallowed by the newspapers.

The $31,250 that Honolulu disk jockey Hal Lewis "invested" in Henry J. Kaiser's KHVH-TV and KHVH radio operations little more than a year ago will bring him an apparent net profit of $93,750, to be paid him over a five year period. Lewis, executive director of the stations, has sold his interests in the operations to the Kaiser-Burns Development Co., which is controlled by the Henry J. Kaiser Co. Lewis is better known to Honolulu audiences as J. Akuhead Pupule. Long established as an early morning jock, he has continued same programming since moving to the Kaiser stations.

New York's Metropolitan Educational Television Assn. got its feelings hurt but also unintentionally grabbed off some Page 1 attention this week when the N.Y. Public Library asked that its name be removed from the credits of a telecast Sunday (10) titled "The Faces of War." Program, produced by META and WCBS-TV and featuring Mark Van Doren, Norman Cousins, Margaret Mead and James Jones, constituted an attack on war as a means of solving civilization's problems.

Library, which had helped in the preparation of the program, asked that its name be withdrawn after seeing the final script, on the basis that it never takes stands in sensitive and controversial matters.

WNYC, New York's municipal station, is on the prowl for two program managers. Job, which requires a bachelor's degree with a major in radio broadcasting and five years' experience (two of them supervisory), pays $7,100 a year to start and reaches $8,900 with annual raises. City's Dept. of Personnel is accepting applications through Nov. 21.

American Women in Radio & Television is offering a $750 scholarship to encourage young women to enter the broadcasting industry. The fourth annual scholarship campaign is open to those in their junior year at college who are studying toward a degree or are majoring in radio or tv. The $750 scholarship must be used for academic study in radio or tv or for on-the-job training subject to approval of the AWRT board. Deadline for entries is Feb. 1 with winner to be announced at org's annual spring convention.

Gleason's TV Itch In Drama; Also As CBS 'Man of Week'

After a layoff of five months, Jackie Gleason is eager to get back into television harness again, and has been meeting with CBS brass for the past couple of weeks on the matter. Specifically, the talks center about Gleason's desire to do several dramatic stints, and to get back into the regular groove with a weekly format.

The dramatic appearances don't offer much of a problem, but the weekly show does. Gleason has told CBS that though he wants to come back in a show of his own, he won't do so until he's perfectly sure of the proper format. He doesn't want to go through the period of weekly script problems that characterized the last season of his "Jackie Gleason Show." CBS agrees with him, and the series of at least three meetings during the past two weeks have been devoted to discussing format possibilities.

Talks have been held at the very top, among CBS board chairman William S. Paley, exec v.p. for programming Hubbell Robinson Jr. and Gleason himself. The dramatic roles haven't been set yet, but the view on that situation is that when Gleason sees a script he likes, the problem will resolve itself.

Moose Jaw, Sask.—An application from radio station CHAB to establish a tv station will be heard by the CBC's board of governors in Ottawa Dec. 6.

KINGS POINT, GREAT NECK:

Miniature farm estate . . . 25 minutes from Broadway, with private beach rights on L. I. Sound.
Considered most charming, luxurious home in area of outstanding homes. New England farm house, 7 yrs. old, hand-split shingles and batten board, exquisite condition, on 2 rolling acres. Spacious 2-car garage and potting shed.
First floor: 2 levels. Oversize entry; large, gracious living room; family room, rare random-width floor, huge fireplace with raised hearth; pine country kitchen, quaint but with every modern innovation; 3 very large bedrooms; 2½ luxurious baths; master suite has door leading to rose garden.
Second floor: enormous area, partially finished, with fantastic possibilities; breathtaking view. May be completed as 2 magnificant playrooms, studies, projection room or several bedrooms and bath plus servants quarters. Will include antique bleached oak and solid mahogany cabinets, paneling, molding, etc., purchased expressly for this area.
Farm acre consists of 2 picturesque red barns, complete with gentleman farmer's pine-paneled office. Owner now raising sheep; equally suitable for horses, etc.
May be purchased completely furnished, including European antiques and authentic Americana.
Secluded but not isolated. Conv. buses and schools. Property bordered on one side by beautiful suburban lane, on other by bird sanctuary.
Price for house and one acre: $75,000, firm.
Farm acre with barns optional.

Write Box V1211-57, VARIETY
154 W. 46th St., New York 36
for appointment;
or phone HUnter 2-2643

Assistant Genius!

Gal Friday, alter-ego, and all-around nudge to brilliant creative man who needs slightly less brilliant and creative assistance. Am young, attractive, good writer, efficient organizer, a veritable whiz with people and I will get the point! Experience as TV associate producer, pressagent not-too-extraordinaire, and copy writer. If you're great, I'll be very good!

Box V-316-57, VARIETY
154 W. 46th St., New York 36

WNBQ has a greater share of sets-in-use—for the average week, from sign-on to sign-off, Sunday through Saturday—than any other television station in Chicago!

While the shares of the other three stations have declined, WNBQ has enjoyed a remarkable *55% increase in just one month!* *You* should be enjoying it, too.

WNBQ•5

NBC IN CHICAGO

SOLD BY NBC SPOT SALES

Television's 'West Side Story'

Continued from page 29

the MCA-Revues, the Desilus, the Ziv's and the McCaddens (perhaps the four hottest and gainfully-employed mills now in operation) are disturbed about "tomorrow." One and all, they'd like to avoid a repetition of the current lacklustre season (even though some impressive Nielsen & Trendex ratings have helped to take the sponsor curse off the prevailing mediocrity in programming. But apparently there are no geniuses around who are able to call the turn.

As a result of the confusion, all the planning and aspirations for next season seem to be headed in one direction—more of the same. Exec veepee Bob Kintner of NBC revealed to the 80 junketing tv editors here that of the 13 new '58-'59 projects being blueprinted, 11 of them are being set for development in Hollywood under the supervision of Coast program veepee Alan Livingston. What are they? Among others, two new westerns, two situation comedies, a half-hour mystery adventure show, a live musical-variety program, development of a live comedian for tv. Only the last named smacks of creativity over and above the present season's formula for entertaining the American tv public.

Telepix on a High Tor

It doesn't take long to discern that tv films dominate the Hollywood scene today. It's evident in the massive and still-growing NBC facilities in Burbank. It's evident at CBS Television City, which has the capacity to absorb more and more programs. And it's particularly evident in the "reserved for tv" stages at Metro, Warners, RKO and other major studios, as well as the mushrooming independent lots where, so regimented are they in their thinking, everybody still identifies themselves as being "in pictures," not "in television."

It's evident, too, in the expanding tv activity of agents and the advertising agencies. As a clearing house for casting in the vidpix arena, perhaps a perfect illustration is Mitchell Girtz's office. With a stable of 22 working scripters, 15 directors, plus a succession of producers—musicians, etc., the tempo of the Girtz operation borders on the frantic, reminiscent of a bygone era in bigtime pix making. Yet this is not a Wm. Morris or an MCA—just one of the hot indie agents.

How It's Done

For the first time the NBC-hosted tv editors were treated to a collective sampling of the "show biz in a hurry" which characterizes the mass vidpix output. Last Tuesday it was Peter Lawford and Phyllis Kirk going through the paces on "Thin Man" on the M-G lot; Wednesday it was "Sally" on the Paramount lot; later that day the "book" was thrown at them on the Revue lot with a simultaneous filming of sequences for "Wagon Train," "M Squad," "Dragnet," "Jane Wyman Show" and "Restless Gun." If the editors were properly astonished, it was due to the fact that they were getting reaffirmation at firsthand of the long-recognized awareness, borne out of a new kind of show biz economics, of the ability of a handful of people to mass produce half-hour vehicles within a two-three-day span which, at least on a technical level, frequently compare in quality to major studio theatrical output. But format, performance and writing are something else again. That's the rub—the rub which supports the verdict that the '57-'58 tv season—network protestations to the contrary—has been a dud.

'Leave Us Alone'

Continued from page 33

tunities, we are striking at one of the very instruments of the democratic method in what is perhaps the most perilous time in our history. Events today far surpass the training and ability of most of us to comprehend them without the aid of the best, the fullest, the quickest information sources. If the ability of the great newsgathering and disseminating organizations to do their job is impaired in any respect, and if information is unnecessarily or unwisely withheld from the American people, we as a people shall be left powerless to make decisions, to contribute towards a body of opinion that can be translated into public policy and then action."

In order to "construct a broader, more direct, more arresting informational broadcasting service—one constantly on the alert all over the world—we must have strong, economically sound broadcasting units. In reaching the people they must be national in their scope. In getting the news they must be international in their resources.

"This is a function that only the nationwide networks are able to undertake.

"To perform it we must have the personnel, the intricate technical equipment and processing methods, the disciplined and world-wide organization, the connective network of outlets across the country. And we must be able to draw from other broadcasting operations the money we need to do all this," Stanton declared.

Saudek's 'Sardi Set'

Continued from page 35

I was crazy. But that in effect is what a good many producers are doing these days."

'Crescendo' Diminuendo

When the happy marriage between the idea and the name star can be achieved, that's all to the good, he states, but first must come the idea and then the star to fit it. "I think millions of people felt cheated when Rex Harrison appeared on 'Crescendo' and never really did anything because there wasn't anything for him to do. I think this business of booking a name for a name's sake is going to hurt television in the long run."

As a matter of economics, Saudek sees the emphasis on names facing a decline. Three years ago, television could get a big name for $5,000 a show. Today the price is $50,000, and if prices continue their present climb, in a couple of years it'll be $100,000. But even as the price doubles, the rating can't go up correspondingly, and if only on a cost-per-thousand basis, the trend will have to level off.

'Truth About TV-in-N.Y.'

Continued from page 35

the mccoy "idiot" shows in the telepix trough, the competitive aspects take on fierce proportions as the demands on viewers' time become greater from every station quarter. The networks are not helping the situation by their own type of dog-eat-dog, "same script" programs with only the cast names different.

'Seat-of-Government'

(4) **Venue.** A change of scenery has long been needed—for better or worse. Hollywood has become the seat-of-government in filmed television, therefore, the trek westward—for both live and film—cannot be stopped. A new "climate of opinion" is rising. Its name is California. It is a television nation with two capitals, N.Y. being the lesser. (Not unlike many countries of past and present, with their dual-capital system for physical and other convenience).

(5) **Overloading.** New York took on too big a "culture" in television. It was ready for the medium only in the sense of the town's bigness, but without the real estate and facilities consonant with the fantastic growth of the medium. New York was "good enough" in the growth stages, but not any more. Thus, the city cannot hope to reclaim its stake until some years hence, and then only if a building and development program, including municipal support, is charted.

(As far as the general public is concerned, the man in the street could hardly care where shows originate. This is only a trade, general business, and city concern. "Culturally," how can it matter when he already has the pick of the legitimate theatre, the film houses on Broadway and the neighborhoods, skyscrapers to be fascinated with if he cares, the presence of the United Nations in his backyard, Wall Street activities, tons of museums, town halls, half a dozen local newspapers to keep him busy and happy, and every minute the greatest spectacle of all, pedestrian and traffic jams, to which he is greatly attuned and which he would sorely miss, if the truth were known.)

An 'Inside' Statement

Although tv practitioners with their feet deep in the field can cite dozens of other reasons many more important, perhaps, than the foregoing, there is a statement that has come to VARIETY which seems to be one tipoff to the situation. It is from an actual televisionite who obviously cannot have his name mentioned for this (his own) reason: "You know I cannot sign his letter. That's the terrible part of the situation. The cliques have such a stranglehold on the business in New York that if you don't come in on all-fours, if you don't beg, if you are not humble with a capital H, then you are dead.

Here is his statement:

"You write about the decline of show people and shows in New York but what is the reason? People in the business have hashed and rehashed the reasons. Here are some I have heard:

"The Ivy Leaguers and their imitators have killed the business. There have been too many Motivational Research men and not enough Showmen. The people are deadly sick of shows that have to do with psychological and sociological themes. The people at the agencies and the nets have been too busy being haughy to get down to the real business of finding and putting on shows for the public. The 'cliques' have frozen out all talent of any kind which doesn't 'belong.' The top men in the business have had their own business taken away from them by con artists who don't know anything about putting on a show, but only how to do a con job over a luncheon table or in a night club; and these are only a few.

"The prospect of moving to California depresses me terribly, but it looks as if there is nothing else to do for me and the others who feel that their experience and ability entitle them to a place in the business.

"Don't the people who own the nets and the agencies care about the loss to New York of the best brains and performers in the business? Doesn't the Mayor care? Don't they know that when New York loses its place as the centre of theatre, it also loses its attraction to millions of visitors? Are they absolutely blind, or is it that they are so rich and fat that they just don't give a damn?

'Better to Fix It'

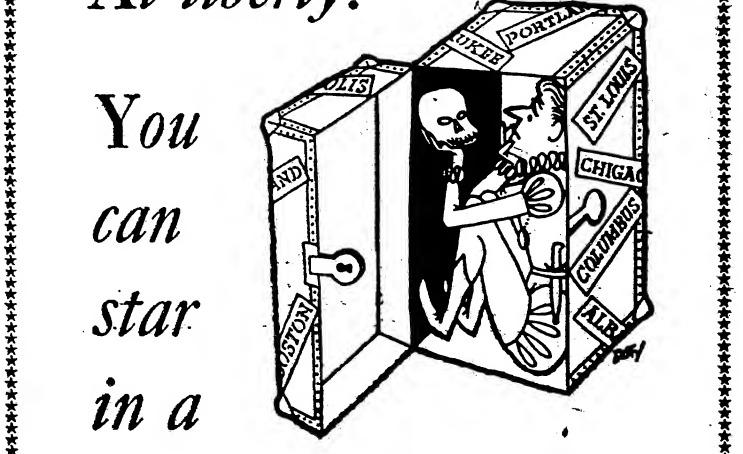
Continued from page 33

changed our production setup to rework it." He also points out that "Record's" rating has been holding up strongly, but it's the web's job to strengthen it. Still another case is "Dick & the Duchess," which represents a special problem since it's on film. But even here, he states, improvements can be made by editing and cutting, and the web is working on just that.

Still another example is "The Seven Lively Arts," the premiere of which "fizzled a little bit and wasn't good as we'd have liked it to be." But "Arts," believes Robinson, will be one of the season's top shows, "a contribution we think will be of real value to the industry." He sees the web's "The Twentieth Century" as another standout. At the same time, though, he concedes that tightening, sharpening and other improvements are needed on "Arts."

Though Robinson doesn't agree with the critics of television, he finds the current propensity of some of the medium's executives to squabble with the critics' "childish" and "a waste of valuable time that could be spent on better things," namely the continuous process of improving the quality of programming. "I remember when Maxwell Anderson ran ads condemning the critics ('Jukes family of journalism'). The critics survived, Maxwell Anderson survived and the theatre survived. Though it's unfortunate that some television critics use their columns for personal vendettas, television will survive and so will criticism."

Cleveland—In an effort to hypo local music, Gene Carroll will emcee a weekly half-hour Tuesday 6 p.m. stanza highlighting high-school bands in the areas.



CHRISTMAS JOB AT MACY'S

Full-time and part-time selling jobs . . . and non-selling jobs, too. Earn while you learn . . . and take home a good salary, and get 20% discount on personal things, 10% on practically everything else. Work in the world's biggest store . . . it's fun.

Interview Monday through Saturday, 9 to 5
Macy's Employment Office, 166 West 35 St.

Westchester residents: Apply Macy's White Plains

Mgt.: William Morris Agency

Male and Female

MACY'S

needs full time Toy demonstrators. Excellent earning opportunities. 40 hours - 5 days. (9:15 to 6:15)— 4 days (12:15 to 9:15, Mondays or Thursdays).

Apply MR. M. RESNIK
Toy office, 5th floor 7th Avenue Building. 10 A.M. to 4 P.M. Monday to Friday.

EVERY DAY ON EVERY CHANNEL TV

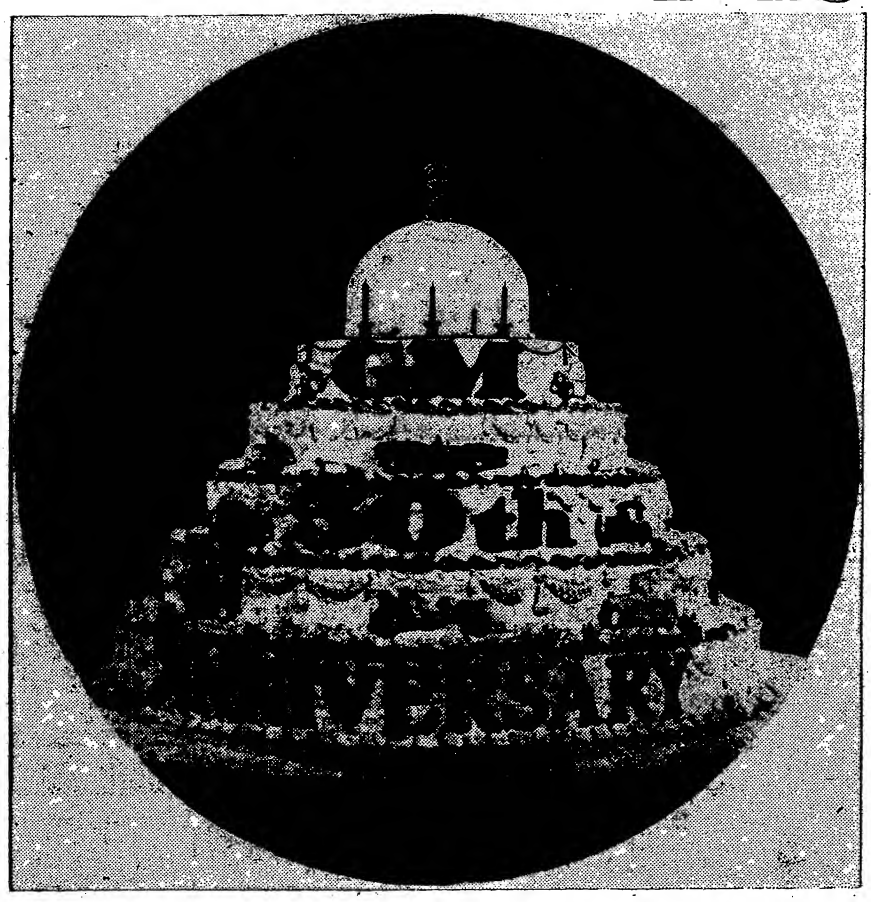
BROOKS COSTUMES

WRCA-TV
Open Auditions

Anyone interested in an audition, please send all details, including complete background and photograph, to: Box 666, Radio City Station, New York 19, N. Y. Please do not come in or call!

Congratulations!

GENERAL MOTORS



2-HOUR COLOR SPECTACULAR

NBC-TV COAST-TO-COAST

NOVEMBER 17, 1957 · 9:00 PM, E.S.T.

* *

· ***COMMERCIALS PRODUCED BY***

HAL ROACH STUDIOS

CULVER CITY, CALIFORNIA

Hal Roach Jr., ***President*** • **Sidney Van Keuren,** ***Vice President***

Jack W. Reynolds, ***Director of Production***

Chi's Pile of Oldies

Continued from page 30

than they're getting. Ask the film peddlers themselves, he said. "Many of them feel the money ceiling has been reached too."

Dissenting opinion is voiced by Jonnie Graff, National Telefilm Associates topper in midwest, who feels the station heads are squawking at a time when they're making more money than ever with feature films. "There's no limit to what a good picture will do for a station," he says, "and to prove it we're willing to go in on a percentage deal, a minimum guarantee and a percentage, just like distributors do at the theatres. There's no ceiling on the price of pictures. We're not trying to milk the stations, we just want a fair shake, and feature films have not reached their maximum price by a longshot."

NTA's 'Money' Answer

Graff cites NTA's recent sale of its "Champagne Package" of 58 features to WRCA in New York for $15,000 each. Same pix made the rounds here at $12,000 and now are down to $11,000 each, still unclaimed, but Graff writes this off as an abundance of first-run product on hand until the first of the year.

"Feature films make money for the stations," he says, "and the reason we know this is that we're in the spot business ourselves. National advertisers don't have to look up ratings. They plunk down their money readily when they hear you've got the MGM, 20th-Fox, or Warner films, because they know what those films can do. It's no secret what WBBM-TV makes on films. The spots on its Saturday night 'Best of MGM' show add up to 18, at the rate card price of $900 per."

Graff was alluding to the recently published remark of H. Leslie Atlass, WBBM-TV veep, that he can't wait until his Metro backlog runs out so that he may slot Mahalia Jackson in a latenight stanza of spiritual and gospel songs.

Prestige, Blurbs, Etc.

WBBM-TV's plaint against feature films was expressed more explicity to VARIETY by Arkedis, who deplored, among other things, the fact that features rarely bring a station prestige. "The press likes to get snide about the late night movies," he says, "and the public squawks becausee it thinks they're overloaded with commercials. On the other hand, we never get a beef on our short segmented live shows our 10 to 11 p.m. strip, for instance), which take spots before and after, with ID's besides." He said the viewers object when films are interrupted for commercials, and when a station spots the blurbs back-to-back to help pay for the expensive film "the public thinks you're over-commercializing."

As for the film peddlers, Arkedis feels they use no sales pitch at all. "Often," he says, "they'll arrogantly slap a hand on your desk, read off the leader titles, and act amazed when you reject their price. The stations buy films without seeing them and find out later that half a dozen or so are ratings bonanzas while the rest are only fillers."

'Kraft TV' Solo

Continued from page 33

entries but is now freelancing, returns for a one-shot reunion to direct Shelley Winters in "Polka" on Dec. 18.

"Polka," incidentally, is one of three plays that Robert Crean is writing for "Kraft" for the month of December. On Dec. 4, his "Come to Me," co-authored with comedian Peter Lind Hayes (for who Crean scripted for a while) will star Farley Granger, Julie Wilson, Steve Dunne and Margaret O'Brien. "Polka" goes Dec. 18, and on Dec. 25, the "Kraft" Christmas show will be Crean's adaptation of Henrik Van Dyke's "The Other Wise Man." A George Dyslin script, "Heroes Walk on Sand," gets the Dec. 11 nod.

To start the new year right, the Jan. 1 show is a "trade item," a Bob Van Scoyk play titled "The Battle for Tuesday Night," describing the fight for rating supremacy between a veteran tv personality and an up-and-coming singer.

Lubbock, Tex.—William E. Close, general manager of KCBD, has resigned his post to become general manager of the San Antonio office of the Aylin advertising agency. Prior to going to Lubbock, he was associated with KABC-KGBS, now KENS, and KTSA.

'Doc Holliday' Piloting

Hollywood, Nov. 12.

Pilot on new series, "Stories of Doc Holliday," based on a book by John Myers, will roll Nov. 22, according to producer James Harris and scripter Fonville McWhorter, partnered in project under Jimac Productions banner. McWhorter will also star, under moniker John Fonville.

Pilot will be directed by Austin Jewell. McWhorter and Bill Baker have cleffed "Ballad of Doc Holliday" for series.

Syndication Review

SWORD OF FREEDOM
(Francesco)
With Edmund Purdom, Martin Benson, Monica Stevenson, Kenneth Hyde, Ferdy Mayne, Derek Sydney, Reginald Beckwith, Bryan Coleman
Producer: Sidney Cole
Director: Terry Bishop
Writer: Lewis Ishart
Distributor: Official Films
30 Mins., Thurs., 7 p.m.
RIVIERA BEDDING
KTLA, L.A. (syndication)

Filmed in England by Weinstein Production for Sapphire Films Ltd. and distributed here by Official Films, "Sword of Freedom" is a poorly - produced swashbuckler marred by a generally mediocre tone and a story of the same description. The apparent shoestring budget may enable Official and the producers to make some coin out of this entry, but its audience appeal is close to nil.

Edmund Purdom stars as an artist of the Italian Renaissance period, who gets involved in all sorts of intrigue with the de Medicis and Machiavelli, and all it gets him is marked for assassination. Seems he painted a picture of a de Medici femme, and her expression (on oil) is a rapturous one. So much so de Medici thinks it will interfere with an arranged marriage by causing her fiance to think she loves the artist. However, with the help of the gal, Purdom outwits the master of intrigue.

Purdom is okay, albeit handicapped, in the none-too-clear script by Lewis Ishart. *Daku.*

TV Film Chatter

That "Gray Ghost Special," the Civil War train brought to New York for a visit by CBS Film Sales, is due for a three-day stint in Philadelphia and Washington . . . ABC Film Syndication offices in Chicago are being moved to Michigan Ave., effective next February, occupying the same building with the American Broadcasting Network's central division.

John Howell, newly-appointed general sales manager of CBS Film Sales, to the Coast and due back Saturday (16) . . . Dynamic Films, indie producer of commercial tv films, has leased space in a new Park Ave. building for sales offices and screening rooms . . . Director **Charles H. Wasserman** joins permanent staff of Transfilm Inc.

Ralph Mitchell, formerly with California National Productions, joined the sales staff of Screen Gems (Canada) Ltd. . . . **Joe Steiner**, exec producer of "The International Show," the **Hildegarde** starrer, to the Coast over the weekend to discuss the initial script with writer **Hannah Goodman**; script will be filmed in Rio de Janiero Jan. 2.

Inside Stuff—TV Films

Same C-97 Army transport plane which figured in incident will be used in "Telephone Time" segment entitled "Flight to Life," with Maj. Sam Tyson, pilot of the plane, to act as technical adviser. In flight from Hawaii, with 67 passengers, mostly Army dependents, two of plane's engines cut out near point of no return and Major Tyson barely managed to reach San Francisco. Lensing starts today (Wed.) with Jerry Stagg producing.

National Assn. of Manufacturers last week donated a complete collection of its "Industry on Parade" telefilms to the Library of Congress. The series of more than 350 quarter-hour prints represents the stories of more than 1,500 American companies, giving the library a comprehensive picture of mid-century American business. Presentation was made by NAM exec v.p. Charles R. Sligh Jr., who also handed over three industrial films produced in 1912 by Thomas A. Edison Inc.

"Sunrise Semester," the 6:30 a.m. eye-opener literature course telecast by WCBS-TV, N.Y., is being primed for a syndication whirl. CBS Film Sales, aware of the stir the educational show has created among the literati, is sounding out stations and sponsors in other areas of the country. CBS Film Sales execs also are conferring with New York U. officials and Professor Floyd Zulli Jr., the program's lecturer, on the plan. It's not likely that college credit will be offered to tuition paying viewers outside New York, although no firm decision has been taken on this point yet. Since the show's bow in September, kines of the program have been taken. These would be utilized in syndication.

An educational film narrated by Joan Crawford, dealing with the impact of multiple sclerosis on family life, is being distributed to tv stations by the National Multiple Sclerosis Society. The 28-minute color film is titled "In Sickness And In Health." Miss Crawford for the past year has served as national chairman of the society's women's activities committee.

An increasing demand for merchandising aids by advertisers is noted by Ziv, which cites a number of examples on recent series to indicate the size of the growing merchandising operation. Advertisers using "Harbor Command" have so far ordered 2,000,000 posters, about the same number of window streamers and 1,200,000 tabloid-type flyers. Promotion tools developed for the new "Sea Hunt" include a tabloid newspaper flyer for distribution to customers, a ready-to-go mailing to dealers, a complete press kit with photos, posters, etc.

New "Sea Hunt" sales include Perfection Mattress and Dixie Club Coffee over WBRC-TV, Birmingham; O'Keefe Brewing has added Rochester, N. Y.; P. C. Food Markets, Syracuse. In addition, four stations recently bought the skein, WBTV, Charlotte, N. C.; WDSM-TV, Duluth, Minn., WNCT-TV, Greenville, N. C., and WFLA-TV, Tampa, Fla.

Associated Artists Productions Corp. had its telefilm merchandising organized as just another division of the distribution company, but this week Associated Artists Enterprises Inc. was established as a subsidiary to do the job. Paul Kwartin, exec veep of AAP and with the parent company since its inception, will top the new outfit. Peter Cook will be AAE's station relations man, since the company divvies manufacturing royalties with any tv station that ties up in the merchandising plan, and Marguerite Blaise will serve as assistant director of merchandising under Kwartin.

N.Y., L.A. & Chi Sponsor Pattern

Continued from page 31

sponsor coin; WOR-TV has more first-run properties this fall season as compared to last year, but there's no dominant advertising situation on station, some skeins being sponsored others being spot carriers; WRCA, WABC, WCBS have relatively few first-run properties, but those that they have are either fully or co-sponsored.

Los Angeles: KTLA, which last year had few first-run syndicated shows, is predominantly participation; KNXT first-run programming runs along participation lines, as in previous years; KTTV, a heavily telefilmed station, has full and co-sponsorship of skeins about equally divided; KRCA, no particular pattern; KHJ-TV, co-sponsorship mainly, a rise in that direction attributed to the increasing cost of product; KABC-TV, co-sponsorship of the few skeins on the station.

Chicago: WBBM-TV, top station in the market, has only one first-run property this season and it's selling the skein an a participation basis; WNBQ, by contrast, has increased its number of syndicated properties and the trend at the station is away from participations. Station has six first-runs sold to single sponsors and one that's being co-sponsored. Last year most first-runs on the station were participation, though fewer in number; WBKB has four first-run properties, all fully sponsored; WGN-TV, indie, biggest user of syndicated film in the market, inclines to fully sponsored and co-sponsored shows as opposed to participating.

THEY LOVE ME IN
CHICAGO

31.0
WBBM-TV, ARB
Sat., Sept. 7,
11:15 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

SCARSDALE VIC.

Immense home on one corner acre. Italian villa architecture. Exotic wood paneling throughout. Huge rooms. Crack-proof Travertine ceilings. Theatre-Night Club downstairs. 5½ bathrooms. Beautiful covered and open patios, completely landscaped. Custom furnished.

ASKING $180,000,
Owner.

Sundays, Call SC 3-8424
Weekdays, JU 6-0112

IN CASE ANYONE WONDERS!
I'M IN NASSAU, BAHAMAS
10 FABULOUS WEEKS WITH FEDDERS-QUIGAN
AS OFFICIAL HOST-EMCEE

Staying to Present PETER DONALD TROPHY at Nassau
International Sports Car Races ' Returning December

Address: BRITISH COLONIAL HOTEL
Agent: WILLIAM MORRIS AGENCY

LETTER MAN

Jan Murray Received More Than 6,000,000 Cards from Viewers in Two Months!

America has voted "YES" on Murray in a hurry . . . and resoundingly! In the few months Jan Murray's "Treasure Hunt" has been on the air, Jan has received more than 6,000,000 pieces of contest mail — almost 3,000,000 in September and over 3,000,000 in October. The same big story is shaping up for November. In fact, in one day alone, November 4th, Jan received 755,000 pieces of mail. It's a striking measure of "Treasure Hunt's" audience, its size, its keen interest. "Treasure Hunt" has become, overnight, one of the nation's big new market places, with Mr. Murray, champ letter-getter, emerging as a champ salesman.

TREASURE HUNT *starring* **JAN MURRAY** *A JANTONE Enterprise, Inc. Production*

10:30 to 11:00 am, EST, Monday through Friday **NBC TELEVISION**

Public Relations: George Schreier Associates, 400 Madison Ave., New York Management: William Morris Agency, 1740 Broadway, New York

Meany to Rule on RTDG-NABET

Continued from page 29

baum meeting the next day, the guild ordered its men back to work on a status quo basis until the Meany decision.

The NBC contract, which was never enforced by RTDG, gave the guild the right to communicate directly with NABET lensmen on certain very specific occasions. NABET is arguing that seven years of custom is perhaps stronger than the heretofore unexercised contract clause.

After NBC cast its lot with NABET and RTDG insisted it had been locked out by the web, an RTDG picket line was set up around NBC's central 30 Rockefeller Plaza headquarters. The line later extended to many NBC facilities, including the huge Brooklyn color studio from which many of the major shows emanate.

Before the lockout, the directors guild steadfastly refused to mediate with NABET, claiming that the issue lay between NBC and NABET, because both union contracts with the network clearly spell out the instances under which RTDG members had the right to talk directly to cameramen. Shortly before the Thursday (7) midnight deadline imposed by RTDG for coming to a decision, the guild decided to arbitrate, but later backed out.

RTDG insisted that, after agreeing to arbitrate before a select AFL-CIO committee, to be headed by prexy George Meany, NABET told the guild that it was going to discuss the "whole RTDG contract." RTDG said the only issue at stake was the specific clause which gave its members the right to talk directly to cameramen. Later, NABET stated to the press that its officials merely wanted to discuss "the one item, but without any restrictions on the arguments that can be used; we want to bring up the history—the seven years in which we've handled cameramen through TD's. We feel the history is important to our cause."

This same issue was the apparent cause for tying up an all-afternoon, all-evening session on Friday (8) with the two unions and Federal Mediator J. R. Mandelbaum. Mandelbaum and executives of both unions, it was reported, "were much closer to agreement at 6 p.m. Friday" than they had been at any time previously. It was added, however, there was nevertheless the "difficulty" in deciding exactly what was to be put to AFL-CIO arbitration this week.

Meanwhile, the surrounding situation developed a multiplicity of angles. Milton Berle was at one moment "out" and the next "in" as star of Sunday's (10) "Wide Wide World." Network had feared that the 90-minute stanza, which uses well over two dozen cameras and a host of RTDG stage managers and assistant directors, might not come off. On Friday, therefore, it set aside a kine of the first "WWW" show of the season, "The Challenge of Space," to use for an emergency.

Berle did not cross the RTDG picket lines on Friday afternoon and missed rehearsals. That night, however, Berle, a paying member of RTDG, was told by the network that he had to live up to his 30-year contract with NBC as an actor. He decided to show up on Sunday for his on-screen chores.

This did not, however, prevent the RTDG staffers of the show from walking out on Friday. Fact that the directors and stage men on all the NBC shows, including those on the big specials of the week, were not going to work brought out a host of NBC execs, secretaries, and pageboys to replace them. As one page put it, "everybody and his uncle" was on hand to fill in. The network officers, most of whom had previous program or directorial experience, did the program director stints. The pages and secretaries filled in for RTDG stage managers and AD's.

RTDG pickets had received no open support from other industry guilds and unions on Friday. But, a report late that afternoon was that local Teamster Union truckers—the ones who handed NBC props—refused to cross the RTDG lines. Teamsters, who were apparently acting unofficially, could not be reached for comment.

The "lockout" occurred on Friday morning, at the outset of the 7 o'clock "Today" stanza. A few minutes later, the first pickets appeared and ringed three sides of the main NBC plant. "Today" directors Howard Davis and Bill Heallon demanded the "private line" mitrophones to talk directly to cameramen. The network, as distinct from NABET technicians, refused to hand over the mikes, at which point Davis and Heallon "walked." Ted Nathanson quit the later Arlene Francis show under the same circumstances. Apparently, set for the trouble, NBC called on its secretary-executive pool. NBC refused RTDG members the private line throughout the day, and web officials again filled in.

Network producers such as E. Roger Muir were lining up to rein the net's Saturday shows. Muir was directing the ayem "Howdy Doody" stint. And so it went. Among the greatest immediate fears the network had were the Perry Como and Steve Allen shows. The previous Saturday, shortly after RTDG first exercised its contractual right to talk directly to cameramen, Grey Lockwood, Como's megger, nearly had his hands full trying to cope with NABET cameramen, who were "following instructions to the letter," to a point where "pan left" reportedly meant a 360-degree turn by the cameramen.

With the network on its side, there were no deliberate camera "misses" by NABET technicians on Friday. Because of the necessity of having to shift directors, the web faced serious problems on its long lineup of specials this week. Three among them are the General Motors and Hallmark specs and the kickoff to the big Las Vegas showcase.

Between rounds, a NABET official finally admitted to the specific reason why his union was unwilling to surrender its seven-year tradition to contractual demands. "If a certain amount of real responsibility is taken away from us, the pay rate will reflect that over the years." He said the only reason NABET never tried to change the contract clause in either its own or the RTDG-NBC contract was that there never had been a need to, since RTDG chose not to exercise its right before.

"You don't change many portions of an old contract if there is no trouble or grievance and consequently no agitation to change it," he declared.

Until NBC "put us out," RTDG was unwilling to mention publicly some of the grievances the guild had against NBC as the result of certain alleged dealings when the problem first arose. A week and a half ago, shortly after RTDG first issued its edict to take over direct control, a network labor lawyer is said to have called two freelance RTDG directors to fill in. The plan, as it was reported, was that NBC would warn directors a "first time" to leave camera control to NABET technical directors. If RTDG men refused, the network would, without further warning, turn to AD's to take over. Since the AD's are also RTDG, that was unlikely. So, after a second warning to the head directors, the network purportedly planned to tell they they were fired and replace them with "scabs." The two directors reported these overtures to RTDG.

The network lawyer later denied this to RTDG officials, saying that it must have been some program man who made the offer "over a cocktail."

NBC radio directors, also RTDG members from other stations, walked out and took part in the picketing.

A labor expert, not involved in the hassle, said that RTDG would have difficulty appealing to the National Labor Relations Board on the basis of "unfair practice" by NBC. He said that in all likelihood RTDG was not recognized by NLRB, since directors, hiring and firing as they do, are, in a sense, employers. He said, however, that if negotiations fail, RTDG could "certainly" bring a civil suit against the network.

Noosecasting

An actress found a new way to take care of her casting problems during last week's picketing of NBC by Radio-TV Directors Guild members.

She spotted an NBC Radio director on the line and ran up to him saying, "I've been trying to see you for six months . . . Can I work on your show." She began to dog his heels as he made his short tour of duty.

After talking to her a few minutes, he answer, "Sure, if you promise not to cross the picket line."

'Jury' & Meg Truman

Hollywood, Nov. 12.

Only one program, local KRCA "Juke Box Jury," has fallen casualty so far to the picketing over the weekend of NBC installations by Radio-TV Directors Guild. Show was cancelled Friday (8) when four slated guests, Bob Crosby, Betty Hutton, Peggy King and Jimmie Rodgers, refused to cross picket lines. A film was substituted.

Only other reported casualty, as negotiations continued over the weekend, was ankling of Joan Davis from guest shot on Sunday's (10) "Chevy Show."

Meanwhile, executive personnel with any sort of production experience have been drafted by both net and local outlet to take over directorial reins. Syd Rose, regional director of National Assn. of Broadcast Employees and Technicians, emphasized that his union is not stepping into spots vacated by directors, assistants and stage managers who either "walked out" or were locked out Friday morning, according to point of view.

Picketing by RTDG commenced in Hollywood, N. Y., Chi, Cleveland and Washington Friday morning, all towns with NBC owned & operated stations. Pickets were reportedly not questioning performers' right to cross lines under pact of American Federation of TV & Radio Artists with NBC. However, Mrs. Margaret Truman Daniel, who arrived Friday to resume her thesping career on an NBC-TV "Matinee Theatre" Thursday (to be followed by a guesting on net's "Gisele MacKenzie Show" Nov. 23), was driven to stages via a back route, to avoid embarrassment of crossing a picket line.

Local echelons of all three corners in the triangular hassle amongst two unions, NABET and RTDG, and NBC-TV, were watching weekend developments in N. Y. No local talks are slated. However, Elizabeth Gould, local exec secretary of RTDG, firmly stated Guild's position that it had been locked out, and that picketing was result of that action by NBC.

CBS '58-59 Shows

Continued from page 29

for sale; "Front Office," the new Ralph Bellamy starrer which Herb Brodkin will produce; "Pursuit," a new one-hour live detective story series; and two holdover pilots, "21st Precinct," which Bernie Prockter produced for the web, and "Nancy Drew," the teenagers' series pilot of which rolled in September, too late for this season.

One other property which was expected to wind up on CBS' agenda has fallen through. That's "Slezak & Son," the Walter Slezak comedy series on which CBS originally financed the pilot, lost the property when its option expired and recently renewed negotiations on. The negotiations for a new option fell through last week because, according to Robinson, "it was too tough a deal," Ashley-Steiner represents the property for Slezak.

Groucho

Continued from page 29

out Thursday morning that it was to be one of the President's more vital utterances, Sarnoff gave the nod to dump Groucho and do the pickup live. CBS did the same thing, preempting "Harbourmaster." ABC-TV didn't want to take any chances on losing its growing "Zorro" audience, since the show gives evidence of becoming one of the season's few new hits, and did a late night tape-back on the talk.

With the tv editors later sitting in on a two-hour filming job on "You Bet Your Life," Groucho carried it off in his characteristic "funny business as usual" fashion.

EIGHT WNBQ DIRECTORS STRIKE; NO CHI PICKETS

Chicago, Nov. 12.

Eight WNBQ directors here failed to report for work last Friday (8), following the example of the New York and Los Angeles NBC-TV members of Radio & Television Directors Guild in that union's dispute with NABET (technicians). Chores were taken over for the day by station's executive personnel, and there were no telecasting interruptions.

There was no picketing in Chicago. Directors, who claimed they were "locked out," returned to work Saturday afternoon pending arbitration.

This Station Rep Goes Direct to the 'Yes' Men

New York.

Editor, VARIETY:

In your Oct. 30 issue you have an article headed "No Time for Sergeants." This refers to certain station representatives bypassing agencies and going directly to clients for business.

For your information, this has been a standing policy with the Hollingbery Co. ever since we opened our doors over 21 years ago. We have always done this and will continue to do so whether business be good or bad.

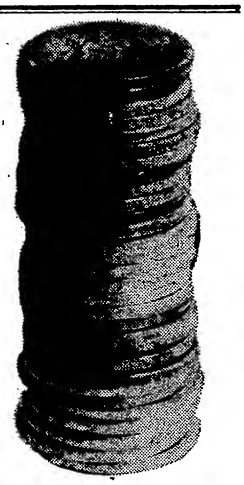
We make a practice of cultivating the presidents, sales managers and advertising managers of all of the companies with which we do business and many of those which we are in the process of selling. Apparently, some of the representatives are just waking up.

F. Edward Spencer Jr.
Vice Chairman
Geo. P. Hollingbery Co.

Ameche-Langworth Deal

Hollywood, Nov. 12.

Deal with Langworth Transcription Co. of N. Y. has been wound by deejay Jim Ameche, investment broker Albert G. Tellson and agent Frank David, to sell new syndicated transcribed deejay program, "Jim Ameche Show."



RICH
America's 10th TV MARKET
$6¼ billion annual income
$3¾ billion retail sales
917,320 TV sets

Lancaster	Harrisburg
York	Lebanon
Reading	Hanover
Gettysburg	Sunbury
Chambersburg	Carlisle
Waynesboro	Pottsville
Lewistown	Shamokin
Lewisburg	Hazleton
Mt. Carmel	Hagerstown
Frederick	Westminster

WGAL-TV
Channel 8
LANCASTER, PENNA.

STEINMAN STATION
Clair McCollough, Pres.
Representative: MEEKER
316,000 WATTS

Women's Haberdashers
CLOTHING
Women's suits, coats & dresses

680 MADISON AVENUE at 62nd STREET, NEW YORK 21, NEW YORK
554 MADISON AVENUE at 55th STREET, NEW YORK 22, NEW YORK

ASSURE YOUR NIELSEN

Producer:—WOMEN'S HABERDASHERS
Rating Date Xmas:—DECEMBER 25, 1957
Featuring:—FASHIONS FOR THE FEMALE

Two Pennsy U's Throw in Towel

Easton, Pa., Nov. 12.

Two UHF stations in this section have called a halt to telecasting. They were WGLV in Easton and WLEV in nearby Bethlehem. Two years ago, WFMZ, the only other U station in this area, closed down.

WGLV said it had asked the FCC for permission to suspend for a six-month period while UHF possibilities in this area were being reappraised. It said FCC policies have made it impossible for U stations to survive economically. The FCC, it declared, had initially heralded the opening of the UHF range as a means of achieving a nationwide competitive tv system and providing a new medium for "local expression."

After granting permits and after large investments in UHF stations had been made, WGLV said, FCC granted permission to VHF stations to erect higher transmitters and to operate at greatly increased power. That, the station asserted, "almost completely nullified the possibility of economic survival of all UHF operations where they were even remotely on the fringe of any VHF station."

WGLV, operated by the Easton Publishing Co., owners of the Easton Express, a daily newspaper, and radio station WEEX-AM-FM, had been on the air since Aug. 15, 1953. It was one of the best equipped U stations in the country and was affiliated with ABC.

Newspaper, TV Photogs Up on Contempt Rap For Fla. Courthouse Lensing

Miami, Nov. 12.

Two local television cameramen and one newspaper lenser will appear tomorrow (Wed.) before Dade County Circuit Court Judge Vincent J. Giblin to face contempt charges stemming from their shooting pictures of a suspected rapist in courthouse corridors despite Giblin's order barring any such photography within the areas restricted from such activity. The trio were originally rounded up by bailiffs and deputies last week along with six others, who later were found innocent of attempts to break the edict.

The contempt action by Judge Giblin is culmination of a several-weeks-old feud between some members of the judiciary and the communications reps. It began when Judge Stanley Milledge banned photographers from taking his pic in courthouse corridors which resulted in a physical tangle that saw a camera smashed and the judge mixing it with one of the newsmen, with arrests following. Local press and tv newscasters brought a barrage of criticism against the edicts which led to the incident, with the matter finally dropped. Judge Giblin decided to bring the controversy to a head by his current action, although one member of the court had proposed that photogs be allowed to operate at the discretion of the individual judges involved. Other members concurred in this view. Next regular meeting of the court's justices is scheduled to take up the matter.

Appearing on the contempt charge today will be Bill Kuenzel of the Miami Herald, WCKT cameraman Ben Silver and WTVJ's Robert Brumfield. The Herald ran pix of the rape-suspect, despite Judge Giblin's action, stating in the accompanying story ". . . the Miami Herald welcomes the court test of our picture-taking privileges outside courtrooms." According to Judge Giblin, he had ordered the ban on shots because the suspect had "specifically objected" to being photographed. His order included all pictures taken for publication and television transmission. The communications reps then challenged the court command.

KTET New AM'er in Tex

Livingston, Tex., Nov. 12.

Radio station KTET, due to go on the air shortly, has adopted a music-news programming format. Owned by Mrs. P. R. Stripling and her son Emmett Whitehead, the station is being managed by Harry Caines, formerly with KTAB, Taylor, Tex.

Duram FSR Senior VP, Tuttle Coast Topper

Art Duram, Fuller & Smith & Ross c.p. in charge of radio and television, has been upped to a senior striper at the agency. At the same time, in another expansion move, v.p. Willson M. (Bill) Tuttle has been named to head a new Coast radio-tv offices for the agency, with headquarters in Beverly Hills.

Appointments, made in light of the agency's all-time peak billings in tv and its status as one of the top five users of radio, were made by Robert E. Allen, the agency's prexy. Allen said Duram will continue to oversee all radio-tv activities in the agency's five offices. Duram has been at F&S&R for the past seven years, four of them as a veep, and was previously with CBC. Tuttle has been an exec with Ruthrauff & Ryan, president of United Television Programs and a principal in the John Gibbs agency. He's been with F&S&R for the past two years.

N. H.'s "TV N. S. H."

Lebanon, N. H., Nov. 5.

Educational television should be started in New Hampshire to offset the bad influence of many commercial programs now viewed by young people, State Education Commissioner Austin J. McCaffrey told the 84th annual State Grange convention here last week.

Twin Cities' TV'ers Rap 'Commercialism' of Educ'l KTCA-TV Blurb for Bank

Minneapolis, Nov. 5.

Despite the protests of Stan Hubbard, KSTP-TV head, and other of the three Twin Cities' video station bigwigs, new KTCA-TV educational station continues to permit the local Farmers & Mechanics bank to advertise the educational station's series of programs on money management and to mention the bank at the outset of each such shows.

Hubbard charges that this is "out and out commercialism" and unfair to the Minnepaolis-St. Paul four commercial stations that have been contributing money and advice to the educational station.

However, the idea of protesting to the FCC has been dropped, according to Hubbard. He claims, however, that other business concerns that have been heavy money contributors to KTCA-TV also are resentful and he predicts that many of them now will cease contributing.

Holbrook MD's SCBA

Hollywood, Nov. 12.

Art Holbrook, station management consultant and former manager of WIBW-TV, Topeka, is new managing director of Southern California Broadcasters Assn.

Pulse Goes to 'Outer Space' to Plus WOR's Near 1-Mil 'Furrin Families'

On the basis of an extensive Pulse survey designed to measure the "outer-area" listening of radio station WOR, N. Y., it was found that the 50,000-watter had a "plus" audience of 980,420 families weekly outside the New York area. The audience ranged in 136 counties in 13 states from Maine to Virginia.

The Pulse survey, conducted in the spring of this year and just made public, was based on 12,700 personal interviews. It compared the radio listening habits of persons beyond the 17 counties of metropolitan New York, encompassing 136 counties in 13 states. Utilized for the measurement were five major New York stations, WOR, WABC, WCBS, WNEW and WRCA.

The Pulse report gave WOR a 47% audience advantage over its nearest N. Y. competitor, WABC, for the surveyed "outer-area" market. On the basis of the findings, WOR claims a plus value to advertisers of a market larger than San Francisco, which ranks sixth in the U. S. Most rating services, WOR station topper Robert J. Leder commented, limit their measurement to metropolitan New York. "Where audience measurements extend beyond this 17-county area they are normally based on such small samples that they cannot provide accurate results."

The area surveyed included all counties in which any N. Y. station had 10% or more penetration (day or night) in the 1952 coverage study conducted by Standard Audit and Measurement Service.

WOR, on the basis of the study, now contends it delivers a market comparable to San Francisco, as well as N. Y. for the same price.

Here's how the plus "outer-area" factor measures up for the five measured New York stations on the basis of the Pulse study: WOR gets a 31.4% added audience outside the N. Y. metropolitan area; WABC, 27.4%; WCBS, 16.9%; WNEW, 15.3%; and WRCA, 7.3%.

Rome Hears Swiss TV Near

Rome, Nov. 12.

Swiss television should start operating within the next year, according to unconfirmed reports from Switzerland.

Same sources report that telecasting in Switzerland could start as early as January, 1958.

LATEST SURVEY* PLACES WJZ-TV UNMISTAKABLY FIRST!

and here's the proof:

Out of 467 quarter-hour periods surveyed while all three stations were on the air . . .

WJZ-TV leads in 197.5
Station B leads in 139.5
Station C leads in 130.0

This October ARB was taken after Westinghouse Broadcasting Company's *new* Channel 13 had been on the air *less than two months!*

For the full story, and availabilities on the star-bright programs that are making WJZ-TV your best buy for sales in Baltimore, call Joe Dougherty, WJZ-TV Sales Manager, MOhawk 4-7600, Baltimore, or the man from Blair-TV.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WJZ 13 TV

BALTIMORE

Represented by Blair-TV

*ARB, October, 1957

Jocks, Jukes and Disks

By MIKE GROSS

The Four Lads (Columbia): "PUT A LIGHT IN THE WINDOW" (Planetary*) takes off like a hit from its swinging start and never lets up. "THE THINGS WE DID LAST SUMMER" (Styne & Cahn*) should do well again in this Lads' workover.

Tab Hunter (Dot): "DON'T LET IT GET AROUND" (Witmark*) is an easy rocker for Tab Hunter to handle and he builds it into a click spinning bet. "I'M ALONE BECAUSE I LOVE YOU" (Witmark*) has a good rocking feel which will attract his fans.

Sonny James (Capitol): "UH HUH" (Vanderbilt†) swings in a rockabilly groove that looks like a big mopup. "WHY CAN'T THEY REMEMBER" (Central†) is a rocking lament that's been heard before.

Little Joe The Thriller (Okeh): "THE ECHOES KEEP CALLING ME" (Cranford†) is a wild rocking item that's sure to keep the juke trade hopping. "LONESOME" (Cranford†) has the pounding ballad beat and driving delivery that fits the r'n'r pattern.

Vera Lynn (London): "TONIGHT" (Schirmer*) is the big ballad out of "West Side Story" and Vera Lynn gives it an impressive reading which could catch on. "I WOULD LOVE YOU STILL" (Frank*) also sets up a good ballad mood for the thrush to toy with.

Julie London (Liberty): "SADDLE THE WIND" (Robbins*) is a moodily effective pic title tune that's pegged for top action "I'D LIKE YOU FOR CHRISTMAS" (Londontown*) has slim chances for holiday spins.

The Sparkletones (ABC-Paramount): "PENNY LOAFERS AND BOBBY SOX" (Pamco†) follows the group's previous "Black Slacks" style but the teeners may want something different this time. "ROCKET" (Pamco†) sets rock 'n' roll in outer space hot-rod style.

Dean Martin (Capitol): "GOOD MORNIN' LIFE" (Larry Spier*) is a bright and optimistic item with a catchy honky-tonk mood that will catch spinners' interest. "MAKIN' LOVE UKULELE STYLE" (Mayfair*) is a swaying number that Dean Martin handles easily.

Somethin' Smith & The Redheads (Epic): "EVERY NIGHT AT NINE O'CLOCK" (Milton Kellem*) gets the Somethin' Smith shuffle and it works up into a side that's worth watching. "I'M GONNA WRAP UP ALL MY HEARTACHES" (Southern*) follows the group's trademarked style that easy to take.

Linda Lawson (Verve): "SALTY, SALTY IS THE SEA" (Bourne*) has a charming folk quality and Linda Lawson makes the most of it. "MORE THAN EVER" (Chandler*) sets up a pleasant mood but it'll have trouble finding turntable time.

The Coasters (Atco): "WHAT IS THE SECRET OF YOUR SUCCESS?" (Tiger†) has a humorous rockin' air about it but it will probably go over better "live" than on disk. "SWEET GEORGIA BROWN" (Remick*) gets an updated reading pegged for the young record mob and it should hit its mark.

Dinah Washington (Mercury): "BLUES DOWN HOME" (Roosevelt†) is right up Dinah Washington's alley and she belts with a blues impact. "EVERYBODY LOVES MY BABY" (Pickwick*) gets some new spirit via thrush's vivid interpretation.

Matt Dennis (RCA Victor): "THE ART OF CONVERSATION" (Harrison*) is just a mild ballad effort that won't go much farther than Dennis' fan contingent. "WABASH MOON" (Bourne*) gets a new glimmer that may attract some spinners.

Eileen Barton (Epic): "HEARTS ARE FUNNY THINGS" (Barton†) is a fine ballad interestingly set up in arranging and vocal departments rating a spinning push. "WATCH OUT FOR YOUR HEART" (Barton*) swings along familiar grooves.

Danny Davis (Cabot): "OBJECT OF MY AFFECTION" (Bourne*) gets a novel treatment via a warm vocal and a triple-tongue gimmick insertion. It'll appeal to lots of jocks. "ONE LOVE TO LATE" (Mutual*) has an easy feel but it will be tough sledding in the spinning race.

Lew Quadling Orch (Coral): "STREETS OF ROME" (Geo. Pincus & Sons*) is a romantic piece that always manages to find an audience. "THE DIRTY BOOGIE" (Bishop*) rolls at a hot instrumental pace to attract some spins.

Larry Green (Paris): "THE STARS LOOK DOWN" (Greta†) has a shining instrumental quality that's brightened by Larry Green's keyboarding. "ON THE STREETS OF SEVILLE" (Jack Gold*) gives Green's piano a chance to fool around with a latino-flavored tempo.

Tony Mtchell (Liberty): "I GET ALONG WITHOUT YOU VERY WELL" (Famous*) gets an impressive handling and the disk's tieup with ABC-TV's "Telephone Time" show last night (Tues.) should help on the retail level. "TELL ME, TELL ME" (Empress*) is just a so-so ballad effort.

Marvin Rainwater (MGM): "LOOK FOR ME" (Geronimo†) will probably find a home somewhere in the alfalfa belt. "LUCKY STAR" (Geronimo†) is an average cornfed product.

The Bobbettes (Atlantic): "SPEEDY" (Progressive†) is another swinging item out of the mouths of the Bobbettes babes and should kick up another storm in the juve listening areas. "COME-A COME-A" (Progressive†) has a rocking beat and the girls bang it out for top reaction.

Jerry Enger & The Four Ekkos (Brunswick): "SPUTNIK" (Figure†) had to happen but this mechanical blast-off wasn't really necessary. "Unfaithful One" (Figure†) is a routine rocking ballad.

Jerry Lewis (Decca): "SAD SACK" (Famous*) is a cute material piece from the Par pic of the same name. "THE LORD LOVES A LAUGHING MAN" (Walton*) has a happy gospel beat.

Richard Cannon (Urania): "WITHOUT A SONG" (Miller*) gets a new beat in this version but it doesn't quite come off. "GYPSY HEART" (Colortunes*) is a doubtful ballad bet in any area. ASCAP* BMI†

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Best Bets

THE FOUR LADS ..... **PUT A LIGHT IN THE WINDOW**
(Columbia) ..... *The Things We Did Last Summer*

TAB HUNTER ..... **DON'T LET IT GET AROUND**
(Dot) ..... *I'm Alone Because I Love You*

SONNY JAMES ..... **UH HUH**
(Capitol) ..... *Why Can't They Remember*

LITTLE JOE ..... **THE ECHOES KEEP CALLING ME**
(Okeh) ..... *Lonesome*

VERA LYNN ..... **TONIGHT**
(London) ..... *I Would Love You Still*

JULIE LONDON ..... **SADDLE THE WIND**
(Liberty) ..... *I'd Like You for Christmas*

British Pop Reviews

London, Nov. 12.

Marion Ryan (Nixa): "DING DONG ROCK-A-BILLY WEDDING" (Wemar) has all the atmosphere of a hit, and goes off like a bomb; "THAT'S HAPPINESS" (Francis, Day) is a change of pace.

Tony Osborne Orch. (Nixa) "THE SCAMP" (B. F. Wood) is a jump film theme that Osborne really rocks. An original by the leader, "JUMPIN' THE GROOVE" (Mason), is a gently swinging backing.

Bary Miller (Nixa): "YEAR AFTER YEAR" (Essex) is an easy-paced beguine well-suited to Miller's warm-throated singing, though the whole thing sounds a bit too relaxed to spell big sales. "THE MOONRAKER'S SONG" (Peter Maurice) is a rip-roaring pic song, and stands a much better chance.

Bob Miller Orch. (Columbia): "THE SCAMP" (B. F. Wood) by Miller's crew has more character, utilizing three baritone saxes for a fat reed sound. "THE SACK LINE" in deference to Dior's last fling, isn't half so straight or square as the style from which it gets its name. *Pip.*

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Original Cast**	**West Side Story**	Columbia
2.	**Sound Track**	**Around World 80 Days**	Decca
3.	**Orignal Cast**	**My Fair Lady**	Columbia
4.	**Frank Sinatra**	**Where Are You?**	Capitol
5.	**The Weavers**	**At Carnegie Hall**	Vanguard
6.	**Original Cast**	**Jamaica**	RCA Victor
7.	**Nat Cole**	**Just One of Those Things**	Capitol
8.	**Harry Belafonte**	**Calypso**	RCA Victor
9.	**Original Cast**	**Bells Are Ringing**	Columbia
10.	**Original Cast**	**Simply Heavenly**	Columbia
11.	**Mantovani**	**Film Encores**	London
12.	**Harry Belafonte**	**Sings of Caribbean**	RCA Victor
13.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
14.	**Nat King Cole**	**Love Is The Thing**	Capitol
15.	**Pal Joey**	**Sound Track**	Capitol
16.	**Pajama Game**	**Sound Track**	Columbia
17.	**Original Cast**	**New Girl in Town**	RCA Victor
18.	**Pete Seeger**	**Favorite Ballads**	Folkways
19.	**Roger Williams**	**Fabulous Forties**	Kapp
20.	**Katie Lee**	**Couch & Consultation**	Commentary

Album Reviews

Several diskeries have come up with interesting packages to salute Irving Berlin in his 50th anni as a cleffer. Highlighting the current batch **Jay Blackton's "Let Me Sing and I'm Happy"** (Epic), **Joe Buskin's "Bushkin Spotlights Berlin"** (Capitol), **"Billy Eckstine and Sarah Vaughan Sing the Best of Berlin"** (Mercury) and **Reg Owen Band's "Best of Irving Berlin"** (RCA Victor). The sets are varied in concept and approach but they do give a topflight rundown of Berlin's amazing output in a half-century of cleffing. Blackton has a legitune pitman's style in his presentation. Working with orch and chorus turns the Berlin potpourri into a snappy and happy musical excursion. In the Capitol set, pianist Joe Bushkin and his band take off on 50 Berlin songs. It's a big band presentation but the keyboard highlights it all the way. The Eckstine-Vaughan set is whittled down to the normal 12-tune LP presentation but each is a stylized gem. Their dueting of "Alexander's Ragtime Band" is a swinger that will step out on air play. For Victor, Reg Owen plays 30 top Berlin standards in neat, danceable style.

Mary Martin-John Raitt: "Annie Get Your Gun" (Capitol). This is Irving Berlin again with one of his best all-around legitune scores. Although the score made the rounds successfully several years ago in an original cast (Ethel Merman) album via Decca, this Capitol try is a commercial click. It's tied in with the upcoming spec on NBC-TV which will also star Mary Martin and John Raitt. In solo and in duet the singers get the most out of each standout item.

Sylvia Syms: "Songs of Love" (Decca). Here's a collection of some fine tunes delivered with taste and understanding. Working with arrangements by Ralph Burns, Sylvia Syms sets up a mood that's hard to beat. Among the nifties are Gershwin's "He Loves and She Loves," "Rodgers & Hammerstein's "So Far," Dietz & Schwartz's "Dancing in the Dark," Porter's "I Am Loved" and Sammy Fain & Irving Kahal's "I'll Be Seeing You."

Chet Atkins: "Hi-Fi in Focus" (RCA Victor). Guitarist Chet Atkins has turned out an arresting mood music album. His feel for the melodic line enhances each composition and his repertoire range runs from Bach's Bourree to Fats Waller's "Ain't Mishehavin'." The set is tied in with Cannon Camera album contest which should move it in hitherto untapped areas.

Eddie Layton: "No Blues on This Cruise" (Mercury). Eddie Layton packs a lot of sound in his Hammond organ. His fast-moving finger and foot-work creates impressions of bass, guitar, bongos, glockenspiels, bells, etc., that all adds up to exciting listening. In this package he cruises over such goodies as "Song of India," "Under Paris Skies," "On a Slow Boat to China," "Arrivederci Roma" and "Green Sleeves."

Ray Ventura Orch: "Hi-Fi Sounds for Young Parisians" (Atlantic). This is a showcase for French composer Georges Brassens, and a good one, too. He's represented with 13 tunes that capture the flavor of youth in Paris. The tunes have already made their impact on the French music market and the way Ventura orch handles 'em in this package they are sure to build lots of interest in the U. S., too.

Jackie Gleason orch: "Oooo!" (Capitol). The Voices of Artie Malvin is the latest to come up for a "Jackie Gleason Presents" display. It's an unusual, yet highly agreeable set in which voices are utilized to blend like the string section of an orchestra. Tony Mottola's guitar and Bernie Leighton's piano complement the vocal orch excellently. Tunes are out of the standard catalog and will have special appeal for the mood music cultists.

Paul Lavalle Orch: "Lavalle in Hi-Fi" (RCA Victor). With woodwinds highlighted, Paul Lavalle has whioped up a musically exciting instrumental album. There's enough variation to hold listener interest and Lavalle's musical know-how makes some of the numbers really stand out. "Jockey on a Carousel," "When Yuba Plays the Ruma on the Tuba," "Dream Love" and "Clarinet Polka" are cases in point.

Frankie Lymon: "At the London Palladium" (Roulette). Frankie Lymon, one of the many juve vocalists to cash in on the rock 'n' roll fad, has come up with a package that will go over strong with the teeners. He's got a hot beat for rhythm numbers and a throbbing quality for the ballads and the coke set seldom asks for more.

Paul Whiteman Orch: Hawaiian Music" (Grand Award). Paul Whiteman has rounded up an orch that features a lush string quality and has spotlighted the guitar to get the full melodic quality of the Hawaiian music collection in this set. It turns out warm and romantic pegged for relaxed listening. In the renertoire are "Moon of Manakoora," "Sweet Leilani," "Pagan Love Song" and "On The Beach at Waikiki."

"Ted Steele Presents Miss Teal Joy" (Bethlehem). This package marks Bethlehem's move into the pop field under musical director Ted Steele. In Teal Joy, Steel has

(Continued on page 64)

VARIETY 10 Best Sellers on Coin Machines

1.	**WAKEUP LITTLE SUSIE** (5)	*Everly Bros.* ..... *Cadence*
2.	**JAILHOUSE ROCK** (5)	*Elvis Presley* ..... *Victor*
3.	**SILHOUETTES** (3)	*Rays* ..... *Cameo* *Steve Gibson* ..... *ABC-Par*
4.	**CHANCES ARE** (7)	*Johnny Mathis* ..... *Columbia*
5.	**YOU SEND ME** (3)	*Sam Cooke* ..... *Keen* *Teresa Brewer* ..... *Coral*
6.	**HONEYCOMB** (9)	*Jimmie Rodgers* ..... *Roulette*
7.	**MELODIE D'AMOUR** (4)	*Ames Bros.* ..... *Victor* *Edmondo Ros* ..... *London*
8.	**APRIL LOVE** (1)	*Pat Boone* ..... *Dot*
9.	**FASCINATION** (10)	*Jane Morgan* ..... *Kapp*
10.	**MY SPECIAL ANGEL** (2)	*Bobby Helms* ..... *Decca* *Sonny Land Trio* ..... *Prep*

Second Group

HAPPY, HAPPY BIRTHDAY, BABY	*Tune Weavers* ..... *Checker*
BE BOP BABY	*Ricky Nelson* ..... *Imperial*
KISSES SWEETER THAN WINE	*Jimmie Rodgers* ..... *Roulette*
I'M AVAILABLE	*Margie Ray Born* ..... *Liberty*
THAT'LL BE THE DAY	*Crickets* ..... *Brunswick*
LIECHTENSTEIN POLKA	*Willie Glahe* ..... *London*
TAMMY	*Debbie Reynolds* ..... *Coral* *Ames Bros.* ..... *Victor*
DIANA	*Paul Anka* ..... *ABC-Par.*
AND THAT REMINDS ME	*Della Reese* ..... *Jubilee*
ALL THE WAY	*Frank Sinatra* ..... *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

MAP PIC TUNE RIGHTS SOCIETY

ASCAP's Weighted Vote in Court

Hans Lengsfelder Files Suit Vs. Society, Charging Undemocratic Procedure

The weighted voting system of the American Society of Composers, Authors & Publishers, under which writers and publishers cast votes in proportion to their ASCAP earnings, has come under legal attack for the first time in a suit filed yesterday (Tues.) in N. Y. Supreme Court by Hans J. Lengsfelder, an ASCAP writer and publisher and longtime critic of the Society's administration.

In his complaint, Lengsfelder charges that the weighted vote, introduced into ASCAP's constitution in 1940, is "unjust, discriminatory, unreasonable, inequitable, against public policy and is illegal, etc." He claims that voting control since 1940 has been vested in less than 5% of the writer-members and 1% of the publisher-members. Under the current voting system, writers get one vote for every $20 earned while publishers get one vote for every $500 earned from ASCAP distributions.

Lengsfelder alleges that ASCAP's board of directors, which is elected by the weighted vote, have devised various distribution systems to favor the directors themselves. He charges that the logging system in use at the present time is "unfair" and "inaccurate" and that the various systems of evaluating preformances are made by the directors for the benefit of themselves.

Lengsfelder's complaint also charges that ASCAP's directors have failed over the past six years to give a proper accounting of the Society's funds as required by the bylaws. He charged that a request for a financial breakdown, made by him last June, was rejected by the Society. He stated that he, and other members of ASCAP, including some executives, are "ignorant" of the details of the large expenditures made by ASCAP for expenses, totally $4,462,251. ASCAP's total income for 1956 was over $24,000,000.

The action, brought through attorneys Weinstein & Levinson, states that it is brought on behalf of Lengsfelder and other ASCAP writers and publishers who are

(Continued on page 65)

Dedicated to a Dog

The current stir over Russia's pair of sputniks is spotlighting a prophetic song written by Raymond Scott and recorded by his quintet about 10 years ago.

Side was "Dedicatory Piece to the Crew and Passengers of the First Experimental Rocket Express To The Moon."

ASCAP Cleffer Sues H&R Over BMI Agreement

Los Angeles, Nov. 12.

"Fraud and deceit" was charged against Alamo Music and Jean, Julian and Adolph Aberbach in a $435,000 damage suit brought in Superior Court by tunesmith Stan Jones over material he turned over to the pubbery.

Jones contended he made the deal because the Aberbachs were well known for their "extraordinary ability" as songpluggers. Subsequently, the complaint stated, he discovered through a VARIETY story that they had made an agreement with Hill & Range and BMI not to engage in songplugging for any other firm and consequently were not in a position to do anything for his material.

Jones valued the material at $185,000 and asked seven percent interest on that amount from March 10, 1950, when the contract was signed, plus $250,000 in punitive damages.

Brewer's Coast Epic

Gene Brewer has joined the Epic label as Coast district manager.

He formerly was associated with RKO-Unique.

PUBS, CLEFFERS DISCUSS PLAN

By ABEL GREEN

A proposed plan for a motion picture rights clearing house for music has been under discussion by publishers and writers, more or less in camera, for the past couple of months. It is said to be dominantly under the guidance of John Schulman (Schulman, Klein & Stern), who is essentially the legal spokesman for the songsmiths. Schulman is attorney for the Songwriters Protective Assn. and also represents the 33 ASCAP tunesmiths in their $150,000,000 anti-trust suit against Broadcast Music Inc., the networks, recording companies, et al.

The proposed "clearing house" would be under administration of Schulman's law firm, representing the authors and composers, and Wattenberg & Wattenberg representing the publishers. Sidney Wm. Wattenberg is also legal rep for the Music Publishers Protective Assn.

From the publishers' viewpoint, the proposed "clearing house" could be construed as dominantly a pro-songwriters' move, insofar as it would give cleffers a voice in making pic deals, and yet some of the major music publishers have been acquiescent to the proposed plan. Among these are Herman Starr, head of the powerful Warner Bros. group, the Music Publishers Holding Corp. (Witmark, Remick, Harms, Gershwin, Advance, New World).

The Big Three (Robbins, Feist and Miller Music) takes a dim view of the proposed "clearing house." Louis Bernstein (Shapiro-Bernstein) is said to have been vigorously outspoken when suddenly apprised of the move, particularly since he got hold of a "confidential, not for distribution" copy of the plan. Max Dreyfus, head of the equally powerful Chappell group who has not been feeling well, is said to be neutral. Ralph S. Peer's firms and Godfrey Cohn (attorney for a number of music interests including Irving Berlin, Fischer, Schirmer and Bregman, Vocco & Conn) and

(Continued on page 60)

RCA Launching Longhair Disk Club In Tieup With Book-of-Month Club

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

Capitol Makes 6-Week Test Of Club Operation

Hollywood, Nov. 12.

Capitol Records, which tried it last year in the kidisk field without success, is launching a new test of a record club promotion. Sales and merchandising veepee Lloyd W. Dunn reported that the firm is engaging in a direct mail experiment in an effort to determine whether a Capitol Record Club is practical or possible.

In the test mailing piece, Capitol is actually offering four clubs, covering the fields of pop, classics, show music and jazz. Members of the club would be obligated to take four albums a year. Upon joining, they would receive three LP's without charge and after buying the first four albums each year, members would receive one free

(Continued on page 65)

Kapp Pacts Ellis

Seger Ellis has been tapped to a disking deal by Kapp Records. Ellis also doubles as a cleffer.

On the staff level, Kapp has brought in Norman Caffrey to handle promotion replacing Beverly Cherner.

RCA Victor is launching its own disk club early next year. Called the RCA Victor Society of Great Music, it will be run under the direction of the Book-of-the-Month Club, which already has its own disk club in operation.

George R. Marek, RCA Victor v.p. and general manager of the disk division, broke the news over last weekend in a letter to some 17,000 retailers. Marek told the dealers that they were being given a head start to solicit members for the Victor club from their customers. Although the specific details of the club plan have not been worked out, Victor is giving 20% to the dealers for each purchase made through the club by retailer-signed subscribers.

Victor's decision to enter the club operation represents a reversal of its attitude a couple of years ago when Columbia Records announced its LP clup plan. Since that time, however, Victor's disk echelon has been considerably revamped. Two Victor general managers, Manie Sacks and Larry Kanaga, preceded Marek in that post in the last two years. The experience of Columbia's plan, moreover, also played a role in Victor's clubward move.

Marek said that Victor's disk club would feature classical records. The club's main appeal would be directed to the person interested in starting a classic disk library. He pointed out that there was a certain type of customer who won't go into a regular disk store, but who will buy from his armchair if properly stimulated.

From the dealer point-of-view, Marek stated that the club operation tends to stimulate over-the-counter sales by developing a "record habit" among a new stratum of the population. That, he said, has been the experience of the Book-of-the-Month Club in the book business. Wide BOM advertising has tended to stimulate specific book sales far beyond the BOM members.

Under its tieup with BOM, Vic-

(Continued on page 65)

UA Music Bows With Film Tune

United Artists Music Corp. operation is kicking off with a pic-title song, "Legend of the Lost," conjunction with the Christmas release of the John Wayne-Sophia Loren-Rossano Brazzi starrer. It will be the first number to be published by United Artists Music and the first disk to come out under the United Artists Records label.

Joe Valino, ex-Vik vocalist, cut song for the UA label. Don Wolf wrote the English lyric to the tune by Italian composer A. F. Lavagnino. Valino, who is the new record company's first artist, backs up the UA disk with "My Declaration of Love," a new song by Wolf and Ben Raleigh.

UA's disk-publishng bow is along the lines of the original declaration of purpose by Max E. Youngstein, who is heading up the pic company's music operaton. He pointed out that handling of the music for UA-distributed films would be an additional channel of film exploitation. He stated that in the past, disk companies and publishers handling pic songs were not always in a position to time their releases to do the picture the most good.

Waring's $8,600 Take

Berkeley, Cal., Nov. 12.

Fred Waring's "Hi-Fi Holiday" grossed $8,600 at Berkeley Community Theatre last Friday (8).

Some 3,500 attended with house scaled to $3.50.

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Decca 9-Mos. Net Up to $3,123,000

Decca Records' net earnings for the first nine months of this year, ending Sept. 30, totalled $3,123,014, equal to $1.95 per share on the 1,602,501 shares of outstanding capital stock. Net includes Decca's share in the undistributed earnings of Universal Pictures, which the diskery owns.

In the corresponding period last year, Decca had earnings of $2,917,379, equal to $1.82 per share on the same number earnings of $2,917,379, equal to $1.82 per share on the same number of shares.

CATS, FEMME VARIETY, TO WAIL AT CARNEGIE

The first all-girl jazz concert is set for the Carnegie Recital Hall, N. Y., Nov. 29. Lineup of performers include pianist Mary Lou Williams; Melba Liston, trombonist; Betty Glamann, harpist; Gloria Bell, bassist; Mary Osborne, guitarist; Elaine Leighton, drums; Zena Lotto, alto sax; Jean Raylee, trumpet; and Elsie Smith, tenor sax.

Concert, titled "Jazz-Female" is being produced by Pete Long, production manager of the N. Y. Jazz Festival; and Charles Rosen, tv set designer on the "Tonight" show.

Epic Tastes Lemmon

Jack Lemmon is the latest screen thesp to take the vocal route on disks. He's been pacted by Epic Records.

His first disk outing will be an album.

Map Pic Tune Society

Continued from page 59

Herbert E. Marks (E.B. Marks Music) likewise oppose it.

Under the present modus operandi in selling tunes to picture companies, publishers have a dual licensing procedure whereby the synchronization and the performing rights are generally licensed separately, but simultaneously. The publishers have been handling the performance rights on picture tunes directly because ASCAP has been unable to reach agreement with the major film studios on a performance license since the Federal Judge Vincent Leibell decision outlawing the collection of performance fees from exhibitors.

While the writers of tunes sold to the film industry have been collecting their share of the performance rights via the publishers, the cleffers have not been happy over this arrangement. Traditionally, performance rights have been collected by societies, like ASCAP, which are co-administered by both writers and publishers. The proposed new clearing house would be such a setup of equals, something which writers are aiming for with regards to rights in general.

The advocates of the plan point out that the current separation of the performing and synchronization rights is a fiction, since the film producers are buying a single unit-right to record the musical composition for subsequent exhibition. The new clearing house would end the duplication of licenses.

Under the current system of selling tunes to pix, the publishers negotiate the terms and generally call upon the writers to give their consent, or reject the licenses. The projected clearing house would give publishers and writers equal voice in the negotiations and would pay off both groups on a 50-50 basis, a split which is generally in force at the present time for performance rights As for sync rights, that depends on specific contractual arrangements.

According to the prospectus for the clearing house, coin would be paid out only on the basis of tunes used in films. The clearing house would act only in conformity with non-exclusive power of attorney given to it by the publishers and cleffers, and the schedule of fees for tunes or catalogs would be set for the owners of the copyright. After deduction of expenses, the clearing house would remit 50% to publishers and 50% to writers.

The Schulman-Wattenberg plan calls for about a 10% fee for the administration of the "clearing house" on a non-profit basis. Harry Fox, publishers' agent and trustee who collects mechanical and sync rights, currently operates on a 3½% fee. The publishers in opposition are doing a burn at the proposed move—by no means a fait accompli—because of the new power it gives the songwriters.

It may be true, as many cleffers have stated of recent years, that the writers more and more don't need the publishers; that under the existing pattern of the music business it's the writer who "romances" the recording artist, even gets the plugs and the recording, and that many a publishing house could operate from a one-room headquarters.

Sync Values

But, as regards the value of synchronization rights, these naturally stem from the maturer catalogs with their wealth of "standards." In the main the sync rights are split 50-50, except in now quite rare instances the publishers' deal was more advantageous. It's no secret that in another era the publisher got the cream percentage splits but, by and large, especially where renewal rights were involved, the writer and/or his estate has collected bonuses for the renewal values and been given upped royalty considerations.

It is this "estate" factor which, say the established music publishers, would make any piece-by-piece "clearing house" unwieldly. A publisher nowadays consults his writers or exercises best judgment for the best deal since their rights are now 50-50. With nomadic writers and or estates' rights involved, it would become impractical to catalog tens of thousands of copyrights and have any "clearing house" handle such synchronization rights.

"The next thing you know, the writers will want to handle the licensing of the mechanicals," observes one attorney. Another says, "What I don't like is this secrecy. It reminds me when SPA was first formed. One day we got a copy of their new contract and they told us 'this is it, or else.' Above all, I can't see why some publishers should suddenly be working so strongly for the writers."

No Hurry to Negotiate

The music publishers have noted a delayed reaction in negotiations for a new SPA contract which is slated to expire this year. One music exec states that attorney John Schulman "is in no hurry to negotiate any new Songwriters' Protective Assn. pact because if this 'clearing house' pattern goes through, the writers will have equal right in most areas anyway."

On the premise of consulting the tunesmiths on the values of their synchronization rights, another publisher stresses that "since the Consent Decree every publisher makes sure of the 'best reasonable price' in negotiating for these rights, but it would be unwieldly to hold a meeting of the minds every time a right has to be cleared. What is more natural than the copyright owner—the publisher—to have the best say on these values? After all, he's a business man and it's to his best interests to get as much as the traffic will bear."

Another publisher recalls how a writer was willing to sacrifice $5,000 off a sync price because (1) of the big plug in the picture, and (2) the recreated performances values, and the publisher recalls he had to sh-sh the author, who happened to be in his office, while he was on the phone consummating a better financial deal. "I was right—the song went in, we all benefitted from the performances, and we collected that extra five grand. If the movie producer had to go to some 'clearing house' it would have been snarled in red-tape, lost-motion, much palaver, and we'd all have lost out."

LESTER LANIN

ANNOUNCING: The new LESTER LANIN L. P. ALBUM, "Lester Lanin at the Tiffany Ball," EPIC RECORDS (LN-3410).

Columbia, the parent company, expects this to be the 1st to top "My Fair Lady" album in sales on L.P. Other Lanin Albums, EPIC RECORDS (LN 3242 and 3340).

Dallin Exits Regent To Set Up Own Firm

George Dallin, who has been associated with Gene Goodman in Regent Music for the past eight years, is exiting the firm in January to go into business for himself.

He will retain a participation interest in Regent.

Columbia Artists Mgt. Clicks With Venture Into Jazz Concert Field

Jazz has taken hold at Columbia Artists Management, Inc. The concert bureau stepped into the jazz picture for the first time with "Teddy Wilson's Concert Jazz" package and is reporting a top take for the inaugural swing which kicked off two weeks ago and is slated to run through Dec. 12.

The package was produced by Peter Dean and Bob Altfeld and stars Teddy Wilson, Joya Sherrill, Buck Clayton, Sam Most, Arvell Shaw, Bert Dahlander and Sonny Truitt. Tour has been promoted, booked and managed by the Coppicus & Schang division of CAMI under the direction of Chris Schang.

Of the 50 dates booked, 40 have been pre-sold on local concert courses. Management commissioned Duke Ellington to write a special piece for the package. The Ellington work is titled "Tune Poem."

Film Music Use On TV in Test By Coast Courts

Hollywood, Nov. 5.

Rose Zahler, widow of studio composer and music-director Leo Zahler, last week filed suit in L. A. Superior Court asking for $364,000 damages from seven defendants and an injunction to halt television showing of scores of films for which her late husband provided music. He was composer and music director of various Hollywood studios from 1930 until his death in 1947, during which time he wrote music and gave synchronization licenses applicable to theatres only.

The licenses barred tv, the action charges, and subsequent release of the films has impaired the value of the music library he left her which she has been making available to tv.

Defendants are Columbia, Hygo TV, Intrastate TV, MC Pictures Corp., NTA, Unity TV and Local Telestation KTTV, the latter because it showed one of the films, "Crime Takes Holiday," last year.

GUY PASTOR TO ROULETTE

Guy Pastor, son of orch leader Tony Pastor, has been tapped to an exclusive disk deal by Roulette Records. Pastor had been singing with his father's band as well as orchs helmed by Clyde McCoy and Richard Himber.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Ten Eyck Record Shop)	Boston—(Mosher Music)	Washington—(Disc Shop)	Philadelphia—(Record Mart)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Higbee Dept. Store)	Portland—(6th Ave. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallichs Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Soundtrack (DC 9046)	1	3	10	6	1	2	5	2	1	3	3	1	7	2	2	1	2	..	6	1	6	2	164
2	2	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	6	8	3	7	7	9	8	10	..	5	1	..	8	7	6	4	..	6	4	3	4	1	102
3	3	**FRANK SINATRA** (Capitol) Where Are You (W 855)	9	4	..	8	2	4	..	4	5	1	5	..	4	..	8	..	5	..	..	7	5	..	83
4	5	**PAT BOONE** (Dot) Pat's Greatest Hits (DLP 3071)	3	2	..	4	..	..	4	3	..	..	6	9	..	..	..	..	1	5	2	4	..	8	81
5	4	**NAT KING COLE** (Capitol) Love Is the Thing (W 8231)	5	7	7	..	4	..	2	5	..	9	8	..	..	..	3	3	..	..	..	..	..	9	59
6	6	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	..	..	..	1	3	6	..	9	..	4	..	..	6	..	4	9	10	2	..	..	..	..	56
7	8	**JOHNNY MATHIS** (Columbia) Wonderful, W'nd'rful (CL 1028)	8	6	6	..	9	..	1	8	..	8	9	2	..	1	..	..	..	..	..	..	..	..	52
8A	9	**HARRY BELAFONTE** (Victor) Sings Caribbean (LPM 1050)	2	..	4	..	5	7	..	..	..	..	..	..	..	..	..	7	..	3	..	9	1	..	50
8B	16	**PAL JOEY** (Capitol) Soundtrack (W 192)	..	1	..	2	..	1	..	1	..	..	..	..	..	..	..	..	..	..	10	..	2	10	50
10	7	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	2	..	..	..	..	..	..	..	7	..	..	..	1	..	8	..	3	..	..	3	42
11	12	**PAJAMA GAME** (Columbia) Soundtrack (DL 5210)	10	9	..	..	..	..	6	7	2	2	..	..	..	8	..	..	9	..	..	..	7	..	39
12	13	**MANTOVANI** (London) Film Encores (LL 1700)	..	..	9	3	8	..	9	..	..	6	..	..	1	..	..	..	..	..	..	10	..	..	32
13	10	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	..	..	..	..	..	5	..	..	5	..	..	..	..	5	..	5	24
14	21	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	5	..	..	4	20
15	18	**GOGI GRANT** (Victor) Helen Morgan Story (OLC 1030)	..	..	..	..	..	..	3	..	9	..	2	..	..	..	..	..	..	..	..	..	..	..	19
16A	..	**MOHAMMED EL BAKKAR** (A-F) Port Said (AFLP 1833)	..	5	10	..	..	..	..	..	..	..	..	10	..	..	..	..	..	1	..	..	..	..	18
16B	11	**KING & I** (Capitol) Soundtrack (T 740)	..	..	..	..	..	10	..	..	..	..	..	6	..	..	..	..	3	7	..	..	..	..	18
18A	19	**ROGER WILLIAMS** (Kapp) Almost Paradise (1063)	..	..	9	..	..	..	6	..	7	..	..	..	..	..	..	..	6	..	..	..	..	..	16
18B	14	**WEST SIDE STORY** (Columbia) Original Cast (CL 5230)	..	..	..	..	..	3	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	16
20	24	**EYDIE GORME** (ABC-Par) Swings the Blues (192)	..	..	..	..	5	..	..	..	10	4	..	..	..	..	..	..	..	..	..	..	..	..	14
21A	..	**BLACK WATCH BAND** (Victor) Scottish Splendor (LPM 1526)	..	10	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	6	13
21B	22	**FRED WARING** (Capitol) Waring in Hi-Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	7	..	..	..	..	..	13
23A	20	**FRANK SINATRA** (Capitol) Swinging Affair (W 8031)	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
23B	25	**LESTER LANIN ORCH** (Epic) Dance to Music Of (LN 3340)	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	12
25		**ROGER WILLIAMS** (Kapp) Fabulous Forties (KXL 5003)	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	8	..	..	7	11

Inside Stuff—Music

The wave of LPs this past week, all saluting Irving Berlin's 50th anni as a songsmith, takes its key from "Marie From Sunny Italy" (1907), his first tune, which earned him 33c and is historically notable for its "words by I. Berlin, music by M. Nicholson" (the latter since lost in memory). Over Berlin's signature, for instance, he endorses "Pat Boone sings these ballads as I like to hear them sung" (Dot LP). Jay Blackton batoning Epic's "Let Me Sing and I'm Happy" ("the best of Irving Berlin") takes it title from one of his 1929 songs and is decorated by a group shot of the songsmith, the late Robert E. Sherwood and Moss Hart, at the time they were working on their "Miss Liberty." In Reg Owen conducting RCA Victor's "The Best of Irving Berlin" (30 titles) he discloses that he has only written 850 songs in his 50-years—many of his colleagues literally have thousands of published numbers to their credit—which can only mean that his quality turnouts seem to have enjoyed great durability in light of their continuous performances year after year.

Another sidebar is the fact that the songsmith presented his bride, Ellin Mackay, in 1926 with the copyright ownership of "Always," which he had written for her, and that 20 years later, her earnings from "Always" in that one year totaled $60,000.

Songwriter Bernie Wayne has taken exception to the Songwriters' Protective Assn. stand on the ASCAP writers vs. BMI suit: (SPA recently sent out a letter explaining that org's purpose was to protect songwriter's rights . . . not some songwriters but all songwriters.") In a letter to the SPA membership, Wayne, chairman of the SPA committee for fair play, parodied SPA prexy Burton Lane's "How Are Things In Glocca Morra." Lane, incidentally wrote the music, lyrics were written by Yip Harburg.

The Wayne parody is "How are things in SPA now? Is your council board still meeting there? Does the broken record still play on since Abel's (Baer) gone? And was it understood each new man would sign the ASCAP Schulman line? Thanks for all your propaganda, but we just can't use it now. Mr. Lane, somehow you've lost your gentle touch. Yes, methinks the lady doth protest too much!"

Columbia Records is getting a "day" of its own in a tieup between the Mid-Island Shopping Plaza, Hicksville, L.I., and New York indie, WMCA. The "Columbia Records Day" has been set for tomorrow (Thurs.) at the J. J. Newberry record department in the shopping center. The promotion is being packaged by deejay Bert Knapp and Times-Columbia promotion man Frank Campana. Among the Col artists slated to appear at the salute are Erroll Garner, Ray Ellis, Percy Faith, Kenny Bowers, The Four Lads, Eileen Rodgers and Sandi Summers.

London Observer

BARRY BARNETT

recounts why and how

Rock 'n' Roll and Skiffle Saved British Tin Pan Alley

* * *

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

CANDLE INKS MARKS, BARLOW, MIDDLETON

A Broadway musicomedy star, a vet radio and tv musical director and a well-known ASCAP cleffer have been pacted to the newly formed Candle Records. Signed by Vincent S. Andrews, Candle prexy, are baritone Ray Middleton, Howard Barlow and Gerald Marks, who are already under way with their first series for the label.

Candle's initial LP albums are a series devoted to 10 holy days in each of the three major religions, telling in song and story the significance of each holiday with Middleton doing the narrative and vocals. Barlow is musical and choral director and Marks has written 30 original songs. Titles of the three albums are "10 Catholic Holy Days," "10 Protestant Holy Days" and "10 Jewish Holy Days." The sets will go on sale in Hammond organ dealer stores this weekend.

British Disk Best Sellers

London, Nov. 12.

- **That'll Be Day** ..... Crickets (Vogue-Coral)
- **Party** ..... Presley (RCA)
- **Tammy** ..... Reynolds (Vogue-Coral)
- **Diana** ..... Anka (Columbia)
- **Remember You're Mine** Boone (London)
- **Be My Girl** ..... Dale (Parlophone)
- **Man On Fire** ..... Vaughan (Philips)
- **Bank, Frank** ..... Vaughan (Philips)
- **Lotta Shakin'** ..... Lewis (London)
- **My Dixie Darling** ... Donegan (Pye-Nixa)

Col Ups Norton To LP Product Manager

Joseph Norton has been appointed assistant LP product manager at Columbia Records. Prior to joining Col, Norton had been advertising manager of Times-Columbia Distributors for both the N. Y. and Newark operations.

He'll headquarter in New York reporting to Stan Kavan, LP product manager.

Birth of The Blue Note

Chi's Oldest Jazz Spot Marks 10th Anni of 'Family Policy' Click

By DAVE LEVADI

Chicago, Nov. 12.

The longterm approach to jazz promoting is offered by impresario Frank Holzfeind on the occasion of the 10th anniversary of the Blue Note, Chi's oldest major jazz bistro. As one of the few hard core survivors of the boom & bust cycle for jazz spots here, he voices a warning to east coast bistro operators now cashing in on the upbeat musical trend.

Since the Blue Note opened around the corner from its present locus as the first downtown spot to book major jazz names, Holzfeind has tried to cultivate a family type jazz audience. When a fire, high rent and the need for more room forced him to move to new quarters, he instituted both the teen terrace where school kids could order soft drinks cheaply and the Sunday matinee, attended almost exclusively by the college and highschool crowd. The Blue has hosted numerous groups whose nitery drawing power was untested. Consequently, Dave Brubeck, George Shearing and others have made the Note their Chi headquarters. The club, which seats 633, is about the only jazz place large enough here for big outfits like the Ellington band.

The attempt to make quick capital out of the jazz public is causing troubles that will be felt for a long time, according to Holzfeind. Duke Ellington's "monster theory" about bands applies to night clubs too, he says. Just as top members of big bands split off to form their own groups and so dilute talent thinly through a surplus of name bands, so nitery owners of short vision insist on booking only names without giving new groups a chance. Consequently, the field for professional musicians tends to go sterile and the jazz enthusiasts lose interest as the old name bands become priced out of reach or dissolve.

Booking new groups need not be unprofitable. Although Holzfeind doesn't book $200 pianists he does shell out $800 for a combo to play on the same program as a tried attraction. Since many small groups have a backer, a club that books them often can get good promotion in return as well as having a ready audience if the new outfit shows signs of making it.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) **Jailhouse Rock**	1	..	2	1	2	..	7	2	1	1	1	..	3	8	..	3	3	1	4	1	1	145
2	5	**SAM COOKE** (Keen) **You Send Me**	2	1	6	3	6	..	2	1	6	..	6	5	2	4	1	1	..	2	..	..	7	121
3	4	**RAYS** (Cameo) **Silhouettes**	3	2	1	7	4	4	1	3	..	..	3	3	1	5	..	..	..	..	3	..	2	112
4	3	**JOHNNY MATHIS** (Columbia) **Chances Are**	4	..	..	9	3	2	3	10	..	7	4	..	7	1	..	2	2	4	2	..	9	96
5	2	**EVERLY BROS** (Cadence) **Wake Up Little Susie**	6	..	..	..	1	..	4	7	5	2	2	..	4	..	9	10	..	5	1	5	..	82
6	7	**RICKY NELSON** (Imperial) **Be Bop Baby**	9	..	..	..	..	3	..	4	8	3	7	..	9	7	5	..	6	..	..	2	..	58
7	6	**JANE MORGAN** (Kapp) **Fascination**	..	8	..	..	10	5	..	6	7	4	..	10	8	..	..	4	..	..	7	..	4	48
8A	10	**PAT BOONE** (Dot) **April Love**	10	3	3	10	9	..	6	..	..	6	..	9	..	..	10	6	..	9	6	..	10	46
8B	8	**BOBBY HELMS** (Decca) **My Special Angel**	7	5	..	..	7	..	..	8	3	..	..	2	..	2	..	..	..	..	..	..	8	46
10	9	**THURSTON HARRIS** (Aladdin) **Little Bitty Pretty One**	5	..	..	..	5	..	..	9	4	..	5	4	..	..	..	8	..	..	..	..	..	36
11	11	**AMES BROS.** (Victor) **Melodie D'Amour**	8	..	..	6	..	..	5	..	..	..	..	..	6	6	..	..	..	..	..	..	6	29
12	14	**FRANK SINATRA** (Capitol) **All the Way**	..	4	..	8	..	10	..	..	..	..	..	..	..	..	7	..	7	7	9	..	..	25
13	..	**STEVE GIBSON** (ABC-Par) **Silhouettes**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	7	..	22
14	12	**DEBBIE REYNOLDS** (Coral) **Tammy**	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	7	..	..	..	4	..	21
15	16	**ROGER WILLIAMS** (Kapp) **Till**	..	..	..	5	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	..	20
16	21	**SHEPHERD SISTERS** (Lance) **Alone**	..	..	10	..	..	..	10	..	..	..	..	..	..	..	2	..	..	..	..	..	5	17
17	..	**BILL JUSTICE** (Philips) **Raunchy**	..	..	8	..	..	..	..	2	..	..	..	..	..	..	..	8	..	..	..	..	..	15
18	..	**ERNIE FREEMAN** (Imperial) **Raunchy**	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	10	8	..	..	12
19	17	**PERRY COMO** (Victor) **Just Born**	..	..	..	..	..	8	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	11
20A	..	**BOBBY DAY** (Class) **Little Bitty Pretty One**	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	3	10
20B	..	**PATTI PAGE** (Mercury) **I'll Remember Today**	..	..	..	4	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10
20C	18	**DELLA REESE** (Jubilee) **And That Reminds Me**	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10
20D	..	**DUBS** (Gone) **Could This Be Magic**	..	6	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	10
24	19	**WILL GLAHE** (London) **Liechtensteiner Polka**	..	7	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8
25	..	**GENE VINCENT** (Capitol) **Lotta Loving**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	7

Bourne's Widow Operating Firm

Mrs. Bonnie Bourne, who has taken over the operation of Bourne Music following the death of her husband, Saul H. Bourne, last month, becomes the first woman chief of a major U.S. publishing firm. She is the American counterpart of Mme. Francois Salabert who stepped into a key publishing spot in France when her husband was killed in an airplane accident around 10 years ago.

Following the wishes of her late husband, Mrs. Bourne plans to keep the music company within the family. Under no circumstances does she plan to sell the company or deviate from policies followed in the past as, for instance, being a strict ASCAP operation.

Riding with two hits this year in "Love Letters In The Sand" and "Goldmine In The Sky," Bourne is planning a big push both in the pop and educational fronts for the future. Educational department, under Ken Walker, expects to rack up a 100% increase this year over 1956.

In the pop department, Lester Sims continues as general professional manager with Jerry Lewin assisting in New York and Sammy Friedman in charge of the Coast office. The firm also has a British office, Bourne Ltd., in addition to deals with various firms on the Continent.

Mrs. Bourne is savvy to all the angles of the music biz, domestic and international, having accompanied her husband on his frequent junkets abroad as well as attending copyright meetings and performing rights societies conventions in Europe.

Top Record Talent and Tunes

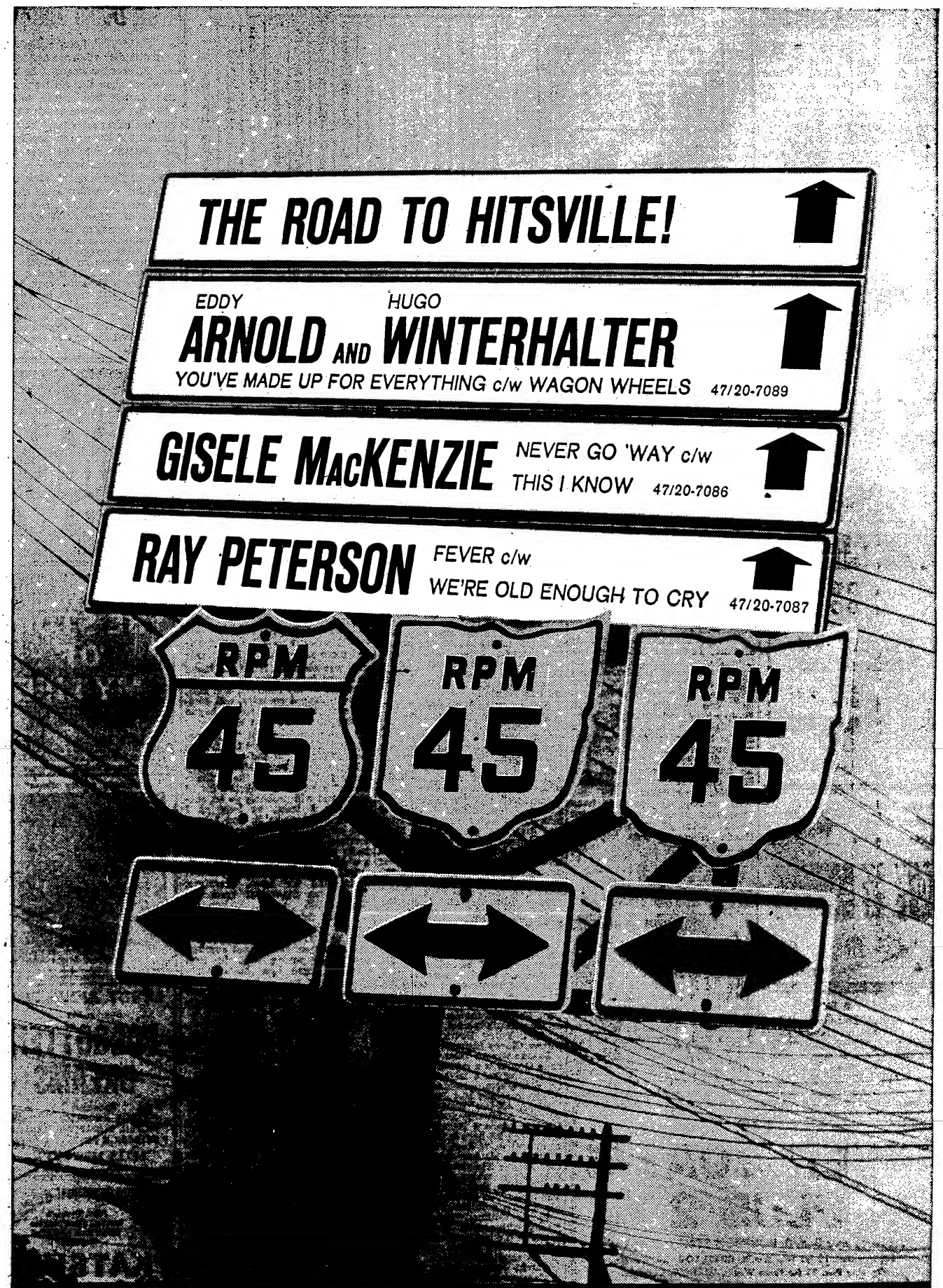
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter Tripp—WMGM—New York	Fred Fiske—WWDC—Washington	Howie Leonard—WLOB—Portland, Me.	Todd O'Hara—WILD—Boston	Lad Carleton—WKOX—Framingham	Jim Stevens—WLLH—Lowell-Lawrence	Dick Piper—WKBR—Manchester	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Mel Miller—WPOW—Staten Island	Jack Murphy—WTLB—Utica-Rome	Bud Brees—WPEN—Philadelphia	Dean Slack—WJOY—Burlington	SOUTH: Willohn Miller—WTRL—Bradenton	Ned Powers—WINZ—Miami	Pat Chambers—WDAE—Tampa	Terry Speights—WBKH—Hattiesburg	Jim Martin—WIST—Charlotte, N. C.	Bob Larimer—WSIX—Nashville	Chuck Blore—KELP—El Paso	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Marty Faye—WAAF—Chicago	Don Bell—KIOA—Des Moines	Norm Page—WCAR—Detroit	Steve Cannon—WLOL—Mpls.-St. Paul	Chuck Norman—KTSL—St. Louis	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KT'R—Phoenix	Al Radka—KFRE—Fresno	Frank Evans—KRHM—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Andy Wilson—KPAL—Palm Springs	Bobby Beers—KOBY—San Francisco	Jim Kilkcart—KMYR—Denver	Paul Coburn—KWIC—Salt Lake City	Kay Hutchinson—KOL—Seattle	TOTAL POINTS
1	1	9	Johnny Mathis	Columbia	*Chances Are	5	6	..	..	..	..	..	..	3	3	2	8	1	5	1	1	3	2	3	2	..	1	8	7	..	..	4	3	4	4	5	4	1	..	5	8	4	7	2	3	215
2	3	5	Elvis Presley	Victor	†Jailhouse Rock	7	2	2	..	5	..	..	..	2	2	7	..	..	9	..	..	1	1	..	3	..	..	..	2	..	2	2	2	..	2	..	2	9	..	3	1	1	1	..	..	174
3	2	7	Everly Bros.	Cadence	†Wake Up Little Susie	2	1	..	..	..	..	..	..	1	1	4	..	3	2	..	..	..	3	..	1	..	..	..	1	..	..	1	1	..	8	..	1	..	..	2	2	3	2	..	..	159
4	4	8	Ames Bros.	Victor	†Melodie D'Amour	..	7	..	..	..	4	..	2	6	4	8	2	..	..	2	..	8	8	2	..	..	8	1	..	3	4	3	7	..	9	2	3	8	..	7	..	..	..	..	..	134
5	13	3	Pat Boone	Dot	*April Love	10	..	3	6	..	..	6	1	5	..	6	10	..	..	..	..	10	..	1	..	..	2	..	..	4	6	..	..	1	5	8	5	..	7	6	3	10	10	..	..	117
6	5	5	Rays	Cameo	†Silhouettes	1	4	1	3	1	..	10	..	..	5	1	..	2	..	..	..	..	10	..	..	..	..	..	3	1	1	..	..	..	1	..	..	7	1	8	..	..	5	..	..	116
7A	10	5	Frank Sinatra	Capitol	*All the Way	9	..	10	..	3	..	7	6	..	..	5	5	6	..	5	6	..	..	..	9	..	10	7	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	77
7B	7	7	Sam Cooke	Keen	†You Send Me	3	3	..	1	..	..	..	..	..	6	10	1	..	..	..	..	..	..	..	7	..	..	6	..	..	5	..	..	..	..	..	..	4	..	..	..	8	..	..	1	77
9	14	8	Bobby Helms	Decca	†My Special Angel	4	8	9	..	2	..	..	..	..	..	..	9	..	7	..	2	9	..	..	2	..	..	..	..	5	7	..	10	..	10	..	..	..	..	..	..	..	3	9	..	76
10	17	5	Margie Rayburn	Liberty	†I'm Available	..	..	..	8	..	..	7	..	10	3	3	4	4	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9	9	..	1	5	69
11	9	5	Ricky Nelson	Imperial	†Be Bop Baby	6	9	..	..	..	..	..	..	..	9	..	..	..	..	..	..	5	..	10	..	..	..	..	..	3	10	5	..	..	..	6	..	..	..	..	5	4	..	..	49
12	..	1	Teresa Brewer	Coral	†You Send Me	..	..	..	..	..	10	..	..	..	..	..	..	..	8	..	9	..	..	..	3	..	..	2	..	..	2	..	3	4	..	..	..	..	..	..	..	..	..	..	..	47
13	8	15	Jimmie Rodgers	Roulette	*Honeycomb	..	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	4	4	..	..	..	..	..	..	..	7	4	..	3	8	..	..	..	7	..	..	..	..	..	..	46
14	33	9	Johnny Mathis	Columbia	*Twelfth of Never	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	6	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	36
15	..	5	Perry Como	Victor	†Just Born	..	..	..	..	..	..	8	..	4	7	..	6	10	..	9	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	1	..	..	..	10	..	35
16	..	1	Tony Bennett	Columbia	*Ca, C'Est L'Amour	..	..	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	5	..	4	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	30
17A	11	14	Jane Morgan	Kapp	*Fascination	..	10	..	..	..	1	..	..	7	..	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	22
17B	28	9	Tune Weavers	Checker	†Happy, Happy Birthday	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	22
19A	..	5	Mantovani	London	*Let Me Be Loved	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	..	5	..	..	..	..	..	..	20
19B	18	6	Roger Williams	Kapp	*Till	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	20
21A	15	2	Thurston Harris	Alladin	†Little Bitty Pretty One	8	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
21B	..	1	Stan Freberg	Capitol	†Wunnerful, Wunnerful	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	19
21C	..	1	Paul Anka	ABC-Par	†I Love You, Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
24A	30	4	Perry Como	Victor	*Ivy Rose	..	..	..	..	..	5	..	4	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
24B	25	3	Diamonds	Mercury	†Silhouettes	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	..	..	..	..	..	17
26	..	1	Steve Gibson	ABC-Par	†Silhouettes	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
27A	..	1	Eileen Rodgers	Columbia	†That Ain't Right	..	..	8	2	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	14
27B	38	4	Rainwater-Francis	MGM	†Majesty of Love	..	..	7	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
27C	..	1	Marty Robbins	Columbia	*Story of My Life	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
27D	..	16	Dick Jacobs	Cordl	*Fascination	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31A	..	1	Eydie Gorme	ABC-Par	†Love Me Forever	..	..	..	..	..	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	13
31B	24	17	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	12
31C	16	6	Edmundo Ros	London	†Melodie D'Amour	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	12
34A	..	1	Will Glahe	London	*Liechtensteiner Polka	..	..	..	..	4	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34B	23	3	Elvis Presley/	Victor	†Treat Me Nice	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
34C	..	1	Joni James	MGM	†I Give You My Word	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	11
34D	..	9	Four Lads	Columbia	*Eyes of God	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	11
38A	43	2	Shepherd Sisters	Lance	†Alone	..	..	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	11
38B	..	1	Jerry Vale	Columbia	*Pretend Don't See Her	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38C	..	1	Sonny Land Trio	Prep	†My Special Angel	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38D	26	12	Crickets	Brunswick	†That'll Be the Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	10
42A	..	1	Jimmy Dean	Columbia	†Deep Blue Sea	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10
42B	..	1	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9
42C	..	1	Ernie Freeman	Imperial	†Raunchy	..	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
45	..	7	Nick Todd	Dot	†Plaything	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	9

(Copyright Variety, Inc. All Rights Reserved)



Watch for these NBC-TV network shows, in Color and black-and-white... PERRY COMO, GEORGE GOBEL, EDDIE FISHER, THE PRICE IS RIGHT, TIC TAC DOUGH... all sponsored by... RCA VICTOR

Welk's 41G In Indiana 1-Niter

Chicago, Nov. 12.

Boxoffice take hit near capacity $41,000 for Lawrence Welk's Evansville, Ind, show, Nov. 7. Tickets scaled from $5 sold a record house for the new Municipal Stadium there as 15,800 people attended. Show was promoted by Bill Daly of West Coast and was sponsored by Dodge Division of Chrysler Corp.

Show, with Welk's regular cast, started tour Nov 6 at Washington D. C. and is due at Indianapolis on Nov. 27 and at St. Louis, Nov. 28. Group returns to Coast on weekends for Welk's tv show.

New 'Phonograph' Label

Latest indie to move into the disk sweeps is Phonograph Records. Firm will headquarter in Chicago. Frank (Porky) Panico is acting a&r chief and Paul Geallis is secretary and promotion chief. James Geallis, of Barney Ross Enterprises will rep the company in the east.

Firm already has signed three singers, Glory Allyn, John Delmar and Joanne Henderson.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music	Chicago—(Lyon-Healy Music Co.	Detroit—(Grinnell Bros.)	Cleveland—(Crossman Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Tammy (Northern)	1	2	1	1	2	2	1	3	1	2	1	6	108
2	3	*Fascination (Southern)	2	..	2	2	3	1	2	5	2	3	2	2	95
3	2	*Around the World (Young)	4	4	3	..	1	3	3	1	3	1	6	5	87
4	4	*Chances Are (Korwin)	..	10	4	4	7	..	5	10	4	6	3	..	46
5	8	*Honeycomb (Joy)	..	..	..	3	4	..	6	6	10	4	5	..	39
6	6	†Wake Up Susie (Acuff-R.)	..	7	..	5	5	..	7	8	..	5	..	3	37
7	5	*Affair to Remember (Feist)	..	6	10	..	6	4	4	4	..	7	..	..	36
8	..	*April Love (Feist)	3	8	..	..	..	7	..	..	..	..	..	1	25
9	9	†Melodie D'Amour (Rayven)	7	9	6	..	..	6	..	..	8	..	8	9	24
10	12	*Ivy Rose (Roncom)	10	3	8	8	..	5	..	..	..	..	10	10	23
11	..	*All the Way (Maraville)	5	1	..	7	..	..	..	..	..	..	..	..	20
12	14	†Jailhouse Rock (Presley)	..	..	..	6	..	..	..	..	7	..	7	7	17
13	15	†Silhouettes (Regent)	6	..	5	..	..	..	..	7	..	..	..	..	15
14A	7	*Heart Reminds Me (Symphony)	..	..	..	10	9	..	9	..	9	..	..	4	14
14B	10	*Middle of the Island (Mayfair)	..	..	..	9	8	..	8	..	5	..	..	..	14

British '57 Sales On Disks Jumpin'

London, Nov. 5.

British disk sales are on the way up. Figures for August (the latest released) show that platter production during that month totalled 5,514,000, which was worth $2,761,000, excluding sales tax. This was almost 900,000 up on production and $224,000 over the sales value for the previous month.

So far this year the sales value of disks, excluding sales tax, is just below $23,613,000, and record production is just under 48,042,000.

Worst month of the year to date for production and sales was June when sales dropped to $2,125,000 and production to 4,602,000. It's estimated that 1957 is going to be a bumper disk sales year, which will leave last year's record-shattering sales figures of around 67,000,000 way behind. This could well be so with the figures on the way up and the festive season approaching.

Harms Sues Tops Label For 250G Over Royalties On Tunes in Cutrate LP

Los Angeles, Nov. 12.

Unauthorized use of 1934 Howard Dietz-Arthur Schwartz tune, "You and the Night and the Music," was charged by Harms in an unfair competition-copyright violation suit filed in L.A. Federal Court last Friday (8). Defendants are Tops Music Enterprises, local disk firm which distributes mainly through supermarket outlets, and Tops prexy Carl Doshay, as an individual.

Through attorney Arthur Katz of Fink, Levinthal & Lavery law firm, Harms charges that Tops issued a "cutrate" album, entitled "Time on My Hands," in which "You and the Night and the Music" was included. Tops and Doshay have refused to pay Harms royalties on the tune, even though Harms holds copyright, complaint continues. Additionally, defendants have "distributed and sold . . . other unauthorized recordings, and have failed to pay the statutory royalties due plaintiff . . ."

Harms requested court to issue temporary injunction to prevent further sales of "Time on My Hands" album by Tops, impounding of the master recording, triple royalties, exemplary damages of $250,000, and costs of the suit.

Dreyer in Pub Tieup With Film Producers

Publisher Dave Dreyer is teaming up with Ralph Serpe, Lou Capone and Howard Kreitsek in the formation of two new music firms. They are Brookville Music (BMI) and Whittier Music (ASCAP). The firms will publish the music from films produced by Serpe and Kreitsek starting with the current "Mr. Rock & Roll," a Paramount release.

The score for their next pic, "The Boys From Tennessee," starring Ferlin Huskey, will also be handled by the new firms.

Album Revs.

Continued from page 58

come up with a thrush who knows how to deal with a lyric. She's got a feel for the mood and delivers with an emotional appeal. This set is an okay debut and there should be more coming from her.

Ed McGurdy: "When Dalliance Was In Flower, Vol. II" (Elektra). This is the followup to Ed McGurdy's previously successful round of paeans to sex. Like its predecessor, Vol. II is tongue-in-cheek ribaldry that should be kept away from the kiddies. McGurdy is a slick folk stylist and he gets proper instrumental help from Robert Abramson (harpsichord), LaNoe Davenport (recorder), William Faier (guitar and banjo) and Erik Darling (banjo).

LaVern Baker: "LaVern" (Atlantic). LaVern Baker is spreading out. Heretofore confined to the strictly rock 'n' roll beat, she's moving into new vocal areas with this package. The r'n'r is here, of course, but she's now toying with ballad and blues moods and she whips up a lot of steam on all.

Ann Leaf: "At The Mighty Wurlitzer" (Westminster). Wurlitzer fans will get plenty of kicks from this Ann Leaf presentation. She's an old hand at the Wurlitzer pipe organ and her technique gives each tune a powerful send-off. From her opening theme "In Time," she fingers her way through such varied moods as "St. Louis Blues Rock," "Three Coins In The Fountain," "Tenderly" and "Lullaby In Boogie."

Jazz Releases

John Lewis & Sacha Distel: "Afternoon In Paris" (Atlantic). Package shows off some French jazzsters in a bright musical light. The gallic hipsters are Sacha Distel (guitar), Pierre Michelot (bass) and Barney Wilen (tenor) and they work well with the americano team of John Lewis (piano), Connie Kay (drums), Percy Heath (bass) and Kenny Clarke (drums).

Joanne Grauer Trio: (Mode). Joanne Grauer is a comer on the jazz scene. Her solid keyboard strokes are slickly complemented by Buddy Clark's bass and Mel Lewis' drums.

Manny Albam: "West Side Story" (Coral). A hit-and-miss attempt to jazz up Leonard Bernstein's jazzy score. Big hit here is the inventive treatment of "I Feel Pretty."

Freddie Wacker & His Windy City Seven: (Dolphin). The Windy City Seven whips out a musical spontaneity that hits the mark. The mob is led effectively by Freddie Wacker's skinbeating.

Sonny Rollins: "The Sound of Sonny" (Riverside). Sonny Rollins is one of the top tenor men blowing today and he makes you know it in this topflight package.

Calvin Jackson Orch: (Liberty). A standout jazz variation of Gershwin's "Rhapsody In Blue" with full orch on one side and the Calvin Jackson Quartet on the flip with a flock of Gershwin's showtunes makes this a worthwhile package.

Thelonius Monk: "Monk's Music" (Riverside). Thelonius Monk is an inventive composer as well as pianist. Here are six of his compositions to prove the point. *Gros.*

Granz Sees No Rivalry With Morris Levy Over Jazz Shows on Labels

Hollywood.

Editor, VARIETY:

In the Oct. 30th VARIETY Ralph Gleason made some statements which I think need answering.

Without going into details of why Basie left Verve, it was simply that Basie's asking price for us was uneconomic since we already had 12 LP albums of Basie and from our point of view the asking price wouldn't have justified more albums than those. Our split was amicable, Basie continued to record for me long past the termination of his contract, and still, as he promised recently, will complete an unfinished album begun during his tenure with Verve.

I don't know which "trade observers" Gleason refers to who are looking for an out-and-out war for attractions between Morris Levy and myself. "Jazz at the Philharmonic" has been established for 18 years, and will probably go on, successfully I trust, as long as I choose to continue it, and I have had no difficulty in obtaining the services of anyone that I wanted badly enough. I've built JATP as a whole show rather than one comprised of several independent units, and we have, therefore, never been dependent upon any single artist.

I don't think there will be any special competition between Roulette and Verve, certainly not any more than exists between any two record companies, and, in fact, possibly much less, because my company is guided by my tastes, and my tastes are radically different from the tastes of the people who run Roulette.

Norman Granz

(Jazz at the Philharmonic, Verve Records Topper)

Mary Martin's Walt Disney Tie With 'Family Circle'

Family Circle mag is getting into the Christmas disk sweepstakes in a tieup with Mary Martin and Walt Disney. For its December issue, the mag has set a yarn tagged "The Little Lame Lamb," a story of St. Francis of Assisi and the first Nativity scene. Miss Martin recorded the story for Disney's disk outlet, Disneyland Records, with Tutti Camarata conducting the orch.

The recording, which runs 10 minutes, will be packaged in an EP set to sell for $2. Disneyland also is mulling putting the narrative on one side of a regular 12-inch LP and filling the other side with some other Yule material. The disk package will come with a 12-page booklet of Disney color illustrations. The Family Circle mag cover for December will feature Miss Martin. Harry Evans, editor of FC, set the package tieup.

The HIT! OF THE WEEK

DANNY WINCHELL

I DO I DO

and

MY LITTLE TREEHOUSE

K 12577

45 RPM

M-G-M Records

a wonderful seasonal song

STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

CAHN MUSIC COMPANY

RECORDING EXECS, PUBLISHERS, THEATREMEN!

Young man (27) with 6 yrs. advt. background copy, writing, contact, production-wants job in promotion, advt. what-have-you! Fast, talented, capable!

Box V-1157, Variety, 154 W. 46th St., New York 36

The RIVER BOAT 5 PLUS 2

Currently thru Dec. 8, BOURBON STREET, New York

Starting Dec. 10 for Two Weeks, CREST LOUNGE, Detroit

Opening Dec. 25 for Three Weeks, PREVIEW, Chicago

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600

203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451

407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-8383

8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9740

RAINTREE COUNTY

NEVER TILL NOW

ROBBINS MUSIC CORPORATION

Sensational!

THE STORY OF MY LIFE

MARTY ROBBINS

Columbia Records

FAMOUS MUSIC CORPORATION

"Smooth, velvety silence"

COMPANION TV

ORVILLE K. SNAY & ASSOCIATES

111 N. Jefferson, Mason City, Ia.

LEROY ANDERSON

Another Big Hit

FORGOTTEN DREAMS

Recorded by:

• LEROY ANDERSON (Decca)

• CYRIL STAPLETON (London)

• FREDERICK FENNELL (Mercury)

MILLS MUSIC, INC.

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEME'

Morton Gould RCA Victor

Percy Faith Columbia

Leroy Holmes MGM

Frank Chacksfield London

M. WITMARK & SONS

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Jailhouse Rock†
2	4	**RAYS** (Cameo)	Silhouettes†
3	2	**EVERLY BROS.** (Cadence)	Wake Up Little Susie†
4	5	**SAM COOKE** (Keen)	You Send Me†
5	3	**JOHNNY MATHIS** (Columbia)	Chances Are*
6	7	**RICKY NELSON** (Imperial)	Be Bop Baby†
7	6	**JANE MORGAN** (Kapp)	Fascination*
8	..	**PAT BOONE** (Dot)	April Love*
9	10	**BOBBY HELMS** (Decca)	My Special Angel†
10	9	**AMES BROS.** (Victor)	Melodie D'Amour†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†**JAILHOUSE ROCK—"Jailhouse Rock"-F**	Presley
2	2	†**WAKE UP LITTLE SUSIE**	Acuff-Rose
3	4	†**SILHOUETTES**	Regent
4	3	***CHANCES ARE**	Korwin
5	6	†**YOU SEND ME**	Higuera
6	9	***FASCINATION—"Love In The Afternoon"-F**	Southern
7	5	***TAMMY—"Tammy & Bachelor"-F**	Northern
8	7	***AROUND THE WORLD—"Around World In 80 Days"-F**	Young
9		***APRIL LOVE—"April Love"-F**	Feist
10	10	†**MELODIE D'AMOUR**	Rayven

(*ASCAP †BMI F-Films)

Verve Countersues Ricky Nelson, Charging 'Fraud' in Pact Snafu

Los Angeles, Nov. 12.

"Deliberate, wilful and premeditated fraud" was charged against Ricky Nelson in a $2,217,000 damage counter-claim filed by Verve Records in Superior Court here in connection with its answer to a lawsuit filed by Nelson in September seeking $42,185 and an accounting of profits on his hit disking of "I'm Walkin'."

Nelson's original suit had charged Verve had failed to meet an April 10 deadline for delivery of the record to stores, costing him at least 200,000 in sales. Action added that at least 700,000 copies have been sold and estimated that royalties thus far amount to $28,035, less a $150 advance, plus $15,300 he would have made on the additional 200,000 copies.

In the counter-claim, Verve charged that Nelson fraudulently represented that he would sign a one-year contract with a one-year option and that the firm had gone ahead with the initial recording without the signed contract on his representations that it would be forthcoming shortly. Label asked $1,717,210 damages for anticipated net profits from his records if he had gone through with the pact calling for 12 sides annually, and an additional $500,000 in exemplary damages because his action was "deliberate."

Nelson subsequently inked with Imperial Records.

CARROLL TO DECCA

Jack Carroll has been added to Decca's artists' roster.

Crooner previously etched with the RKO-Unique label.

ASCAP

Continued from page 59

not named. For the past few years, Lengsfelder has been heading a committee of ASCAP dissidents.

The weighted vote system has come under recurrent attack from the Society's critics, but the top writers and publishers are resolutely for its continuation. Oscar Hammerstein 2d, in fact, stated last year that he and other important writers would exit from ASCAP if, and when, a man-for-man voting system was instituted. He said ASCAP's system had nothing to do with the question of "democracy." Rather, it was similar to the regular "capitalistic" practice of giving votes in proportion to the amount of stock held in a company.

Victor Club

Continued from page 59

tor will make available to club members one disk a month, each a basic library item to be selected by a committee of judges. The platters will either be newly recorded or come out of Victor's catalog. In either case, the club disks will be sold at regular list price and will also be available through regular trade channels.

As one of the chief hypos to the disk retailers, the club members will receive brochures listing Victor's full monthly releases. These will be available only through dealers, but will get wide exposure through the club promotion. Marek also informed dealers that Victor is also working on other ideas designed to (1) increase traffic in the stores; (2) facilitate ordering; and (3) boost profits.

In selling the plan, Victor will confine its promotion to the dealer level. It will provide the counter displays, subscription material and other brochures with which dealers can sign up members. The BOM, on the other hand, will direct its promotion to the general public via consumer mag and daily paper advertising.

While Columbia has kept its club operation strictly under wraps, it's known that many dealers have been cashing in on the club by signing up members and collecting the 20% commission meantime. Whatever dealer opposition Columbia met in the early days of its club has since evaporated.

Capitol

Continued from page 59

album for each two albums purchased.

John Stevenson, who has operated successful record and book clubs for many years, is handling the creative and mechanical aspects of the operation for Capitol from New York.

Dunn said the firm believes that no major can afford to overlook any "successful development" in the merchandising of disks and that record clubs appear to fall in this classification. He added that an analysis of returns in the test mailing would be completed within six weeks after which Capitol will decide whether the club will be continued.

McKenzie Palmed

Detroit, Nov. 12.

Ed McKenzie, WXYZ-TV and radio disk jockey, received the "Man of the Year Award" from the Industrial Recreation Association of Detroit.

McKenzie was honored for his work in fostering recreation of a cultural nature for Detroit area young people.

On The Upbeat

New York

George Avakian, of Columbia's album department, bedded with infectious mononucleosus . . . Doc Berger joined Johnny Marks' St. Nicholas Music . . . Al Hibbler, Milton Berle and Gloria Swanson set for Merv Griffin's ABC Radio show this week . . . Trombonist Ola Hanson has replaced Don Sebeski in the Kai Winding Septet. . . . Eddie Wasserman has taken over for Gail Curtis as saxophonist with the Gene Krupa Quartet . . . Planetary Music is co-publishing "I Only Want To Love You" with Spina Music and "That's Why I Was Born" with Janira Music . . . Mario Peralta set for an eight-week Venezuelan tour and then back to New York in February.

Roosevelt Music acquired publication to "Henrietta," originally recorded on the TNT label by Jimmy Dee. Dot Records has acquired the master . . . Barbara Lea set on Joe Franklin's ABC-TV show for the next four weeks . . . Neal Hefti gets his first screen credits as musical director for "Jamboree" . . . Raoul Querze presents an opera music concert at Carnegie Hall Dec. 8 featuring Licia Albanese, Symphony of the Air and Guy Richard Gordon . . . Kappy Jordan now associated with the Fugazy Travel Bureau . . . The Buddy Rich Quartet and the George Wallington Trio at Cafe Bohemia through Nov. 24.

Jubilee Records stepping up its promotional relationship with its distributors via a weekly news bulletin prepped by Mar'o Trombone Associates . . . Lou Carter pacted to Directional Enterprises . . . Ziggy Lane begins a two-weeker at Casa Seville, Valley Stream (L.I.), Friday (15) . . . Arnold Maxin, Epic's pop a&r chief, profiled in December issue of Hit Parade mag. . . . Dolores Hawkins lined up for Dick Clark's ABC-TV show Nov. 22. . . . Dorothy Collins begins a one week stand at the Chase Hotel, St. Louis, today (Wed.) . . . Michael Selker band in its fifth year at Miami Beach's Shore Club Hotel.

Paul Kresh, radio-tv script writer, is collaborating with David M. Epstein, Antioch College music professor, on an opera based on Nathaniel Hawthorne's "The Marble Faun" . . . Carmen McRae headlines Gil Blum's Sugar Hill, Newark, Nov. 15-17 . . . Donny Conn, of the Playmates, became the father of a baby girl Oct. 27 at Presbyterian Hospital, Newark . . . Sam Ward, vet songwriter, in Park West Hospital recuperating from a heart attack . . . Ralph Harris, who manages Lena Horne and Billy Eckstine, has called off the proposed merger plans with George Grief . . . Steve Lawrence, who closes at the Copacabana today (Wed.), begins a 10-day engagement at Philly's Celebrity Room the next night.

London

Winifred Atwell hospitalized for a chest operation . . . Songstress Shirley Bassey out for tour of Australia. She'll be away about a month . . . Mario Lanza due here tomorrow (Thurs.) from Rome . . . Humphrey Lyttelton band skedded for a three-day Irish tour commencing Nov. 17 . . . Edmundo Ros will lecture about modern dance music in two BBC radio broadcasts for schools . . . Robbins Music London songplugger Les Conn cleffed a topical number titled "Sack Dress."

Hollywood

Vibist Terry Gibbs signed as a jazz a&r man for Mode Records, despite his exclusive contract with Mercury as a leader . . . Frank Gorshin signed for a new album with Liberty . . . Martin Denny set to score "Forbidden Island," Charles B. Griffith production for Columbia release . . . James Melton signed with Tops Records . . . Happy Koomer, boss of the 400 Club, will pen liner notes on Rosy McHargue's Rectotape package tagged "Rosy At the 400."

Pittsburgh

Jack Cunningham, ex-trumpet man with Frankie Carle, has joined Tommy Carlyn orch . . . Bobbie Negri Trio has returned to Midway, replacing Deuces Wild. Latter combo has moved into the Crawford Grill for two weeks . . . Adam DeGasperi has succeeded Bob Kress on bass with Tony Little threesome at Carlton House's Town and Country Lounge . . . Happy Jesters went into the Ankara Sunday for a fortnight . . . Rod Stadfeld, vocalist with Karl Rosetti band, had a leading role in Catholic Theatre Guild production o "Country Girl" . . . Kossol Sisters, vocal trio from nearby Charleroi, just signed with Roulette Records; they used to wax for the Epic label . . . Peter Carew replaced Sandra Barton at the piano in Dore's Gold Key Room.

Chicago

Slim Gaillard Trio pacted for Blue Note here, Nov. 27, for two frames . . . Jerry Mulligan set for Blue Note here for two frames Feb. 19 . . . Stan Rapp takes over as house pianist at the Red Carpet here, Tuesday (19) . . . George Shearing April bookings include Peacock Alley, St. Louis, April 4-12, Brass Rail, Milwaukee, April 14-21 and Blue Note, Chi, April 23 for one week . . . Earl Mortenson duo set for Julep Lounge, Louisville, Dec. 23 for two frames.

Philadelphia

Jack Teagarden set for the Red Hill Inn (Dec. 3-8) . . . Bookings at the Latin Casino include Les Paul and Mary Ford (Nov. 25), Louis Armstrong & His All-Stars (Dec. 5-11), De Castro Sisters (Dec. 12-21) . . . Booked into Sciolla's are Julius LaRosa (18) and the Four Aces (25) . . . Bandleader Oscar Dumont, absent since last February, back at the Sunset Beach Ballroom.

Jack Teagarden booked into the Red Hill Inn (Dec. 3-8) followed by the Billy Taylor Trio (10-15) . . . Steve Lawrence into the Celebrity Room (18) . . . Billy Duke & His Dukes at the Clubal-Jo (11-16) . . . Les Paul & Mary Ford playing the Latin Casino for a week (25-30) . . . Jackie Lee working the Cadillac Sho-Bar . . . Georgia Shaw and Dave Appel current at Tunick's . . . Mike Pedicin inked into the 19th Hole Tavern . . . Glen Miller Orch, batoned by Ray McKinley at El Rancho for one-nighter (17) . . . Fred Klessel taking the Aqua String Band to the World's Fair, in Brussels . . . Andy Riccardi elected veepee of Local 77, AFM.

San Francisco

Ralph Martin, owner of Oakland's Sands Ballroom, buying the long-defunct Village, but will use the nightclub only for private parties . . . Chamber Jazz Sextet, plus poet Kenneth Patchen, going back into the Blackhawk, then will play a concert at the renovated Oakland Auditorium Theatre Saturday (16) with pianist Andre Previn . . . Ada Moore opened at the Bridgeway, Sausalito . . . Burt Boles and Marty Marsala playing a Dixieland concert at Carmel's Sunset Auditorium Sunday (17) for Jimmy Lyons . . . Dick Oxtot's trio at Crim's, Oakland, with Don Ewell on piano . . . Poet Kenneth Rexroth doing a series of jazz readings Sunday nights at The Tin Angel accompanied by Brew Moore, Ron Crotty, Gus Gustafson, Dickie Mills and Clare Willey.

Kansas City

Banjoist Harry Stevens returns to the Coast following his date at the Hotel Muehlebach's Terrace Grill here. He opens at Bimbo's 365 in Frisco Dec. 5, his fifth time in the club in 3 years . . . The dancing Pagets return to New York after their Muehlebach date . . . Bea Vera's orch will shift from the Kansas City Club Dec. 7 to the Dallas Athletic Club . . . Charles Drake orch currently holding forth at the Bella Vista Club, Billings, Mont., on a date set by McConkey Orchestra office . . . Hotel Muehlebach is making an unusual shift in bands, bringing in Ken Harris orch Nov. 15 in the middle of a show. He replaces Dick Barlow crew, whose stand is limited to seven weeks by a previous date set for The Club, Birmingham, Ala.

Omaha

Omaha Musicians Assn. planning a 60th anni celeb ball for Nov. 18 at the Music Box . . . Dick Palmquist and Al Lamm handling WOW-TV's new teenage show, "Swing Modern," on Saturdays . . . Jimmy Dorsey Orch booked for Peony Park here Nov. 16.

Gayles To Paris

Juggy Gayles moved over to the indie Paris label last week to handle sales promotion. Gayles, a long-time music publisher, had recently gone into disk sales promotion with Jubilee Records.

Paris is run by Jack Gold, who's also in the publishing business via Jack Gold Music (ASCAP) and Greta Music (BMI).

Advise U. S. Turns In Britain To Depend on Their Own Acts

London, Nov. 12.

Comedian Alan King, now with Judy Garland at the Dominion Theatre, advises American acts to be themselves when working here. He's warning them to "stick to your act." What with films and tv British audiences understand America very well. If you are in any doubt just preface a gag with the remark "Back home, we . . " That will do the trick. King advises a comedian to go through his act with a British comedian or agent who knows the States. "I went over mine with Al Burnett, who runs the Stork Room in London, and three times Burnett advised me: 'I'd switch that gag.' For instance, I mention tv 'test patterns' in one gag in my routine. It raises a laugh but the effect was doubled when I switched the line to 'test cards,' which is the British tag."

Other points which King makes in his advice to American vaude mummers tackling Britain for the first time include: "Don't bring in local gags unless you know what they mean. Try and bring the audience into your act. Be relaxed. Kid the audience and the orchestra. They love it. Don't tell them how wonderful they are. That's old hat, now. And don't tell them how delighted you are to be there. They realize that you're there for the money. They want you to prove that you are wonderful. And don't waste time putting over too many national gags. British audiences don't resent cracks about tea drinking, fog, civil servants and so on, but they're bored with them. They've been done to death."

King sums up his advice to American acts succinctly: "Just come over."

BURLEY 'CONCERT' UNIT TO HIT CAFE CIRCUIT

"Best of Burlesque," which has been showing weekends at the Carnegie Hall Playhouse, N.Y., is being booked as a cafe unit. Show has been set for El Morocco, Montreal, Dec. 26, and date is now being worked out by agent Miles Ingalls for a stand at the Casino Royal, Washington, starting late this month. The show has been playing weekends at the concert hall.

Cast includes Sherry Britton, Tom Poston, Nellie Fisher, Vini Faye, Lilly White, and others with Miss Fisher doing the choreography.

There's also the chance that the unit will take over one of the off-Broadway theatres, probably in Greenwich Village, N.Y. for a run following its cafe season.

Yma Sumac Panned By Tel Aviv Critics

Tel Aviv, Nov. 5.

Only once before in Israel entertainment history have Tel Avivians lined up from the cool hours of dawn un il the still burning-hot hours of noon to get tickets for a show. Then it was Danny Kaye, and he had a great success. Now it was Yma Sumac, and her own performance and her troupe were a bitter disappointment to many.

There were little-flat'ering cartoons in the press and the review in the English daily Jerusalem Post reads: "Miss Sumac's vocal acrobatics, the unoriginal commonplace music of Mr. Vivanco and the rather doubtful folklore programme of the Inca group could eventually be enjoyed in the framework of a cabaret.

At Miss Sumac's third appearance, she stopped her performance after a few numbers, with an announcer telling the audience that the singer had contracted Asiastic flu. Tickets were declared valid for a later show and one entire week was cancelled

Impresario Godik, who has sold out six shows at the just-opened Fredric R. Mann Auditorium seating 3,000, with prices ranging from $1.10 to $5.00 top (which is high according to Israeli standards), had difficulty finding halls for postponed events.

MICHAEL CHIMES
and FAMILY
An Unusual Harmonica Musical Attraction
187 Hillside Ave., Mount Vernon, N.Y.
Phone MO 4-4141

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 87th Issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, etc. Start with current issue. $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.
BILLY GLASON
200 W. 54 St., New York 19

SALESMAN
to book for Talent Agency. Commission basis only. Must have car. UNLIMITED EARNINGS FOR RIGHT MAN. Call Phil Bernard, CO 5-1660.

International and American Stars
of
Decca Records and Columbia Pictures
BILL HALEY and HIS COMETS
Headlining
Patti Page's "The Big Record"
CBS-TV SHOW
Wednesday, Nov. 13, 8-9 P.M.
Exclusive Booking Agency
JOLLY JOYCE AGENCY
1001 Chestnut St. Philadelphia, Pa. WAlnut 2-4677
234 W. 48th Street New York City PLaza 7-1786

Salisbury Wets Win In Unofficial Ballot

Salisbury, Mass., Nov. 12.

First major battle in attempts to get booze back again here looks to be won by a group of operators and it appears that the town wants to go wet again. Townspeople, participating in an unofficial referendum, voted 856 to 565 to seek legislative approval for a special election next March on the liquor question.

In view of the referendum, conduc ed by mail, the pro-liquor faction plans to file a bill in the legislature setting up a special election. A commission would be established to supervise the sale of liquor until next year's state election when the question would be voted upon again by the townspeople.

The unofficial balloting was sponsored by the town's business group with the backing of town officials. Voting was supervised by Paul Hughes, town moderator.

Old Cross Keys, Philly, Converting Under Toppi Into Theatre-Restaurant

Philadelphia, Nov. 12.

A promoter, Jimmy Toppi, is solving problem of what's to be done with old picture houses. He closed a deal (Oct. 31) for the purchase of the 2,000 seater Cross Keys, West Philly landmark with a longtime film and vaude history. The Cross Keys assessed at $51,200 was sold for $33,500. It will be converted to a Continental type theatre-restaurant, skedded for an April 1 opening.

This is the fourth film house to be added to the Toppi chain. He has a catering place and roller rink in the old Imperial, in West Philly. The Plaza is also used for skating, and he operates another South Philadelphia rink in the Alhambra.

Peeling in Pitt Passe As Casino Goes Dark

Pittsburgh, Nov. 12.

Burlesque kicked the bucket here, no doubt for good, last week when Casino suddenly folded. House, which has been operated under lease by Bryan and Engel for past three or four seasons, has had rough going of late but there were no previous indications that things were quite that bad.

It's understood that Bryan and Engel were behind $3,000 in rent and asked for an extension, which was refused. Few weeks ago city pipe lines on Diamond Street, where Casino is located, burst and house had to be shut down for couple of days. Since then, thoroughfare has been closed to all except pedestrian traffic and business has been steadily declining after a fairly encouraging start at beginning of season in September.

Casino is property of Milton Jaffe for estate of his late brother, George Jaffe, longtime Peel Wheel impresario here, and his wife, the late Rose Jaffe. It's the old Harris vaudfilm house and understood from sources close to Jaffe that he's dickering to sell, with possibility of theatre being torn down to make way for new office building.

Saranac Lake

By Happy Benway

Saranac Lake, Nov. 12.

The first party under the direction of our new "We The Patients" entertainment committee went over with a bang. Prizes were handed out for the most original costumes, first prize going to Marion Behr and second prize to John Gurba. A well catered buffet lunch was served to the gang that gave them lotsa enjoyment. Some patients attended the blowout in wheel chairs. Music was furnished by Herman Burl and his string trio; Herbert Gladney and Louis M. Blanco acted as host and M.C.'s.

Sonja Spieker, of the nitery act The Colbergs, from East Germany, who recently took out her first American citizenship papers, also rated a definite all clear to return to work again.

Joan Sinclair, whose father is a radio and video artist, in from Gotham for the general rest and o.o. period.

Louis M. Blanco, Al Losciuto and Henry Hearn all have been upped for meals in our main mess hall.

(Write to those who are ill.

Vaude, Cafe Dates

New York

Raoul Pene DuBois inked to do the sets and costumes for the **Ginger Rogers** show preeming at the Havana Riviera, Dec. 10 . . . **Fernanda Montel**, upon completion of her date at the Maisonette of the St. Regis Hotel, to do a "Roberta" revival in Palm Beach . . . **Donald Rubin** and **Jeanne Fisher** have opened a talent agency tabbed Donn-Fisher Ltd. . . . **Corbett Monica** new to the Roosevelt Hotel, New Orleans . . . **Dario Cassini** signed with the Buddy Allen office. . . . Downward trend of the stock market has caused the Hotel Edison to eliminate its dinner menu motifed by the stock market . . . Annual "Night of Stars" for the benefit of the United Jewish Appeal, set for the Madison Square Garden, Nov. 18, with **Max Wolff** and **Al Roth** producing.

David & Reese new starters at the Latin Quarter in the show which includes Arren & Broderick . . . **Kirby Stone Quartet** going to that spot in the new show which opens in February . . . **Snooky Lanson** started a two-weeker at the Statler, Detroit . . . **Soler & Lorca** to the Americana, Miami Beach, Nov. 20 . . . **Stan Loman** named entertainment director and emcee at the Empress Hotel, Miami Beach . . . **Jane Froman** inked for Blinstrub's, Boston, Feb. 3 . . . **Bob Lewis & Ginny** together with **Judy Scott** work the International, Houston, Dec. 12 . . . **Joey Bishop** tapped for the Black Orchid, Chicago, Dec. 27 . . . The **Riverboat Five Plus Two**, current at Bourbon St., N.Y., following their six week stand, have Detroit and Chicago dates to follow. Latter is at the Prevue opening Dec. 25 for three weeks . . . **Gogi Grant** and **Jack Carter** working the Americana, Miami Beach, Dec. 26.

Goofers have been added to the cast of the Royal Command Performance to be held at the Palladium, London, Nov. 18 . . . **Mahalia Jackson** to appear at a gratis concert at the Judson Memorial Church in Greenwich Village, Nov. 25 . . . Beverly House Hotel has named **Albert Kragh** manager of the dining room . . . **Three Suns** into the Latin Quarter, N.Y., Monday (4) . . . **Dick Haymes** moves into the Celebrity Club, Philadelphia, Dec. 9 . . . **Jane Froman** tapped for the Eden Roc, Miami Beach, Jan. 5 . . . **Bobby Van** tapped for the Statler-Hilton, Dallas, Jan. 9.

Hollywood

Dorothy Shay opens at the Cocoanut Grove Nov. 20 . . . **Mel Torme** set for a two week stint at the Crescendo Nov. 22 . . . **Rosy McHargue & Ragtimers** have had their option picked up at the 400 Club for another four weeks . . . **Bob Crosby & Bobcats** open at the Cocoanut Grove Dec. 11 . . . **Pony Sherrell** and **Phil Moody** penning material for **Betty Grable's** act . . . **Manny Lopez** inked **Chuck Landis** to launch Monday mambo nights at the Largo.

Chicago

Davis & Reese pacted for Eddy's, K.C. for two frames, Jan. 10 . . . **Johnny Mathis** into Chase Hotel, St. Louis for two weeks, April 3 . . . **Steve Lawrence** to the Detroit Statler for two weeks, April 21 . . . **Gogi Grant** inked for Eddy's, K.C. for two weeks, March 21 . . . **Carol Channing** tops Palmer House lineup here, March 6, for four frames . . . **Morlidor Trio** set for Palmer House here, Jan. 23, for six weeks followed by Chase Hotel, St. Louis, March 6, for two weeks.

SCHNOZ SETS NEW B.O. PEAK AT MOULIN ROUGE

Hollywood, Nov. 12.

Jimmy Durante, in his first stanza at the Moulin Rouge ending Sunday night (10), racked up a record high, both in the number of admissions and total take for the biggest week in the five-year history of Frank Sennes' showplace.

Entertainer played to over 9,000 customers and grossed $60,200. Closest contender was Helen Traubel with $55,000. Sennes is now negotiating with Durante, in for two weeks, for another double frame.

Flamingo Ups Merrin

Don Merrin, who had been executive assistant to Al Parvin, prexy of the Flamingo Hotel, Las Vegas, has been named vice-president in charge of sales and advertising for that inn.

Merrin will have the responsibility of expanding the inn's sales program. Don Frank & Associates will continue as ad-agency for the hostel. Merrin will headquarter in the hotel's Los Angeles office.

ADMIT ONE "AVERY" STAR ORCHESTRA
BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air-Conditioned.
AVERY & WASHINGTON STS.

HARBERS
NOW
DUNES HOTEL
Las Vegas
and DALE

Maurice
ARTIST PHOTOGRAPHERS
116 South Michigan

the inimitable
TROTTER BROS.
FEATURING FABULOUS PUPPETS
Currently THREE RIVERS INN Syracuse, N. Y.

The DEEP RIVER BOYS
Starring HARRY DOUGLASS
9th International Tour
Currently HIPPODROME Birmingham, England
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

GROCERY CUFFOS TO KAYO B.O.

How Time Flies; N. Y. Cafes Start Preparations for New Year's Eve Biz

New Year's Eve biz is starting to stir in New York. For the first time in several years, there is activity long in advance of the big night. The major initial splurge is coming from organizations. Already, RCA has bought out the Empire Room of the Waldorf-Astoria, N. Y., for Dec. 31. The Latin Quarter has gotten several requests from various firms and social organizations for prices on parties up to 350 people.

The requests for space and bid for estimates has started the various niteries working on the price graph. The Latin Quarter, for example, will have tariffs starting from $15 and going to $25 plus tax. Most of the other niteries and first line hotel rooms will scale in the same category, the same as last season.

The possibility that firms and organizations may tie up most of the available space on the big night has also created a situation where individuals are starting to make reservations. Most of the latter are taken on the basis that specific locations cannot be guaranteed until mid-December. That is because the large space buyers have to be kept together.

Nitery owners have no fear of selling out before the Eve. However, the final orders generally came in a few days beforehand.

Monte Proser Ailing

Monte Proser, producer at the Tropicana Hotel, Las Vegas, is ailing at the Wickersham Hospital, N.Y.

Proser is expected to be confined for a few more days.

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

Ringling Circus In Pre-N.Y. Bow

For the first time in many years, the Ringling Bros. and Barnum & Bailey Circus will play a break-in date prior to opening at Madison Square Garden, N. Y., April 2. Circus, upon leaving its winter quarters in Sarasota, will stop for four days at the Charlotte (N. C.) Coliseum, starting March 27. The Charlotte date was one of the more prosperous of the summer stands during the summer. It got heavy grosses for several days before the heat forced wholesale refunds.

The Charlotte stand, it is figured, will enable the circus to be "a smoothly functioning show when it hits N. Y. Stagehands as well as acts will know their positions and thus may eliminate the usual pre-curtain chaos.

The circus characteristics are changing somewhat with its conversion from outdoor tent to an indoor arena show. For example, new procedure has virtually eliminated the circus season, it's now a year-round proposition. Currently, the present show is booking into January, and indications point to a continuation of activity into February before hitting Sarasota where it will rehearse the new layout.

Texas Shrine Circus Asks Ringling Block

Houston, Nov. 12.

A battle of the circuses began shaping up at City Hall as the Arabia Temple Shrine Circus of Houston sought to prevent the appearance here in January of the Ringling Bros. and Barnum & Bailey show. In a letter to Mayor Oscar Holcombe and the City Council, officials of the Arabia Temple went on record opposing the renting of the Sam Houston Coliseum to the circus.

The Houston Shrine officials said in their letter that the Arabia group was a civic entertainment "and has been of great benefit to our city in many ways including the care and assistance it has given the crippled children in this state." They said further that the rental of the Coliseum to Ringling Bros. would be "detrimental to the best interests of this city—to say nothing of Arabia Temple Shrine." The Arabia Temple is currently sponsoring their circus at the Coliseum which closes on Nov. 17.

PUBLIC WON'T PAY FOR NAMES

The free shows travelling under supermarket auspices in various parts of the country could mean the end of the orthodox type of paying shows, according to some savants in the industry. The freebies referred to are the shows sponsored by supermarkets which provide for an admission for a stipulated amount of cash register receipts.

Thus far, the gratis lashes have booked some of the top names in show biz. They have paid top prices and have been given in some of the top arenas and theatres in the areas in which they function. Thus far, these layouts have toured diverse areas in the midwest, west and southwest, where the idea has caught on strongest.

Of course, on the night of presentation and times before and after, local exhibs have been hit hard by the free show. But more important to showmen is the fact that it has become more difficult to sell paid shows for sometime afterward in towns where the freebies have been given.

In a different sense, it's recalled

(Continued on page 68)

Gallic Vauders In Name Squeeze; Eye U.S. Talent

French variety is reaching the status achieved many years ago in England and the United States. The native headliners must be replenished by imports, and U. S. names are very much in demand, according to producer Arthur Lesser, who last week returned from a year's stay in France. Lesser planed down to Rio de Janeiro yesterday (Tues.) for the opening of Patachou at the Golden Room of the Copacabana Palace, and will return to the U. S. in three weeks.

At this point, Lesser said, television is no threat to French variety. The videoits operate on such budgets and with unorthodox patterns that it is not a major entertainment staple at this time. An hour's show, Lesser points out, may run about an hour and a half, and many of the top talents in France would prefer to stay away from that medium for the time being.

The grosses in Paris theatres are now exciting the attention of American agencies. The Platters, for example, at their date at L'Olympia, scored a record-breaking take and will return to that theatre. Harry James, Lesser pointed out, was very strong at the Alhambra.

A house such as L'Olympia can gross upwards of $35,000 weekly, which indicates that they can pay sizable salaries in order to entice headliners. There are a handful of French headliners who can score the tall coin, says Lesser, who are in great demand throughout France and most of whom can work in foreign countries as well. These need to be supplemented by American headliners, and an increasing amount will be imported for Parisian vaudeville shows.

Bright to Set Up AGVA in Honolulu

Hollywood, Nov. 12.

Jackie Bright, administrative secretary of the American Guild of Variety Artists, planed out last week to Honolulu to establish a branch office there. Upbeat in the number of niteries and heavier tourist play is making the area an important stop for acts, according to the union.

Bright is presently on the last leg of a cross country trek in which he addressed meetings in various cities. He's expected to return to New York next week.

After October Battering, N.Y. Cafe Biz Looks Up Via Coliseum Expos

SON TAKES OVER AILING ISY WALTERS' NITERY

Vancouver, B.C., Nov. 12.

Felled by a heart attack early last month, Isy Walters, longtime operator of the Cave Supper Club here, has handed management over to son Richard, 26.

Walters bought the Cave nitery from George Amato who moved his activities to Portland.

Eileen O'Dare Quits O&J for Music Hall

Pittsburgh, Nov. 12.

Eileen O'Dare, acrobatic dancer, left the Olsen & Johnson "Hellzapoppin" nitery unit at the end of its engagement here at the Ankara to go into the new show opening at the Radio City Music Hall, N. Y., Thursday (14).

Miss O'Dare has only recently gone back to work after spending a couple of years at the Will Rogers Sanitarium in Saranac Lake.

Niteries are looking forward to a better pre-Thanksgiving period than usual. Cafe business in October having been battered because of the Asiatic flu and a couple of stock market downbeats that scared customers into staying home, the nitery business reversed the usual October trend by its failure to sell out.

The cafemen think that a lot of lost biz will now be made up especially since the flu graphs are receding, and more persons are starting to go out again.

The October downbeat was registered nationally. Many cafes are left in the lurch by the failure of October to bring in kingsized grosses. The niteries count on this period to make up for some of the slow summer months, and to store up a reserve for the doldrums that come shortly before Thanksgiving and is relieved only by New Year's Eve. If the present anticipations for November come in, then a partial reserve can be built up to tide them over during the slow spell.

In New York, prospects are very bright. For example, the N. Y.

(Continued on page 68)

KEN BARRY

November 25th
GARRY MOORE SHOW
CBS-TV
Thanks
MARK LEDDY & LEON NEWMAN
Mgt.: Stu & Will Weber, New York

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Clean-Out Special on All
35 Gag Files for Only $15
Plus $1.00 Postage
• 3 Parody Books, Per Bk.... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget..... $25 •
How to Master the Ceremonies
$3 per Copy
No C.O.D's . . . . . "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1138
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

CAB CALLOWAY
Featured in PARAMOUNT'S
"ST. LOUIS BLUES"
SOON TO BE RELEASED
Mgt. BILL MITTLER, 1619 Broadway, New York

MALINI's appearances on Canadian Television extended until Nov. 18 owing to tremendous success of his unusual act. Pres. address c/o Rand Cottage, 34 Saranac Ave., Lake Placid, N. Y. Phone 390.

MISS TEMPEST STORM
Currently
DUNES HOTEL
Las Vegas, Nevada
SIX WEEKS
HELD OVER BY POPULAR DEMAND
Starting Dec. 12th
CHI CHI,
Palm Springs,
California
Starred in "BUS STOP,"
Memorial Hall,
Dayton, Ohio
★
VARIETY
Dunes, Las Vegas
(FOLLOWUP)
Las Vegas, Oct. 10.
"Tempest Storm has been added to the second edition of Harold Minsky's 'Minsky Follies of '58,' and her la-de-da buildup includes 'Miss' in front of her name in the ads. Miss Storm's torso tossing is appropriately keyed to the sexy mood of the show . . . she's an outstanding looker both in face and body who will pull casino action into the Dunes."
★
Direction: MILES INGALLS
160 West 46th Street, New York Circle 6-6425

Moulin Rouge, H'wood

Hollywood, Nov. 6.

Jimmy Durante, Eddie Jackson, Sonny King, Jackie Barnett, Donn Arden's "Pariscope." Package price $5.50.

It has been 17 years since the pub crawlers have seen Jimmy Durante perform in an L.A. nitery and coincidentally his last appearance was at this selfsame boite, then Earl Carroll's. Packed to within the absolute limits of the fire laws, the ensuing fortnight should be just as prosperous and the reception to his antics just as vociferous.

For the first nighters there was a double treat, reminiscent of their teaming in TV, when Helen Traubel came on stage from her ringside table and to cavort with The Schnoz with all the reckless abandon of a diva living it up. She did it for no other reason than her affection for the loveable clown. No nitery act of recent memory rocked a house as did their singing, hoofing and complete capitulation to the carnival spirit. Without Traubel,, Sir Jeems will come off just as handily as any act that ever played the Frank Sennes emporium of victuals and vanities. He hasn't changed much over the years, which is to say he hasn't slowed down so anyone can notice it. No comic works harder and if fault be found with his turn it is that he gives the auditors too much and at times the bedlam becomes ear-shattering. The only change to his heretofore normal routine is that the piano is not splintered. Rather he protects it against assaults by others.

Durante has brought youth into his act, which is no reflection on Eddie Jackson, who can still step with any of them. Sonny King makes a good foil for Jimmy and can kick up a storm with his singing and hoofing. He's a solid asset to the Durante troupe, which also numbers the femmes—delicate dolls and overweight damsels. Jackie Barnett, long writer of special material for Mr. D., takes a turn at the piano and displays good vocal equipment in the club genre.

What Durante's act adds up to is composite of what he had done on TV for years, which is solid entertainment. It's right down the popular middle and that's the class of clientele this room draws. Donn Arden's "Pariscope" is a whirly, girly extravaganza of prancing femmes, gay costumes and colorful sets. Eddie O'Neal in the pit gives the show expert musical backing.

Helm.

Eden Roe, Miami Beach

Miami Beach, Nov. 9.

Mary Small, Kirby Stone Four, The Rudenkos, Mal Malkin Orch; $3.50-$4.50 minimum.

Familiars to patrons of this room are the topliners in for this stanza of the fall series of bookings with results on the plush-side for the trio of acts and the auditors.

Mary Small played here early in summer—for her first date in the area in several years—and hit with the sort of impact that earned the current return. She's a smooth songstress whose vocalistics are abetted by a sound delivery that comes with years of trouping since a child. The choice of songs is also touched with know-how, the diversified blend containing specials, pops and standards.

The Kirby Stone quartet are staples in this sector. They've played the top indie clubs, as well as the plush hotel cafes and keep coming up with new comedy lined song-instrumental routines. Laughmaking is hypoed by antics of the little guy on the drum and deadpanned accordionist. Another palmstirrer is the impressionist in the group, around whom a savvy-filled lampooning rundown of the toppers is built to continuing tabler response. Much of their material is in the satirization vein to add the smart note needed in a plush room such as the Cafe Pompeii.

The Rudenkos spark proceedings with their deft juggling, the display worked up to the more tricky angles in shrewd fashion to set them solidly. Mal Malkin orch backs music-matters ably, with Malkin adding a softsell ability to the pre-act buildup chore. Arriving end-week is Sallie Blair. *Larry.*

Sans Souci, Las Vegas

Las Vegas, Nov. 8.

Arthur Blake, Kathy Ryan, Calypso Joe, Coco Te, Luis Urbina Dancers (4), Hoyt Henry Orch (8); produced and directed by Don Holladay; no cover or minimum.

Arthur Blake's devastating impreshes of celebs got howls of approval from first-nighters, many of whom belong to his cult. With masterful skill via props and facial contortions, Blake brings his characters to life—he not only looks like his victims, he sounds like them, and has them spouting some very funny dialogue. Blake's brand of humor is aimed at the sophisticates, and this intimate room is a good showcase for him. The takeoff on Louella Parsons got the evening's top yocks; other hep portrayals included those of Sophie Tucker, Tallulah Bankhead, Cantiflas, Carol Baker, Garbo, Chaplin, Shirley Booth, Charles Laughton, Mary Pickford, Jose Ferrer, Gloria Swanson, James Stewart, Bette Davis, Noel Coward, Ethel Barrymore, Beal Lillie, and Eleanor Roosevelt.

Kathy Ryan, a blonde looker who belts songs ala Kay Starr, is featured on the bill, and is pleasingly lyric-conscious with such numbers as "From This Moment On," "Bye Bye Blackbird," "Lonesome Road," "Rockabye My Baby," and "Lazy River."

Calypso Joe and Coco Te are held over from previous show, contributing terps and songs which are both lively and sexy. Production numbers with the Luis Urbina Dancers (4) and the Hoyt Henry orch (8) keep the festivities at an exciting plane. *Duke.*

Grocery Guffo

Continued from page 67

that when Ed Sullivan played his one-nighters at a fee which called for $10,000 nightly, many entertainment seekers came to local Lincoln-Mercury dealers asking for free ducats.

The danger of the free shows, if spread universally, becomes apparent to showmen when they try to make up layouts that have to be bigger than the supermarket layouts, for which they hope to get admissions. The old Hadacol troupes had such personalities as Bob Hope and others. The supermarket troupes had Mickey Rooney, Julius LaRosa, and some of the top cafe names, as well as rock 'n' rollers to entice the youngsters. It's difficult to get shows to match these when putting together packages to be sold.

The arena managers see another danger in this trend. The gratis sessions are booked on a flat rental basis. The shows for getting admissions not only pay a guarantee, but a percentage arrangement as well. The arenas say that they cannot get along on straight rentals exclusively, but need the extras coming in through percentage arrangements to make the financial grade. Cutting down of the admission shows because of the coupon capers would curb their revenue tremendously.

Thus far, the eastern part of the country hasn't yet been hit to a great extent by the supermarket brand of entertainment, trading stamps have taken a firmer hold in these parts. But should a free show movement get going, it's expected that some top showcases might refuse such rentals on the basis that it would endanger the more lucrative portions of their business.

Cafe Biz

Continued from page 67

Coliseum now has the hotel exposition which has filled the prime N. Y. inns to capacity. It's one of the gatherings known to leave a lot of green material around cafes. Most of them find it necessary to case acts and musical units, and thus do a lot of auditioning in the niteries.

The talent agencies also find it advantageous to squire around some of the innkeepers coming in for the hotel expo. Last year, it was one of the more lucrative shows around town. Cafemen find the mercantile expos at the Coliseum a strong biz hypo, and a good string of them will make up for a lot of substandard weeks.

New Hub Spot

Boston, Nov. 12.

Newest club to hit the nitery scene here is Valli's, a 125-seater in the heart of the theatrical district, in back of the Shubert Theatre, formerly the Rio Casino. Frank Valli is bonifacing the refurbished spot, which opened with Al Vega Trio and chirp Marjorie Madden.

Anthony Polcari is owner of the modernistically designed bistro, which features an Italian cuisine. For the present, one singer will be used changing every two weeks, Valli said.

Le Carroll's, Paris

Paris, Nov. 2.

Marcel Amont, Anabel, Billi Nancioli, Freddy & Fernando, Helio Motta Orch (9); $4 minimum.

Le Carroll's shoehorned in the Gallic smart set, at its opening, for dancing on a postage stamp floor to the okay Latino tunes of Helio Motta orch and to ogle the new show. But above all they came to be seen, for this cellar club, off the Champs-Elysees, is still a fad spot.

Show is uneven but has one high spot, Marcel Amont. This young song-impressionist, who has already made a dent on the musichall scene, indicates that he is even more acceptable in a nitery. His clever material, satire, savvy takeoffs on standard song types, and perfect timing and miming got him a great hand.

Anabel is a husky interpreter of moody, grim songs about the fragility of love. Monotony of tone, of songs and range makes this only an okay filler here, but she is strictly for the plush joints. Her sleek looks and well groomed appearance help. Melodie Bubbles does an ingenuous striptease before a makeup mirror. She shows all but not the knowhow to give shedding the twist that turns it from an accepted Parisian staple, of late, into a good entry.

Billi Nancioli sings his own songs. He is personable and has some catchy numbers but melodies resemble each other and he lacks the force or individuality to catch the attention of hard drinking first nighters. He emerges a better cleffer than singer at present.

Freddy & Fernando do some okay latino terp and get as passionate as the limited floor space will allow. Frede gladhands in her mannish way and she-he aspects have been softpedalled to a few for dancing with the femmes who want to. Ex-Yank model Micky Left does the femcee chores agreeably. *Mosk.*

Chez Paree, Chi

(FOLLOWUP)

Chicago, Nov. 6.

With the success of the gingerbreading for its 25th Anniversary show the Chez has further accented the tinsel and spangles, and production routines are now almost certain to become the regular policy. Silvered columns and floodlights have gone a long way toward making a showy if brassy setting out of Chi's kingpin nitery.

For a show already heavily laden with nostalgic twists in the person of Sophie Tucker and the anniversary themes of the house line, the 30-minute recall of a series of dated hits by the Mills Bros. is too much lily gilding. There's no denying the smooth and easy treatment they give to harmonizing "Glow Worm," "Paper Doll" and "Up a Lazy River," but all this follows a series of trademarked tunes of former Chez starrers by the Chez Adorables, the house band and the simultaneous portrait sketches of these personalities by cartoonist Lenn Redman; it is anticlimactic. Best of their contributions is their novelty material, "Knocked Out Nightingale," and band imitation on "Basin Street Blues."

The early part of the show (two production numbers and the Mills Bros.) lacks the moving spark to complement the commercial smoothness of the routines. None of this, however, is proving any hindrance to the personality part of the show. The appeal of Sophie Tucker to the older crowd is reflecting itself in the heavy crowds she continues to draw.

Show continues until Jerry Lewis opens Dec. 1. *Leva.*

Chardas, N. Y.

Soocha Renay, Tibor Rakossy, Concetta DeMarco, Paul Marti, Dick Yadler, Rudy Surany & Paul Litvai Orchs; $3 minimum.

The Yorkville section retains its mittel-European characteristics via its niteries and colorful bierstubes only. The section since the war has gone over to the side of cosmopolitanism rather than retaining the coloration of the Central powers. Swank apartment buildings are replacing the old brownstones and tenements, and realty values have surged so high that a wealthier class of citizenry are replacing the older residents.

The Chardas, opened about four years ago by Otto Nagy & Nicholas Rappy, is getting to be one of the veteran operations in that part of town. A combination of magyar melodies tapped out by an orchestra in which strings and cymbaloms predominate, and a sophisticated mannered floorshow provides a strong enticement.

Topper in this display is Soocha Renay, who has a good line of special material. Her ditties have a polite sense of spice. Vennese singer does various bits on the l'amour which gets laughs as well as a rewarding mitt.

The magyar note is by Tibor Rakossy, who barys out the alternately languorous and fast love songs of the gypsies. He also bats out a Viennese medley for good returns. Other turn on the bill is Concetta DeMarco (New Acts).

The orchestras constitute an important source of entertainment. Rudy Surany conducts the major crew, with Paul Litvai batoning the alternate orch. The cymbalom strummers are Dick Marti and Billy Yadler. *Jose.*

Interlude, Hollywood

Hollywood, Nov. 2.

Frances Faye, Shelly Manne and his Men (3); $1.50 cover; minimum, two drinks.

The return of Frances Faye means another Interlude of ropes-up business for this penthouse intimery on the Strip. As always, it's a stint that draws a devoted following that digs her flip jazz; and the following gets bigger each time around.

For this outing, she has the best backing yet in Shelly Manne and his men, easily one of the top jazz groups around. The outfit has a drive that matches the exuberant spirit of the Miss Faye of the bistro beat and together they turn out successive half-hour shows that register solidly.

The slavish disciple of current hit parade material will find nothing to his liking here. It's a spirited blend of the best standards and some special material, most of it familiar to the cult, smashed over in the Faye style which is a combination of driving rhythm, a keen jazz sense and an occasional leering lyric that punnily distorts what the tunesmith had in mind. Thus, items like "The Man I Love" or "Funny That Way" take on a new impact and lustre, and the Faye asides or quick snatches of several tunes contribute added interest.

Manne, on drums, has a bass, tenor sax and trumpet man in his entourage to back Miss Faye's piano-pipings to make each layout hefty entertainment in its metier. Show is in for three months.

Kap.

Fairmont, San Francisco

San Francisco, Nov. 7.

Dennis Day, Ernie Heckscher Orch (10); $2 cover.

Dennis Day, who clowns as well as he sings, works for 45 minutes in a socko solo act.

Day focuses his Irish tenor on pops numbers in the early minutes, later goes into a fine round of Gaelic specialties. He comes on strong with "I Could Have Danced All Night" and "Fascination" works through a lovely Victor Young medley, winds up with "Clancy Lowered the Boom," "Galway Bay," "Danny Boy," "That Great Come-and-Get-It Day" and begs off with "Good Luck, Good Health, God Bless You."

In between he tells funny yarns and presents his own click "International Review" for tv which was televised only a few weeks ago. Highspot of the routine is his Japanese version of "Blue Suede Shoes."

Ernie Heckscher's slick band accompanied nicely, played a pleasant Gershwin medley from "An American in Paris" as 10-minute curtain raiser. *Stef.*

Steuben's, Boston

Boston, Nov. 7.

Mickey Deems, Lambarts (2), Sinclair & Alda, Don Dennis, Tony Bruno Orch (5); $2.50 minimum.

Mickey Deems has Steuben's partyites with him all the way on a comic ride dealing with topical jokes, tv commercial takeoffs, singing parodies and his Sunday bit as head of the family. Working against a noisy background of celebrators in the 400-seat theatrical nitery, Deems whips up his tempo to come off ahead.

Lambarts, recently at Blinstrub's, open the show with their crack acro stands in which femme supports her male partner in impossible-looking stances. Sinclair & Alda, terp team, get slick reaction with nice round of spins and twirls. Caught opening night, Thursday (7), the layout in for two weeks is nicely balanced.

Don Dennis, singing emcee, unveils a new songalog and is boff with "House I Live In" and "All The Way." Tony Bruno cuts the show with a crisp beat. Biz is holding up oke at the Max and Joe Schneider emporium where Arnold Benak is bonifacing with heavy bookings of parties. This layout holds through Nov. 20. *Guy.*

Fontainebleau, M. B'ch

Miami Beach, Nov. 3.

Marion Marlowe, Al Bernie, Four Fredianis, Murray Schlamm, Sacasas Orch; $3.50-$4.50 minimum.

It's been well over a year since Marion Marlowe came into the Eden Roc during winter season. Her act hasn't been changed much in the interim, but this appearance in the La Ronde lacks the sparkle contained in her initial outing in this sector. Withal, Miss Marlowe turns in a workmanlike job on her assortment of semi-classic, pop and specials. She totes up now, as a warm, eager-to-please personality who gets off to healthy returns.

Al Bernie, a frequent feature in this room, clicks on all laugh points again. He's a wily funster who twists his opening bits to local matters for fast howl-gain, then continues upgrading material to incisive lampoons contained in his standard routines on which he pegs his new inserts. There's the rundown of United Nations delegates, among others, plus vocalistics, also in the well-received groove to add balance to a varied compote of comedy that keeps aud rapport through work-in of ringsiders.

The Four Fredianis, an unusual act for this poshery, prove the offbeat booking a smart one, getting the proceedings off to a fast pace with their acroantics. The mitting and gasps started early and kept building to the big balancing finale. Murray Schlamm is one of the more literate house emcees in this area, while Sacasas and his expert musickers can always be depended upon to ably handle the showback chores. Due in this week are Vagel & Bailly's Les Chanteurs de Paris and Paul Gilbert. *Lary.*

International, Houston

Houston, Nov. 7.

Bob DeVoye Trio (3), Dick Lee, Paul Neighbors Orch (11); no cover or minimum.

New stanza at the International features a smooth balance of terps and piping that ought to go for okay if not socko returns.

Dick Lee has nice-sounding tenor voice and can put a tune over, albeit with Al Jolson glides that he overdoes occasionally. "After You've Gone And Left Me Cryin,'" "Up The Lazy River," and "Brother Can You Spare A Dime," brings good returns, and sets the tone of Lee's act. Singer is personable and proves a fave with the distaff ringsiders, sitting at tables and petting patrons' wives and dates on the cheeks.

DeVoye Trio is a slick aggregation. Movement through modern blues, jazz, and standard gyrations is graceful, and artistic. Offerings, especially leaps and whirls of Sandi Bonner, trio's girl, bring returns from tab lifters. DeVoye threesome is distinctly above routine nitery terps acts.

Lee and DeVoye Trio exit Nov. 13 segued by Kirby Stone Four. *Burt.*

Hotel Muehlebach, K. C.

Kansas City, Nov. 8.

(Woo Woo) Stevens, The Pagets (2), Dick Barlow Orch (7); $1-$1.50 cover.

The Terrace Grill has an unusual combo in the down-to-earth Harry ("Woo Woo") Stevens and the very toney Pagets. The one is a banjo player with comic overtones, the other an elegant dance team. They combine for 45 minutes of fast moving show, one into which Stevens draws the customers themselves, and it all builds to a pleasant ending. Both acts are new here and light on attractive power, but once in the customer sees a fair share of entertainment.

Audrey & John Paget have an English cut to their work, having come from London just a few months ago. They swing full steam into a trio of routines, an opening presentation, a rumbo of their own devising, and a more modern rhythm number approaching ballet to "One O'Clock Jump." Their eight minutes include some fancy leaping and spinning by Paget, himself, and some especially good tossing aloft of his partner. The Pagets rate with the best of dance teams.

Stevens rips off a rattling good "Hey, Mr. Banjo" as a sprightly opener exhibiting his banjo skill, but it soon develops that he is just a friendly guy with a lot of good will. Soon the whole house is singing with him over old favorites and the renowned songfest numbers. Stevens keeps things lively with quips and banjo interludes, making his 35 minutes roll by all too quickly. His turn is light as a show, or presentation, but it turns out to be lots of fun for all.

Next in will be Jean Shannon and the Brooks Bros., opening Nov. 22. *Quin.*

Ambassador Hotel, L. A.

Los Angeles, Nov. 7.

Edgar Bergen, Frances Bergen, Martha Ann Bentley, Four Preps, Freddy Martin's Orch (12); $2-$2.50 *cover.*

There are just so many things a ventriloquist can do and what Edgar Bergen projects in his first nitery stop at the Cocoanut Grove in 20 years has all been done and seen before on television. There is little or no attempt to give his voice diffusions an infusion of anything fresh or innnovational. Bergen, himself, may have put his finger on how the traffic will flow in his fortnight stand: "Tonight all my friends are here but what about tomorrow night?" It's a good question and Gus Lampe, the room's entertainment director, wishes he knew the answer.

To give the star booking a revue dressing, two other acts are both threaded through the floor show and at times integrated. As head of the units Bergen carries the main load with his dummies and occasional help from his wife, Francis, long on glamour but shorter on vocal skill. Her songs are pleasantly intoned but lack polish or styling. Most of the routines Bergen has been through with Charlie, Mortimer Snerd, Effie Klinker and Podeen Puffington comprise the main dish and while the humor is spread thinly it's all too well known by now to occasion any surprise. Bergen is more the entertainer than technician but is lacking in warmth to become ingratiating. Decked out in white e and high caller, he seemed uncomfortable.

Dick Powell got him off to a good start with his intro of Bergen as the "Rembrandt of the woodpile" and other humorous asides. Some of his others that rattled the laugh line were, "it took five years to convince people he wasn't El Brendel" and "when he was with Rudy Vallee, one sung through his nose and the other talked with his mouth shut." The operation sketch with Charlie, which he did 20 years ago in the Grove, is repeated with mixed reactions. Time marches on.

Martha Ann Bentley, an accomplished ballerina, spins around on her toes in high speed to rewarding applause, and the Four Preps match their voices well with youthful vigor in two specialized spots. Freddy Martin's sidemen give out with "Warsaw Concerto" and kept the hoofers hooping. *Helm.*

Mr. Kelly's, Chi

Chicago, Nov. 4.

Gene Baylos, Mauri Leighton, Marx & Frigo with Jerry Slosberg; $2-$2.50 *minimum.*

A unique knack for building the confidence of his audience while ribbing listeners and bonifaces alike makes the whole of this intimery part of Gene Baylos' stage. This sharp routine is honed on double talk, tempered on character setting references as to the new two-pants suit with the hole burned in the coat, and accurately speared at the onlooker's funnybone to set the audience into unremitting howls both at Baylos and at itself. Repeated recalls failed to tire the heavily mitting payees on opening night.

Current chirping at Mr. Kelly's is handled in an earthy manner by Mauri Leighton. This lusty thrush lets loose with a biting treatment of standards like "Anything Goes" or "That Old Feeling." She carries through with even stronger material on "Similo" and her final "I Want to Be Loved." The heavy emotional treatment is effective but could be better set off with one or two lighter veined numbers.

Backing is well handled by 88er Dick Marx and bassist Johnny Frigo, with Jerry Slosberg doing heavy duty participation on the drums.

Baylos continues for four weeks with Sylvia Syms taking over the vocal chores Nov. 18 for the balance of the engagement. *Leva.*

Silver Slipper, Las Vegas

Las Vegas, Nov. 9.

"Stage Door Follies of 1958," starring Hank Henry, with Toni Mohr, Alis Lesley, Rene, Sparky Kaye, Mac Dennison, Jimmy Cavanaugh, Silver Slipperettes (4), *George Redman Orch* (4); *produced by Eddie Fox; no cover or minimum.*

"Stage Door Follies of 1958" presents another Silver Slipper mirthful package with fancy trimmings — the imaginative and sprightly choreography of Barry Ashton. Ashton's routines send the Silver Slipperettes (4) through flapper-fashioned antics to open the show and then a blossom time skit highlighting the dancers on swings and wielding parasols. The second number is one of the most ambitious ever seen at the Slipper.

Comic Hank Henry, fresh from film roles growing in importance, is his distinctively zany self and, as usual, a little better than the last time. He teams with his longtime Slipper cronies—Sparky Kaye, Mac Dennison and Jimmy Cavanaugh—in two skits that have improved with age.

Well received is Rene with his Continental Artists. The puppet master trots out four sets of performers that are attractively modeled. They include an exotic dancer, a chorus line, softshoe dancer and a pianist.

Alis Lesley, the female answer to Elvis Presley, adds four vocals to the 60-minute production. The youthful banjo thumper with blonde sideburns waggles to the typical numbers, but is most effective with a subdued "Your Cheatin' Heart."

Toni Mohr slithers through "Dance to the Aztec Indians" as the show's exotic dance feature. Miss Mohr is scantily swathed with multi-colored feathers and bands for a number that is more high-styled than similar acts. *Digl.*

Colony, London

London, Nov. 6.

George & Bert Bernard (with George Pearce), Felix King and Don Carlos Orchs; $3.50 *minimum.*

With this program, the Colony is inaugurating a new supper policy with a $3.50 minimum for customers taking their meals from 11 p.m. onwards. That's an inducement to the after-the-theatre clientele, which gives them a bargain price for food, cabaret and dancing, and which should pay off handsomely in off-peak periods.

The current attraction, in for a single week, is the Bernard Bros., now on a farewell tour after 10 years in Britain and due to return home to the U.S. very soon. They've had a long and continued success on this side and deservedly earned a reputation as the top mimist duo in the business.

In their latest stint they add two or three new items to their established repertoire. As always, the emphasis is on comedy and they click in boffo style. Their latest additions include a potted version of "The King and I," to a Yul Brynner-Deborah Kerr disk, which evokes non-stop yocks; another smash entry is their impression to an Elvis Presley-Ruby Murray-Johnnie Ray recording, which merits a vigorous laughter response. Impressions of the Andrew Sisters have always been standard in the Bernard Brothers routine and this time they have an hilarious take-off of the gals doing "The Boogie-Woogie Bugle Boy of Company B." Mel Blank's "K-K-K-Katie," the Singing Sisters of Vienna doing the Hungarian Rhapsody and the "Call Me Madam" duet, "You're Just in Love" complete the line-up in their smash comedy show. George Pearce, who does the off-stage disk manipulation, takes a merited bow for the final curtain and indulges in some comedy biz with the freres before the eventual begoff.

The act, of course, does not require musical backing, but the two resident orchs, maestroed by Felix King and Don Carlos, are on hand to take expert care of the dansapation time. *Myro.*

Beverly Hills, Newport

Newport, Ky., Nov. 8.

Jerry Lester, Maria Neglia, Donn Arden Dancers (10) *with Chris Roberts, Mary Fassell, Ronny Meren, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Comic Jerry Lester, violinist Maria Neglia and the able Arden dancers assemble a prize floor show for Greater Cincy nightclubbers in this two-framer at swank Beverly Hills.

Dapper Lester, perpetual juvenile, blends considerable versatility and sly delivery in stacking up a heap of yocks. His bag of tricks includes clown top spinning and juggling, tap and kneebend terps, and chatter that's fast and clean. Leaves 'em gracefully after 30 minutes.

Miss Neglia, plumplish redtop and chic in white dress, sells a fiddle routine with the best of them. Also makes with big dark eyes in winning fashion. "Plink, Plank, Plunk," without use of bow, and "Smoke Gets In Your Eyes" are standouts in an 18-minute cycle.

Donn Arden's unit, a fixture for many months, hits a new high with tab revue treatment of "Show Business" over a 12-minute route. Edyie Gorme and Marty Gunty open Nov. 22. *Koll.*

Savoy Hotel, London

London, Nov. 6.

Floyd & Marianna, Harriott & Evans, The Four Gini-Frediani, Sydney Simone and Francisco Cavez Orchs; $5 *minimum.*

There's a pronounced international flavor to the current cabaret lineup and it spells out an attractive entertainment. Floyd & Marianna, newcomers to the local scene, make a distinctive impression with their stylish line in dancing which is a combination of classic ballroomology blended with adagio and apache routines.

The femme member of the team, a striking gal with a decisive personality, is clearly the focal point of the act, but her male partner plays an important role. Their opening item on somewhat conventional lines features some fancy footwork and exciting lifts, but the change of mood is very effectively accomplished with the apache number, which is decked out with comedy overtones. The act registers warmly in a room not notable for enthusiastic reception.

Harrioff & Evans, billed as "Europe's greatest colored entertainers," may not live up to that build-up, but are a highly polished and professional duo. The two vocalize together with a powerful sense of rhythm and harmony, while one of the team is on the ivories. Their routine, composed of standards with intriguing arrangements, includes such hits as "If This Is Love" and "September Song," while the opening chords of "No Business Like Show Business" cue some of the hit tunes from latter-day musicals.

The Four Gini-Frediani, who open the show, are a youthful team of tumblers and acrobats, who go through a standard routine with vitality and good humor. Sydney Simone, batoning the resident Savoy Orpheans, takes full care of the showcasing, as well as sharing the dance sessions with Francisco Cavez' rhythm unit. *Myro.*

Crescendo, Houston

Houston, Nov. 12.

Tony Marks, Trudy Richards, Jose Ortiz Orch (5); $3 *min. Saturday night.*

One of the biggest rabbits ever pulled out of thin air stole show night new stanza at Crescendo was caught (10). Tony Marks' 15-minute segment brings strong response. Highpoint of bit is sudden appearance of dove which Marks pops into a paper then blasts with blank pistol shot.

This is first Texas appearance for thrush Trudy Richards, and she gets general approval for first-class arrangements of her material by cleffer O. B. Masingill. Miss Richards makes the most out of lyrics, but repertory seems a little too sophisticated for aud tastes. Sexola special, "(Most Gentlemen) They Just Kick It Around" is in the red-hot category and brings heavy mitting.

Comic Jimmy Ames comes in Nov. 20. *Burt.*

Amato's, Portland

Portland, Ore., Nov. 6.

Frankie Ford & Gary Reynolds, Yvonne Morey, The Claydettes (6), *Julian Dreyer Orch* (6), *Joyce Carey;* $1.50 *cover.*

New fare at this plush showcase is well balanced and loaded with plenty of entertainment. Word of mouth should get the customers in during the next two weeks despite the lack of marquee names.

Frankie Ford and Gary Reynolds are back for a second return engagement here and have come back after a year's absence with a big-time hodgepodge of comedy, instrumental and talking stuff. Guys are on for 30 solid minutes and keep hitting hard throughout. Their stint is the "nutmost in comedy." Clumsy, gawky, talented Ford is the ideal comic for Reynolds. Team work well together with fresh material and a style of their own. Guys are confident in their biz and are top drawer in their delivery, salesmanship, and timing. They work the audience to the hilt with participation bits of biz that fills the auditorium with yocks. Duo finale with singles and duets on drums, clarinet, sax, and trumpet. Ford & Reynolds are major league material and suitable for any class spot or media.

Petite Yvonne Morey, a 42-inch charmer, is a showman of big proportions. She slams out some special material stuff and displays some nifty pipes. The gal is a master at working the guys in the audience for plenty of laughs and grabs solid mitting. Best bets are "Give Me A Little Kiss" with ringsiders as stooges and her impreshes of top stars and comedy strip tease.

The Emory Clay Claydettes (6) are on for two click numbers. The cleaters are fresh looking, well stacked and know how to pick 'em up and lay 'em down. The "Bongo Drum" production is outstanding. Choreography, costuming and lighting by Emory Clay are standout.

Julian Dreyer and his house crew play their usual good show and get the dancers on the floor throughout the evening for dancing seshes. Joyce Carey pleases the customers in the lounge with fave piano and vocal stuff.

The Ink Spots open Nov. 19th. *Feve.*

The Astor, London

London, Nov. 9.

Bertie Green's Discoveries, with Lew Black & Priscilla Nolen, Vickie Stewart, Three Quarters, Barbara Hilton, Verdi, Astor Girls (6), *Jimmy Silver & Don Carlos Orchs;* $3 *cover.*

The Astor, a dimly-lit underground Mayfair nitery, specializes in fast moving, hard hitting entertainment designed to keep revellers alert enough for subsequent late night dancing. This offering fills the bill very adequately.

Toplining act is Lew Black & Priscilla Nolen, an American comedy team debutting here, who feature what they describe as "sex with taste." Billed as "Beauty and The Least," act consists of Miss Nolen, a slim, pleasant blonde who amusingly acts as a wide-eyed, seemingly naive stooge for diminutive Black who performs on a desultory fiddle while keeping up a constant routine of solo and cross-patter. Personalities of the partners are strong and funny, but their stream of throwaway gags and innuendos harping mainly on sex, while rating maximum yocks, produces few new cracks. Old students will blanch at once again seeing the familiar routine were Black expresses surprise at the reception he receives for his violin playing, ostensibly not realizing that his partner is stripping behind his back. Nevertheless, this is a very solid floorshow offering.

Vickie Stewart is a tawny-haired thrush who has a way with pointed numbers. She scores notably with "Fancy Living," which explains how she becomes a call girl, and a payoff parody on Berlin's "The Girl That I Marry," themed on nances. Both numbers are saucy but inoffensive.

The Three Quarters, a man partnered by a blond and redhead, whoop up the pace with some brisk terping to rhumba rhythm, and the gaily dressed Astor Girls are featured in a brace of song & dance specialities. The first is fronted by Barbara Hilton punching over "You Romeo, You" with pep, and the second having Linda with the girls in a medley of oldtime choruses.

The show is emceed by Verdi, whose intros are short but rely too much on superlatives. He also leads the Astor specialty of chorus singing when dancing is resumed after the cabaret. Jimmy Silver's outfit takes care of both the cabaret and much of the dancing, the latter chore being shared by Don Carlos and his bunch of rhumba-addicts. *Rich.*

Hotel Radisson, Mpls.

Minneapolis, Nov. 9.

Russell Nype, Don McGrane Orch (8); $2.50-$3.50 *minimum.*

Still in appearance and manner the typical wholesome American college boy type with the crewcut hair and hornrim cheaters, Russell Nype is back in this tony Flame Room after three years for his fourth appearance.

This brief return to supper club circulation, following legit spoken drama engagements and prior to going into a Florida "Tunnel of Love" production, found an opening night's late show audience here in a highly receptive mood for Nype's pleasant song session that's along the same lines as its successful predecessors.

Again there's smart routining of seldom heard, extremely listenable show and other tunes, including one calypso number, which the performer handles in skilfully relaxed fashion. Comedy overtunes crop up frequently and Nype's style projects a very likeable personality.

As always before there's an effective dip into serious playacting with a brief excerpt from a "Mr. Chips" per sequence, giving Nype the chance to demonstrate his histrionic talents along with his vocal.

Don McGrane orch lends expert support to Nype who's here until Nov. 20 and who'll be followed by a Flame Room regular, "Quintette Allegro. *Rees.*

Adolphus Hotel, Dallas

Dick Curtis, Hoctor & Byrd, Joe Reichman Orch (7); $1.50-$2 *cover.*

Dual bill adds up as the neatest since the Century Room started a continuous floorshow policy last summer.

Dick Curtis brings fresh comedy material to rate hefty mitting in his 40-minute foray. His one-liners, song parodies and takeoff of two strippers get the tabtakers' off their hands. Curtis, a hit here in a privatery three months ago, garners lotsa new fans with top ribbing of Texans. Scoring heavily is his miming of a Dallasite on a European tour, comic had to beg off, after reprising his DC Label platter—also taxing Texans—"I Don't Want to Brang You Down."

Nifty openers, Hoctor & Byrd, hold attention with top terping and incidental comedy. Male's fleet feet get eye attention during "La Conga Tap" and Miss Byrd's Oriental sesh abets pair's slick turn. Handsome duo could stay on longer.

Joe Reichman's crew cuts the good show solidly, and packs the raised floor for dance sessions.

Acts wind Nov. 20; Penny Singleton is due Nov. 21 for two frames. *Bark.*

Ye Little Club, L. A.

Beverly Hills, Nov. 5.

Fran Jeffries, Bob Dorough, Roger Nichols; minimum, two drinks.

Since it opened some 13 months ago, Ye Little Club has wisely sought out talent hitherto unseen locally in an effort to build a devoted following. Policy has paid off effectively with some of its discoveries, notably Ruth Olay, and the room now has Fran Jeffries, who also stands a chance of becoming a fixture.

Miss Jeffries comes in from extended engagements around San Francisco (and she's currently working in "The Buccaneer" at Paramount) where she developed some attention as an intimery bleater. She's right at home at Ye Little Club, having all of the vocal and visual attributes necessary to attract attention.

There's nothing distinctive or stylized about her, but she has an easy, sexy way with a song and wisely sticks to such items as "Blame it on My Youth," "No Moon at All," "But Not for Me" and others of that genre. She has a good voice and a feeling for lyrics but there's a tendency, even in a room this small, to be a trifle too hushed in her delivery. Material is well paced and slickly arranged and her three-times-nightly 20-minute stints register well. Fine musical backing is provided by Bob Dorough on piano and Roger Nichols on bass. *Kap.*

Winston's, London

London, Nov. 8.

Third edition of Bryan Blackburn's "Lovelies to Look At," with Maggie Fitzgibbons, Barbara Windsor, Danny La Rue, Johny Webb; Iris Poliakova, Amanda Barry, Judy Collins, Teddy Green, Elaine Allan, Isabel Hurll, Harry Conway and Franz Conde Orchs; $2.80 *cover.*

In a comparatively short time, Winston's Club off Bond St. has become firmly established among London's late night rendezvous and, like so many other clubs, is featuring a complete package revue rather than the conventional single act. Current presentation is third edition of Bryan Blackburn's "Lovelies to Look At," which features a combination of youthful talent, vigorous production and light-hearted lyrics. Emphasis is always on a breezy entertainment, which is easy on the eye and the ear.

Making the best use of the miniature stage, boniface Bruce Brace has installed a three-sided venetian blind, which enables quick scene changes to be effected and adds a distinctive note to the production qualities. Revue features femme impersonator Danny La Rue, a brace of lively singers in Maggie Fitzgibbons and Barbara Windsor and a lush fan dancer, Iris Poliakova, as well as male dancer-vocalist Johny Webb.

In a varied assortment of numbers, Blackburn has penned lyrics to suit the talent more than adequately; among the livelier entries are "Hearts Diamonds and Clubs," "Please Don't Mention This to Confidential" and "A Foggy Day." Miss Poliakova's sexy fan dance is done to the lyric of "Girl from the Casbah," while Danny La Rue's main spot features two lyrics, "Toast of the Town" and "Fun to be a Movie Queen." The show is brightly backed by the Harry Conway orch, who share the dais for dance sessions with Franz Conde. *Myro.*

Unit Reviews

'The Big Beat'
(EMPIRE, EDINBURGH)
Edinburgh, Nov. 2.

Harold Fielding presentation of "The Big Beat," vaude unit with Nancy Whiskey, Mike & Bernie Winters, Michael Holliday, Desmond Lane, John Barry Seven, Rey Overbury & Suzette, Ted Rogers, Emerson & Jayne; Gordon L. Rolfe Orch.

Harold Fielding, London concert and vaude impresario, has gone for the teenage outfronters in this satisfying, youthful but noisy layout. It's geared in the modern-music trend, and winds with "Big Beat" finale, all the main acts being onstage together.

The John Barry Seven, new rhythm outfit, livens show up from opening curtain, using the Mel Torme tune "Every Which Way," and following with "Three Little Fishes." It's a jazz septet in up-to-date styling, with lotsa showmanship, but requiring to adjust itself acoustically.

Group, with Barry himself garbed in a striking helio-coloreo suit, later backs up Desmond Lane, clarinettist and boogie-woogie penny-whistle man, who has made a gimmick of his 30-cent whistle and leaps about the stage while playing in almost jumpin-jack style.

Ted Rogers is a new comedian with material slightly too subtle for juve-dominated houses. He has attractively nervous offbeat style, gabs in good voice, and has still to settle into a distinctive pattern for yock-gathering. Rey Overbury & Suzette please with musical act and novel tap-dancing. Emerson & Jayne have unusual dance opener to second half, this being a routine with luminous ribbons, lighter candles and gyrations to Eastern music, a novelty worked out to backset of smoking cauldron.

Nancy Whiskey, backed by four male musicians, turns in her special brand of folk music, giving out with her new disk, "Face in the Rain," and winding with her "Freight Train" tune, the song which gave her most publicity. Gal is bright and chirpy.

Comedians Mike & Bernie Winters garner solid yocks with crosstalk and goofy comedy. Pair are easily on the upgrading and have a lively impact.

Michael Holliday, disk singer, has obvious appeal via good looks and vocal ability, and is reviewed in New Acts. The Gordon L. Rolfe resident orch showback part of the performance. *Gord.*

Disk Doubles
(EMPRESS, GLASGOW)
Glasgow, Nov. 5.

Leonard Urry presentation of unit revue; staged by Cecil G. Buckingham; music arrangements, Tex Johnson. With Denny Dennis, Harry Rowson, Sylvia Ross, Des Symons, Teddy Wayne, Muriel Todd, Ted Gilbert, Bobbie King, Simmy Russ, Jackie Day, Dean Perelli, Phil Arthurs, Three Tumbling Tomboys. Orch directed by Reg Hoskins. At Empress Theatre, Glasgow.

Here's a recipe in a touring roadshow that's paying off in its own strata of vaude dates. A cast of largely unknowns sing in style of leading U. S. and British disk stars, and a succession of musical acts, broken by some n.s.g. comedy, put over tunes as they might be done by better known names.

F'r'instance, Denny Dennis, who once sang with the Tommy Dorsey band in N. Y., does a singing impression of Bing Crosby, using tunes like "Stardust," a Crosby medley, "Around The World," etc. Dennis has a song style of his own, and is easily best on the bill, although others do satisfying jobs.

None of the acts claims any likeness to the disk doubles. Outfronters are advised, program-wise, to close eyes and imagine they're hearing the real thing. It's a monotonous format, but a b.o. click, even being yells from the juves.

Des Symons uses "Black Magic" for a Billy Daniels travesty; Sylvia Ross emulates Judy Garland singing "Swanee"; and Teddy Wayne does a Mel Torme song likeness with "Lulu," "Tammy" and "Mountain Greenery." Winifred Atwell is played, piano-wise, by Muriel Todd, who also emulates the Trinidad star with featuring of oldies on a veteran honky-tonk piano. Ted Gilbert has a vibrant set of pipes as David Whitfield, winding with latter's "Cara Mia."

Second segment is billed as the flip side of layout, and, apart from Denny Dennis, features Simmy Russ as trumpet-playing Louis Armstrong in "Basin Street Blues," Jackie Day as Kay Starr (with male singers joining her "By By Love"), amply-built Dean Perelli as Mario Lanza and Phril Arthurs writhing to good results as Elvis Presley. Bobby King is too short in height but makes commendable bid to imitate Frankie Vaughan, English crooner.

Three Tumbling Tomboys add variation to second-half opening. Harry Rowson is a Cockney-style compere with lack of polish and weak fun-fodder, and works too long in his spot with partner Sylvia Ross. The Reg Hoskins Rhythm Group (4) showback on-stage. *Gord.*

NTA-AAP Deal

Continued from page 1

AAP bought the negative rights to the Warner library for about $21,000,000. AAP, according to its last financial statement, had 401,826 shares of common stock outstanding last April., when a four-for-one stock split was approved. AAP stock is currently being exchanged on the American Stock Exchange. It closed yesterday (Tues.) at 75⅜, in heavy trading, going up one point over Monday.

The role of Hyman in the deal remain clouded. One report has it that he may exchange his stock holdings in AAP for NTA stock and remain in the combined organization, although it will take some months before the two organizations are merged. Reportedly, the cash would go to the Chesler group for their holdings.

NTA, about three years ago, conducted negotiations with AAP for the distribution of Warner and other AAP product but that deal fell through. NTA, which is distributing the 20th-Fox features and telefilm series, recently purchased KMGM, Minneapolis, and WATV and WAAT (AM-FM) covering the New York-New Jersey markets subject to FCC approval. It also owns a half-interest with 20th-Fox in the NTA Film Network.

Last week, AAP withdrew its Warner pix from sale in about 35 larger markets, crediting its action to the possible revenues in projected toll-tv operations and the need to concentrate in smaller markets. But with disclosure of the current AAP-NTA deal, it's considered likely that the pix were withdrawn pending an agreement.

Besides the 1,200 Warner features, AAP has the Paramount "Popeye" cartoon library, Warner "Looney Tunes" shorts, and other cinematics from both foreign and American sources. Since its purchase in July, 1956, of the Warner library—the sole negative rights buy in all the major studio deals—AAP has realized close to $30,000,000 in gross sales to tv stations.

'Simon Bolivar'

Continued from page 2

Cinerama version (for initial playdates) side-by-side with the "normal" one, though he admits this entails loss of intimacy for dialogue scenes, etc.

To Be Bigger Than 'Peace'

Film, which DeLaurentiis claims will be "much bigger" than "War and Peace," will be made with the approval and aid of four Latin American countries—Bolivia, Colombia, Ecudor and Venezuela. The producer adds, this also will guarantee invaluable aid from the armed forces of these countries as well as the manpower needed for planned spectacular mass scenes involving up to 50,000 extras, and 15,000 natives, on the South American locations.

CINEAM (full title is "Cinematografica de la Americas"), the combine group with which DeLaurentiis has just signed the pact for "Bolivar," is an unusual combo of businessmen, politicians and members of the arts. Prexy is the writer of the book on which the pic will be based, Enriqu. Campos Menendez, and also is a member of Parliament in Chile. Veepee post is held by Henrique Brandt, businessman and politician from Venezuela. Directors are Roberto Huertematte (Panama), businessman and ex-ambassador to the U.S.; Alvaro Diaz (Colombia), who heads the Flota Gran Colombiana; Virgilio Lovera (Venezuela), editor of "El Heraldo" of Caracas; Manuel Mujica Gallo (Peru), businessman, writer and diplomat; Galo Plaza (Ecuador), ex-president of Ecuador; Hernan Santa Cruz (Chile), ex-ambassador to the U.N., lawyer; Carlos Tobar Zalzumbide (Ecuador), foreign minister; Ecuardo Zuleta Angel (Columbia), ex-minister of Foreign Affairs and ambassador to Washington.

This group, formed a year ago, with the intention of making a film on the life of Bolivar and at the same time paying a tribute to the development of Latin American civilization, had apparently been contacting various American companies and especially producers for a tie-in in the giant project.

L. B. Mayer Will

Continued from page 2

Goetzes supported Adlai Stevenson—Ed.)

Mayer's racing stable of 59 horses will be auctioned on Jan. 5. He also held a minority interest in seven thoroughbred stallions. His racing interests are believed to be worth about $500,000.

Estate was valued at more than $13,000,000 and Mayer left the bulk of it to charity by turning it over to the Louis B. Mayer Foundation, a charitable organization he founded during his lifetime. The will stipulated that if any part of this bequest was inadmissable by law, the money involved should go to the California Institute of Technology.

Largest single bequest of the residue of the estate was to his widow, the former Lorena Danker, to whom Mayer left $750,000, the family home in Bel Air, and all personal belongings. His younger daughter Irene M. Selznick and Mrs. Mayer's daughter Suzanne Danker, whom Mayer adopted after he married the girl's mother in 1948, each was left $500,000, with the bequest to the latter putting the money in trust.

Other bequests included a lifetime income of $400 per month to his sister, Mrs. Ida Cummings; $25,000 to her daughter, Mrs. Mitzie C. Fielding; and $100,000 to her son, producer Jack Cummings. Mrs. Mayer's brother, sister and aunt each were left $10,000 and Irene Selznick's two sons were left a joint trust fund of $500,000.

Howard Strickling, longtime head of the Metro publicity department and an intimate of Mayer's, was left $50,000—a bequest matched by one to Mayer's business advisor Myron Fox. (Strickling within the year tried to patch up the Mayer-Vogel feud.)

Mayer's secretary, Mrs. Helene Stebbins Delson, was left $10,000 and six household servants were bequeathed sums ranging from $2,500 to $5,000 each, depending upon their length of service.

Marie Torre

Continued from page 2

to prove their case they must ascertain whether the "executive" is actually in CBS' employ and whether he actually said what was attributed to him. Miss Torre refused to identify him on the basis of journalistic ethics, and the Tribune announced it would make a test case of the matter and bring it to the Supreme Court.

Judge Ryan stated that he was sympathetic to Miss Torre, calling her a "Joan of Arc" of modern journalism, but pointed out that the law calls for a criminal contempt sentence.

Dalton Trumbo

Continued from page 2

Committee, are named by that committee as part of a movement to fight it, the FBI and the Government Security Program.

In a statement today (12), the Un-American Activities Committee warned against the new "Emergency Civil Liberties Committee" which it describes as another Communist Front. Purpose of the new organization, said the Un-American Activities Committee, is "to cripple the anti-subversive programs of the Congress, to shackle or abolish the Committee on Un-American Activities, and to discredit J. Edgar Hoover and the Federal Bureau of Investigation."

VARIETY BILLS

WEEK OF NOVEMBER 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 14
Marvin Worden
Marjorie Smith
Agriano Vilale
Half Bros.
Rose Bryun
Eileen O'Dare
Bryan William
Wm. Upshaw

Rockettes
Raymond Paige Orc
Roxy 14
Winged Victory
Chorus
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 18
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Rayes & Faye
Rigoletto Bros. & Aimee (3)
Anny Berryer
Medlock & Marlowe
Winnie Hu & Squaw
Jimmy Parkinson
Joan Carden
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 18
Shirley Bassey
Lili Berde
Neal & Newton
Bobby Limb
Lawman & Joy
Lionel Easton Co.
Dalrays (2)
Jimmy Jeff
Darryl Stewart
Johnny O'Connor
Alan Rowe
Alwyn Leckie
Rital
Rue Morgan
Reg Priestman
Norman Thorpe

BRITAIN

ASTON
Hippodrome (I) 11
Terry Canton
Red Preston
Yaltra
Alexis Troupe
Tolya Kee
Kenny Cantor

BIRMINGHAM
Hippodrome (M) 11
Jimmy Clitheroe
Miles Twins
Jack Watson
Alicia Dells
Cox Twins
Skylons
Kish & Valaire

BRIGHTON
Hippodrome (M) 11
Deep River Boys
Command Girls
Dick Henderson
Devel & Pat
Sid Plummer
Dernos
Ron Scott
Dash's Co.

COVENTRY
Hippodrome (I) 11
Al Read
Nat Jackley
Rawica & Landauer
Fredye Marshall
Gina & Gerardo
Hassani Co.
Tillis Bros.
Margaret Burton
Davis Dancers
George Mitchell Co.

EDINBURGH
Empire (M) 11
Jimmy Young
McAndrews & Mills
Harriett & Evans
Chic Robini
Henderson & Kemp
Ronnie Collis
Ken Swan

FINSBURY PARK
Empire (M) 11
Johnny Duncan Co.
Hornes
Edna Savage
Benitas
Mundy & Earle
Norman Vaughan
Annell & Brask
Robertis

GLASGOW
Empire (M) 11
Cyril Stapleton Co.
Ronnie Hilton
Marion
Group One
Des O'Connor
Laycock & Bee

HANLEY
Royal (M) 11
Colin Hicks Co.
Marty Wilde Co.
Carlo Sis
Smoothey & Layton
3 Brittons

Most Bros.
Johnny Lesley
Gilbert & Sylvia

LEEDS
Empire (M) 11
Terry Dene Co.
Terry Kennedy Co.
K & A Kemp
A & N Meadows
Les Hobeaux
Andy Stewart
Shipway Twins
Zom

LIVERPOOL
Empire (M) 11
G & B Kernard
V & L Aubrey
Janie Marden
Ray Alan
Terry Scanlon
Trio Tobas

NEWCASTLE
Empire (M) 11
Alma Cogan
Bill Maynard
La Rochelle 2
Renee Strange
Pat Ross
Jac Joni
Ray & Julian
Richman & Jackson

NORWICH
Hippodrome (I) 11
Davis & Lee
Frank Formby
Goldwyns
Ramoni Bros.
Angelina & Margurite

NOTTINGHAM
Empire (M) 11
Russ Hamilton
Ballet Montmartre
Terry Scott
Wallenda Bros.
Donovan & Hayes
Levanda
Oliver & Twist

SHEFFIELD
Empire (M) 11
Dickie Valentine
Martinis
Jimmy James
Roy Castle
Les Brazilianos
M & S Davis
Georgesons

SOUTHAMPTON
Grand (I) 11
S & M Harrison
Ronnie Harris
T & R La'Stair
Hope & Keen
Fred Atkins
Judy Mcmm

SUNDERLAND
Empire (M) 11
Yana
Edmund Hockridge
Emerson & Jayne
Baker & Douglas
Patsy Sylva
Freddie Harrison
Renee Dymott

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony Eddie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Martha Davis & Spouse
Garcons De La Rue
Mike Nichols
Elaine May
Phil Leeds
Jimmy Lyon Trio
Casanova
Jacques Zarrow
Alex Alstone
Chateau Madrid
Tun Tun
Nella Ates
Kittie De Carlo
Ralph Font Ore
El Canay
Candi Cortez
Copacabana
Buddy Hackett
Marion Marlowe
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Cell Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman
El Chico
Maria Antinea
Rosita Rios
No 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Ore
Rosalynda St. John
Hotel Plaza
Marlo McDonald
Ted Straeter Ore
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
RSVP
Mabelle Mercer
Stella Brooks
Bill Statler
Buddy Morrow
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Fernanda Montel
Milt Shaw Ore
Ray Bari Ore
Latin Quarter
Szonya
Davis & Reese
Arren & Broderick
Debonairs
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lombardi Ore
B Harlowe Orc
Le Cupidon
Bobby Short
Old Romanian
Joey Adams
Al Kelly
Barry Sisters
Lou Wills Jr.
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Victor Borge
Buster Burnell
Ned Harvay Ore
Socarres Ore
Viennese Lantern
Vicky Autier
Joze Duval
Ernest Schoen Ore
Paul Mann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Plute Pete
Bobby Meyers Orc
Village Vanguard
Jimmy Giuffre 3
Mike Nichols
Mort Sahl
Waldorf-Astoria
Anna Maria Alberghetti
Emil Coleman Ore
Bela Babai Ore

CHICAGO

Black Orchid
Robert Clary
T. C. Jones
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Oscar Peterson (3)
Les Jazz 7 Modes
Chez Paree
Sophie Tucker
Mills Bros.
Lem Redman
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Fettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Ore
Drake Hotel
Jane Morgan
Jimmy Blade Ore
Gate of Horn
Bob Moore
Blind John Davis
London House
Bernard Pfeiffer
Eddie Higgins (3)
Mister Kelly's
Gene Baylos
Mauri Leighton
Marty Faubenstein 3
Palmer House
Toni Arden
Harmonica Rascals
Ben Arden Ore.

LOS ANGELES

Ciro's
Gateway Singers (5)
Cocanut Grove
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Ore
Crescendo
Lili St. Cyr
Billy Barnes Revue
Dave Pell Octet
Interlude
Arthur Blake
Mocambo
Elaine Dunn
Peter Wood
Paul Hebert Ore
Moulin Rouge
The Treniers
Martha Errolle
Billy Wells & 4 Faye
Ffottiat Charlton
Statler Hotel
Carmen Cavallaro
Meg Brown
Ed. Bergman Ore

LAS VEGAS

Desert Inn
"Oriental Fantasy"
Billy Daniels
Carlton Hayes Ore
"Minsky Follies"
Tempest Storm
Stunning Smith
Irv Benson
Joe DeRita
Dick Dana
Garwood Van Ore
El Cortez
"Rhythm on Ice"
DeJohn Sisters
George Arnold
Buster Hallett Ore
El Rancho Vegas
Eartha Kitt
Myron Cohen
Molnar Dancers
Dick Rice Orch
Flamingo
Pearl Bailey
Ink Spots
Flamingo-ettes
Lou Basil Orch
Fremont Hotel
Nitecaps
Make Believes
Satellites
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
"Damn Yankees"
Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Ore
Sahara
Margie & Gower Champion
Jean Carroll
Cee Davidson Ore
Louis Prima & Keely Smith
Sands
Sammy Davis Jr.
Augie & Margo
Copa Girls Ore
Antonio Morelli Ore
San Souci
Arthur Blake
Kathy Ryan
Calypso Joe
Coco Te
Luis Urbina Dncrs
Hoyt Henry Orc
Showboat
Gyle & Sena
Sandy Sims
Garr Nelson
Showboat Girls
Vic Artese Ore
Silver Slipper
Hank Henry
Toni Mamar
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Ore
Thunderbird
Jackie & Roy
Tropicana
Celeste Holm
Dick Shawn
Nelle Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Harvey Stone
Jo Ann Miller.
Mobliers
Stan Ross Trio
Jackie Heller
Lee Martin Ore
Maya Orc
Belmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Ore
Tana Lenn
Di Lido
Mandy Campo Ore
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Ore
Eden Roc
Mary Small
Kirby Stone 4
Bobby Sargent
Baron Bunka
Lord Flea
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Paul Gilbert
Varel & Bailly
Les Chanteurs
Trio Cottas
Sacasas Orc
Pupi Campo Ore
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velardo
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Ore
Luis Varona Ore
Newillus
Herkie Styles
Marrietta
Mario & Tonia
Syd Stanley Ore
Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Ore
Rey Mambo Ore
Saxony
Weela Gallez
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Rita Dimitri
Ray Carson
B & J Palmer
Reyes Ore
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Sans Souci
Victor Alvarez
Kirna Moor
D'Aida Q
Gloria & Rolando
Miriam Barreras
Roberto Barcelo
Maria Magdalene
La Serie Ore
Ortega Orc
Tropicana
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orc
L Romeu Orc

GRECO'S DALLAS REPRISE

Dallas, Nov. 12.

Jose Greco will return to the Statler Hilton's Empire Room for his third engagement next May.

The Spanish dancing star holds the Empire Room's boxoffice record.

New Acts

MIKE NICHOLS & ELAINE MAY
Comedy
20 Mins.
Village Vanguard, N. Y.

Mike Nichols & Elaine May are hipsters' hipsters. Their thought patterns are Cloud No. 7 inspired and their comedic routines are really far out. It's an act that requires plenty of "digging" on the aud's part.

In a setting such as the Vanguard with its hip music policy, the duo is in a favorable environment. The comedy interlude makes for an interesting, if somewhat heady, change of pace. However, in average exposure spots the act will have trouble finding its mark.

The turn is an offbeat medley of impressions and improvisations that rings of the Actor's Studio technique. (Nichols, incidentally, studied with Lee Strasberg, while the femme was put through her thespings paces by the late Maria Ouspenskaya. They play around with such varied items as teenagers' romancing or various forms of adultery, U. S., English and French style, with an egghead approach. For their improvisational kicks, team asks for a first word and last word cue from the tablers and then fill in the void between in an ad-lib spree. Like the whole act, it works sometimes. *Gros.*

JACQUES VERIERES
Songs
25 Mins.
L'Olympia, Paris

Jacques Verieres, after plugging away as a competent song filler for years, now emerges with plenty of promise. Work, honing of his songalog and perhaps just plain maturity, have sparked him into what looks like the bigtime in a couple of years. Verieres is a personable looking young man who does not overdo gestures, and uses his pleasing voice as if he knew what he were singing about. A fine repertory shows his savvy stance to perfection as he deals with the intangible appeal of the gypsy, or five sailors of different nationalities on the town, or Paris street songs.

Verieres has musicianship, poise and a slightly nop-conformist attitude that wrap this into an act with probable future starring in houses here, and with Stateside possibilities also uppermost. In these days of sparse new talent he is sorely needed here, for the big names are overworked and overextending their appeal. *Mosk.*

MICHAEL HOLLIDAY
Songs
14 Mins.
Empire, Edinburgh

Young singer, a fave among pop warblers in the U.K., has relaxed style and warbles pleasantly through tuneful songalog. He opens breezily in "Gal with the Yellow Shoes" and following through a relaxed "Cape Cod" into the folk-song "John Hendry." Segues with "Dinah" and winds with a satisfying "Around The World."

Main fault is in his tendency to slow up the act with some unnecessary pauses, but has a confident manner which will mature. His between-tunes gabbing is delivered in crsp voice with a transatlantic zip. *Gord.*

DIOR DANCERS (4)
Adagio
26 Mins.
Gatineau, Ottawa

Socko staging, showmanship and terpability soar the Dior Dancers' acro-adagio stint to high level, keeping the customers mitting throughout. Act uses three males and a tiny brunet, the males tossing, twisting and lifting the gal through a thriller routine that is tightly knit and fast-paced. She's spun through the air over her partners' heads and flipped into bone-tearing postures, even used as a skipping rope and yo-yo at times, but she comes up grinning.

Stanza is solid for any sight media. *Gorm.*

DOLORES LEIGH
Songs
18 Mins.
Gatineau, Ottawa

Skill in singing and staging raise Dolores Leigh above many a chirper on the nitery circuits. Her tune selection and act structure are wisely built, including an oldie medley with "Nobody's Sweetheart," "Whispering," others, then into "Man That Got Away" and on to other moods.

Thrusting is backed by fresh arrangements. *Gorm.*

ANNE JEFFREYS & ROBERT STERLING
Songs, Comedy
47 Mins.
Statler-Hilton Hotel, Dallas

Married duo whose comedy and songs added to a big nitery show here in June, 1953, when the pair left the supper club circuit to film 78 "Topper" tv half-hours, return to the clubs with a new act.

At this preeming, overlong potpourri needs wood-shedding before it distills into the act it will become. Vocal duets are okay and comedy bits score, but the Sterlings overdo reminder segments of their "Topper" roles, even bringing on a waiter to hold a leash and dog collar for the invisible dog, Neil. It gets a bit overdone.

Polite palming grows to nice applause for Miss Jeffreys' medley of spirituals, "Wayfaring Stranger," "Gospel Train" and "Ezekiel Saw the Wheel." Red bows on Sterling's shoes are the distraction during his brief hoofing.

Pair could use fresher comedy lines, trim the vocal sesh, and achieve a top nitery act. *Bark.*

CONCETTA DEMARCO
Songs
11 Mins.
Chardas, N. Y.

Concetta DeMarco apparently has a classical background which provides an added note of class to this Magyar boite. Although possessing a small voice, she makes full use of its voume so that she can be readily heard in the far reaches of this spot without straining the melodic content.

Her repertoire is standard for sopranos, doing such tunes as an Italian tarantella, "Arrividerce Roma," "Italian Street Song" and "Fascination" which looks like it will also become a standard for lyric singers. Her voice is sufficiently colorful to get across here. Further seasoning and enlargement of repertoire is needed before she can hit the major downtowneries. *Jose.*

LANA SISTERS (3)
Harmony Songs
11 Mins.
Empire, Glasgow

Girl warblers in triplicate are becoming so numerous it's difficult to keep track of 'em all in the current U.K. vaude scene. Here's another trio, still to be sharpened commercially, but with promise.

Threesome are all lookers, and also add to vocalizing abilities by instrumentalism on piano, guitar and bass. Open brightly with "Day Mexico Gave Up Rhumba," then swing into "Butterfly," which gains strong reaction, and segue with a lively "Kansas City Special," using instrumentalism here. Wind with the semi-religious "In the Beginning."

Group are industrious trio with a slice of s.a. and talent potential. Okay meantime for general run of vauderies and for run-of-mill tv bookings. *Gord.*

MARJORIE MADDEN
Songs
20 Mins.
Valli's, Boston

Around the Boston and New England scene for some time, Marjorie Madden, dark haired blue-eyed looker with personality plus, displays a distinctive singing style. The handsomely gowned piper, resplendent in a Kelly green fitted to the knee sheathe, stands out with fine stage presence in this newly opened 125-seater in the heart of Hub's theatre district. Ease and versatility mark her stint.

Opening with a special arrangement "This Is My Opening Song," she segues to "Just Say I Love Him," using nice contralto for torchy effects. Displaying her versatility in her songalog which runs the gamut from pops to blues, she does "Han'some Jim," special calypoer, written for her by Hal Casty, which has great impact. Chirp then switches to Latin-American "El Cumbanchero" for big reaction. She bows out with aud participation "St. Louis Blues" done in low blues style. Miss Madden looks capable of handling almost any type number, and big plus is exuberance of manner and styling. At Valli's she is currently accompanied by the very competent Al Vega Trio. Miss Madden is a good bet for class rooms, particularly intimate spots. *Guy.*

LEE ALLEN
Comedy
30 Mins.
Chaudiere, Ottawa

Lee Allen is a hard-working comic who begins slow and works into a varied stint that is getting nice reception at the Chaudiere. His menu covers tap impressions of Astaire, Leroy, Bojangles, Greco, Bolger, others, with clicko carboning of each style; caricature-gag panto of moppet at first school dance; ditto or rock 'n' roll zany; gagged-up panto, to disked sound, of "Figaro" in chant; drunk on subway, in panto, and other items.

Allen hits them all hard and works them for all he has, deserving the big mitting he gets locally. Stint is good for all sight media. *Gorm.*

ANTON & JANETTA
Dance
5 Mins.
Empire, Glasgow

Male and femme are dainty dancers, garbed in routine sailor costume, but on gayer strain than normal. Twosome trip lightly around stage to cute and w.k. sailor musical, doing nautical routines to seasick and drunken tunes, and highlight act with some nifty swings. No time is lost during fast-paced act, over which some heavy rehearsal has been spent.

Above-average openers to vaude layouts, and okay for general run of vaude houses as well as some tv slottings. *Gord.*

BOB & THE BRUNETS (3)
Dances
17 Mins.
Chaudiere, Ottawa

One of the slickest of terp threesomes, Bob & the Brunets exhibit solid training and ability. Pair of femmes are built lookers, impact enhanced by smart gowning and nice routining. Act sticks to Oriental terping, opening with an Indonesian-styled session and closing with an impressive bit worked on a small platform equipped with lights that go on or off as terpers step on certain parts of the dais.

Lights are set close to their feet for weird effect. This stanza has value on any nitery fare and has shown up solidly on video in the U.S. *Gorm.*

Supreme Court Ruling

Continued from page 1

blue-pencil panel in Boston led to a Massachusetts Supreme Court decision outlawing censorship, in effect, in the Bay State.

Immediate case at hand had as its genesis a nix on "Love" by the City of Chicago police. In fighting this case at a court airing, Bilgrey brought to light the fact that Chi's chief censor never reads books, never sees a play, and his formal education was limited to two years of high school.

Further, it was established that while all members of the censoring group objected to the language of "Love," no member could understand the French dialog.

Police held "Love" aroused the sexual desires of normal viewers and was "lustful" and "prurient." Bilgrey attacked the city ordinance under which the ban was imposed, contending this to be a violation of the First Amendment.

Court-appointed master sided with the film's reps, saying "Love" should be green-lighted for public presentation and that it was obscene.

Reversing this position, the U. S. District Court in Chi upheld the Chi ordinance and continued the ban on the picture. On Shelton's appeal, the Circuit Court of Appeals took the case and sustained the District Court's decision, holding "Love" to be "lustful through-out."

All leading to the appeal to the U. S. Supreme Court and yesterday's decision which appears to knock the props from under the Chi city statute which authorizes the prior banning of a picture because of obscenity.

Noel Coward

Continued from page 1

do a show for less than 3% of the gross.

Granting that Coward is a top name in all three fields, he is theoretically worth 10% of the gross as author, 15% as star, 3% as stager and, as a guess, 35% of the profits. That, of course, is assuming that he insisted on maximum terms in each category.

Incidentally, the original production of "Nude" is a continuing hit at the Globe Theatre, London, having passed the one-year mark last week. Robert Helpmann is due to take over shortly as star, succeeding Michael Wilding, who replaced original star John Gielgud.

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation "Homecoming" with Winged Victory Chorus (10), Diane Corby, Manuel Del Toro, Nancy Lee Parker, Roxyettes, Skating Squires, Bob Boucher Orch; 'Kiss Them for Me" (20th), reviewed in VARIETY *Nov. 6, '57.*

The Roxy's ice show is themed around college life at various times in the present century, with perhaps the most colorful segment taking place in a setting of the '20s. Managing director Robert C. Rothafel, who is in charge of the show, has endowed the stager with lush production values which make for a pleasant brand of entertainment. There are times when the pace lags somewhat, and there are a few moments when some strong comedy would provide all around-lift, but generally, the show pays off in applause values.

Wrapped around the production are a pair of outside turns, Diane Corby and the Winged Victory Chorus (10) which take command of their spots well. Of course, it's fairly evident that the male chorus has submerged its identity to fit in with the production. They sing primarily college and period tunes, which doesn't constitute their complete act. Their harmonics are good and they give depth to the procedings. Miss Corby makes a good impact with her bop takeoff on "Whiffenpoof" and "Man that Got Away" latter with a Garland-esque tinge.

The skating features are by Manuel Del Toro, who does a strong bit of gliding in the enactment of a jewel thief attempting to elude the police. Del Toro provides some exciting whirls around the frappe. Other featured skater is Nancy Lee Parker who does some pleasant work on the rink in a pair of spots for good returns.

The Roxy production, of late, is probably as opulent as any to be found on ice. Sets and lighting are lush, and are worthy stars of the blades semminar. *Jose.*

L'Olympia, Paris

Paris, Nov. 5.

Frankie Laine, Anny Gould, Jacques Verieres, Morton Fraser Harmonica Gang (7), Caracolillo & Maria-Rosa, Patrick Raynal, John Tiller Girls (16), George & Tim Dormonds; $2 top.

Frankie Laine's style gets powerful plaudits here. Laine opens with some fractured French, but keeps it down and gives them what they come to hear. His fine rhythms in jazz bits, and the upbeat dramatics of his ballads, easily had him passing the lingo barrier.

The Olympia now looms a logical Continental extension of the U.S. show circuits. It has always been "Lafayette, We are Here" from the myriad of Gallic singers who yearly invade the States, now it is "The Yanks Are Coming" here as Laine repeats the hit scored recently by The Platters at this same house. A classy supporting show makes it in for probable SRO during its two week tenure.

Anny Gould is a Gallic belter of the old school. Though she sometimes pounds, rather than socks, across her dramatico ballads, she has a solid, torchy air, vibrant voice, poise and a trouper quality. She is always a good staple here, and would be an okay asset in Yank plush boites where her yesteryear appeal would be savored. She dresses well in a red, neatly draped dress, and scores roundly.

Jacques Verieres proves himself a definite new song talent on depth and individuality. He is duly cataloged under New Acts.

Morton Fraser Harmonica Gang (7) are too much like the late Borrah Minevitch's Harmonica Rascals for comfort. There is a plut-sized guy who spends his time trying to get into the act and gives and takes in the general knockabout. However, the keen comic inventiveness of the Rascals is lacking, and the reeding is ordinary. This is, at best, a smudged carbon but an okay filler.

John Tiller Girls (16) are the best precision terp chorus to hit Paris since the Bluebell Girls. Well-costumed, snappy and right in their mass movements, they add fine production feel to this well-paced show. They may become a regular part of it.

Patrick Raynal is a patter man with bucolic tales that do not have the timing and meatiness to register in a big house. He would do better in a small boite.

Caracolillo & Maria Rosa bring Hispano heel and classical terp segments in with the right commercializing aspects. Though fire is lost, they add an eyecatching turn to the proceedings. They get good guitar backing and big palms.

George & Tim Dormonds give a hilarious note to the show in a well regulated unicycle number with zany near accidents, a wild unicycle polo game, etc., to make this a topnotch turn. *Mosk.*

Empire, Glasgow

Glasgow, Nov. 7.

Yana, Edmund Hockridge, Joe Baker & Jack Douglas, Renee Strange, Freddie Harrison, Kendor Bros. (2), Anton & Janetta, Bobby Dowds Orch.

Yana, blonde English nitery thrush, recently projected after tv dates into leading revue and vaude spots, has come on by considerable lengths in know-how since her vaude bow here last year. Warbler has more attack, lets herself go, and punches home a bright songalog added to her own obvious s.a.

Petite, and garbed in bright blue dress, chirper scores with "Autumn Concerto," "Gonna Live Till I Die" and the tenderer "I'd Give You The World." Wins older customers' approval with a medley of faves, including "Souvenirs" and "Me and My Shadow," and offers, also, her gimmick tune, "Climb Up The Garden Wall." She has Don Phillips, longtime pianist and composer, to back up.

Edmund Hockridge, Canadian singer from London musicals, is a tower of song-strength as co-topper, winding first half of layout. He has first-clas set of pipes, commanding presence and a jovial attack in tunes ranging from "Cindy" to "It's Wonderful" and "If I Loved You." Also wins palming for opera bit. Jimmy Bailey does the needful at piano.

Renee Strange, who merits U. S. attention, has a highly attractive puppet act, doing her own vocalizing. Her puppets include a standard French distaffer, Mlle Yvette, and a cowgal on horse. Registers strongly on mitt-meter.

Joe Baker & Jack Douglas are two crazy comedians, one tall, other shortish and plumpish. Pair please with cowboy travesty, cross-talk and a magician act, Baker being stooge as a wandering schoolboy in red blazer.

Kendor Bros. are lively acro-musicians. Freddie Harrison, billed as "The Tricky Pianist," is offbeat performer who does somersaults off his piano; comedy-gabs in soft attractive Continental accent, and mixes boogie-woogie with standard pianistics.

Anton & Janetta, dance opener twosome, are in New Acts section. Bobby Dowds house orch showback as per usual. *Gord.*

Bobino, Paris

Paris, Nov. 5.

Yvette Giraud, Jacques Brel, Jack Gauthier, Paola, Jean Marc, Frank Roze, Tom & Jerry, Skating Olands (5), Quaino, Domenechs (2); $1.50 top.

Yvette Giraud is a prewar disk fave here who spent many years in Japan. Perhaps her Eastern sojourn shows for her songalog is slightly faded and too sentimental for today. She has an okay delivery sans frills, but lacks the underlying drive and individuality needed for attracting today's patrons.

Jacques Brel, backed by a guitar, gives out his self-cleffed numbers and pegging down his big pipes for this small house he scores with his sensitive, sincere songalog and delivery and shapes a possible for offbeat boite circuits in the States.

Jack Gauthier essays some clever imitations of reigning song stars, but fares less well when he has to sing as himself, during which he becomes a bad cross between all the people he has mimicked. He has verve, however, and with an added patter period scores with the audience. Paola is a chirp who has brought special material to her repertory somewhat overboard in gestures and mugging, she is better in straight numbers, backed by a band, than alone on a house stage.

Skating Olands (5), four women and a man, do some fine whirling figurines on rollerskates on a raised platform for good eye appeal. Jean Marc is a smooth magico with an okay patter line to make this a solid opener. This well-stacked two-week stanza winds

(Continued on page 79)

Shows Out of Town

Look Homeward, Angel

Philadelphia, Nov. 9.

Kermit Bloomgarden & Theatre 200, Inc. production of drama by Ketti Frings, based on the Thomas Wolfe novel. Stars Anthony Perkins, Jo Van Fleet, Hugh Griffith; features Arthur Hill, Frances Hyland. Directed by George Roy Hill; settings and lighting, Jo Mielziner; costumes, Motley. At the Walnut Street Theatre, Philadelphia, Nov. 9, '57; $4.20 top.

Ben Gant ..... Arthur Hill
Mrs. Marie "Fatty" Pert ..... Florence Sundstrom
Helen Gant Barton ..... Rosemary Murphy
Hugh Barton ..... Leonard Stone
Eliza Gant ..... Jo Van Fleet
Will Pentland ..... Tom Fluckey Reynolds
Eugene Gant ..... Anthony Perkins
Jake Clatt ..... Joseph Bernard
Mrs. Clatt ..... Mary Farrell
Florry Mangle ..... Elizabeth Lawrence
Mrs. Snowden ..... Julia Johnston
Mr. Farrell ..... Dwight Marfield
Miss Brown ..... Susan Torrey
Laura James ..... Frances Hyland
W. O. Gant ..... Hugh Griffith
Dr. McGuire ..... Victor Kilian
Tarkinton ..... Jack Sheehan
Madame Elizabeth ..... Bibi Osterwald
Luke Gant ..... Arthur Storch

What seems to be the major dramatic item of the season, possibly of the last decade, is Ketti Frings's remarkably mobile and fluent dramatization of Thomas Wolfe's novel.

Kermit Bloomgarden has given the play valiant support in one of the finest casts seen on a local stage in years, and has provided a sensitive director in George Roy Hill, plus a stunning scenic background by Jo Mielziner. But the real news of the occasion is still provided by Miss Frings with her amazingly vital adaptation of what might seem arid dramatic material. The dramatist has taken what amount to only a few chapters of the Wolfe novel, captured the kernel of his important characters and created a play that seems likely to make theatrical history. Not since the tryout of "Death of a Salesman" have local first-nighters and critics been so completely in accord on their reception of a legit show.

Thanks to Miss Frings's uncanny judgment in writing, the autobiographical novel of North Carolina in 1916, becomes galvanically live and exciting. The novelist's family includes Wolfe himself, 17 years old and confronting his first romance, the indomitable and possessive matriarch of the clan, the roaring half-amusing, half-pathetic father, and the tragic brother.

"Look Homeward, Angel" is one of those exceptional plays wherein every character has something interesting and important to say and is worth listening to. It is a play that exerts an appeal to both highbrows and casuals, because the deep philosophy of Wolfe's writing, and Miss Frings's adaptation is expressed so simply and understandably. There is no ponderous message. The play has no built-up dramatic suspense, according to usual structural rules. It simply carries away the observer with the power of its inherent honesty and integrity.

Anthony Perkins, returning to the stage after a brief but bright spell in films, appears to be in line for a stack of awards for his sensitive portrayal of the novelist. He has a scene in the last act that hasn't been duplicated here for many seasons. Another returnee from Hollywood, Jo Van Fleet, does a terrific job as the domineering mother, Hugh Griffith, imported from England, plays the roaring father, with both comic and sympathetic eloquence.

Arthur Hill is a major figure as the tragic brother and Frances Hyland is also arresting and warmly motivated. *Waters.*

The Dark at the Top Of the Stairs

New Haven, Nov. 8.

Saint Subber (in association with Elia Kazan) production of three-act drama by William Inge. Staged by Kazan; setting, Ben Edwards; costumes, Lucinda Ballard; lighting, Jean Rosenthal. Features Teresa Wright, Pat Hingle, Eileen Heckart, Frank Overton, Timmy Everett, Judith Robinson, Charles Saari, Carl Reindel. At Shubert Theatre, New Haven, Nov. 7-9, '57; $4.80 top.

Rubin Flood ..... Pat Hingle
Cora Flood ..... Teresa Wright
Sonny Flood ..... Charles Saari
Boy Offstage ..... Jonathan Stewart
Reenie Flood ..... Judith Robinson
Flirt Conroy ..... Evans Evans
Morris Lacey ..... Frank Overton
Lottie Lacey ..... Eileen Heckart
Sammy Goldenbaum ..... Timmy Everett
Punky Givens ..... Carl Reindel
Chauffeur ..... Anthony Ray

This new William Inge play with an unusually long title, seems a cinch for a Broadway run to match. There's final polishing to be done, but the basic hit structure is present. Also, film prospects are optimistic.

"The Dark at the Top of the Stairs," on which the author has been working intermittently for the past decade, is an absorbing drama of family relationships, including the full range from bitter misunderstanding to tender love. Play is beautifully written and carries a wealth of emotion, humor and interesting conflict.

Story involves a western couple's marital disruption and reconciliation, with side sorties dealing with their children and in-laws. Teresa Wright seems authentically matronly as the wife who, for 17 years, has never fully appreciated her husband's merits. She gives a fine performance.

As her diamond-in-the-rough spouse, Pat Hingle is aces in a part that calls for he-man declaration as well as masculine attraction. Eileen Heckart strikes a wide range of emotional chords, all with bell ringing effect.

Lesser lights, all of whom glow competently, are Frank Overton as a dispirited henpeck, Evans Evans as an amusingly flighty flapper, Timmy Everett as a personable military school teenager, Judith Robinson as a sensitive daughter of the family, Charles Saari as a recalcitrant younger brother and Carl Reindel as another military academy lad.

Elia Kazan's staging is standout in its highlighting of expressive scenes. The physical production is well conceived and executed. Considerable playing area is achieved both indoors and out in a single attractive set that also includes an interior stairway. (The play draws its symbolic title from this stairway, alluding to darkness being the thing we fear because we can't see what the darkness contains).

Costumes of the early 1920s are appropriate to the era and varied lighting is used effectively. *Bone.*

One Foot in the Door

Philadelphia, Nov. 6.

Richard W. Krakeur production of three-act (seven scenes) comedy-drama by Julie Berns. Stars June Havoc; features Oliver Cliff, David White, Nancy Sheridan, Frances Helm, Joseph Warren, John Boruff, Martin Rudy. Directed by Robert Douglas; settings, lighting and costumes, Paul Morrison. At the Locust Theatre, Philadelphia, Nov. 6, 1957; $4.20 top.

Mike ..... Buzz Martin
Tony ..... Paul Carr
Anna ..... Adelaide Klein
Rose Stone ..... June Havoc
Louis ..... Martin Rudy
Mr. Barrett ..... John Boruff
Bill Windsor ..... Oliver Cliff
Franklyn Windsor ..... Joseph Warren
Chester Windsor ..... David White
Miss Wylie ..... Margaret O'Neill
Cora Windsor ..... Nancy Sheridan
Dorann ..... Frances Helm
Taffy ..... Barbara Hall
Penny ..... Barbara Kay
Mrs. Wright ..... Anne Shropshire
Mr. Manning ..... Richard Kronold
Nancy ..... Marion Brash

On the credit side for this new Julie Berns comedy-drama are the performance of June Havoc, and the fact that the play grows in interest and in stature too as it goes along.

Miss Berns' writing is spasmodically effective. She has an exasperating knack of following an honestly sympathetic scene or a neatly turned speech with something trite and labored. Miss Havoc plunges through the cliches and the play's low spots, however, and then registers strongly when the playwright gives her something important to say or do.

To make the star's role even more exacting, Miss Berns has written what really amounts to two distinct characters to play, and to try to weld into a single entity. That Miss Havoc even partly succeeds is evidence of her talent as a trouper.

The star plays an attractive widow whose ambition is to give her two teenage sons the education and the affluent background that she never had. This is one side to author Berns' story, the heroine's insistence on her boys finishing their schooling, her anguish when the Army female shows particular interest in the handsome youngsters.

The other side of the picture is the widow's spectacular entrance into the business world. Although her husband has not left her much money, he has bequeathed her a number of seemingly not-too-valuable patents. One of them is a special kind of shirt pocket that prevents fountain pens, cigarettes and other articles from falling out of it.

The widow sells the idea to a shirt manufacturing company on a fancy percentage basis. She presently becomes a vice-president of the firm, gets involved in a romance with one of the partners, and arouses the distrust and suspicion of another partner's wife.

The two aspects of the character, her troubles as a mother and her triumphs as a business woman, never jell, although Miss Havoc portrays both skillfully. The star is at her best in the last half-hour of the show, when her Army son brings home a bride who has ideas of her own, and is, for a time, stubbornly reluctantly to submit to the well-meant dominance of her new mother-in-law.

The supporting cast, although not distinguished, is at least capable. The sons are spontaneously limmed by Buzz Martin and Paul Carr. The office vamp is provocatively presented by Frances Helm. Oliver Cliff is convincing as the harassed bachelor-partner and Martin Rudy has a couple of striking scenes as the widow's disapproving but sympathetic brother-in-law. The settings of a pretentious apartment and the office are effective.

If "Foot" is going to click, it will be due to Miss Havoc's performance. *Waters.*

The Country Wife

Wilmington, Nov. 6.

Playwrights Co. and Malcolm Wells & Daniel Blum revival of three-act (10 scenes) comedy by William Wycherly. Stars Julie Harris, Laurence Harvey, Pamela Brown. Directed by George Devine; decor, Motley; music, Thomas Eastwood. Donald LaSusa, associate producer. At the Playhouse, Wilmington, Nov. 6-9, '57; $5.40 top.

Mr. Horner ..... Laurence Harvey
Quack ..... George Tyne
Boy ..... Willie Wade
Sir Jasper Fidget ..... Ernest Thesiger
Lady Fidget ..... Pamela Brown
Mrs. Dainty Fidget ..... Louise Latham
Mr. Harcourt ..... Richard Easton
Mr. Dorilant ..... Peter Donat
Mr. Sparkish ..... John Moffatt
Mr. Pinchwife ..... Paul Whitsun-Jones
Mrs. Margery Pinchwife ..... Julie Harris
Alithea ..... Maureen Quinney
Mrs. Squeamish ..... Ludi Claire
Alithea's Maid ..... Joan Hovis
Old Lady Squeamish ..... Phoebe MacKay
Parson ..... David Vaughan

William Wycherly's venerable Restoration era comedy is beginning to show its age despite its rowdy story about infidelity, its frank language, double meanings and confidential asides. The classic is a specialized show demanding a specialized audience and will necessarily have limited appeal. It impresses as a prestige play rather than a commercial success.

This revival is a tastefully designed production, with brilliant costuming and superb performances. The play has been cut to three acts from the original five, but the racy dialog remains intact.

It's a race between costars Julie Harris and Laurence Harvey for top acting honors. Miss Harris swings easily into the impish mood of her role and cavorts, flirts, and leads her mate a merry chase as she yearns for a taste of life in the wicked city. It's a grand comedy portrayal.

Harvey also is in the groove as the posturing, conniving bachelor whom women find irresitble. He puts enough humor into the role to keep it from becoming offensive. As the country wife's continuously worried mate, Paul Whitsun-Jones contributes a broad comedy performance as he stomps around the stage.

Pamela Brown, as third costar, is beautiful and accomplished as the unfaithful Lady Fidget. There is excellent support from the rest of the cast, including John Moffat as a fop, Richard Easton as one of the romance specialists, and Ernest Thesiger, Peter Donat, Maureen Quinney and Ludi Claire.

Director George Devine keeps the action moving rapidly most of the time, and Motley's decor and costumes are a delight. But this is dated theatre and the stylization only accentuates its age. *Klep.*

Pitt Nixon Won't Open With Legit Till Jan. 6, Then Crowds Bookings

Pittsburgh, Nov. 12.

Nixon Theatre here will open the latest legit season in its history Jan. 6 with "Waltz of the Toreadors," to be followed by two weeks of "No Time for Sergeants." Ginger Rogers in "Bells Are Ringing," has been booked for a fortnight beginning March 3 and others due are Constance Bennett in "Auntie Mame," Joseph Schildkraut in "Diary of Anne Frank," Walter Pidgeon in "Happiest Millionaire," Eric Portman and Geraldine Page in "Separate Tables" and Cyril Ritchard in "Visit to a Small Planet."

The Nixon, the sole local legit site, has had the film, "Around the World in 80 Days," since last April and figures to keep it until after New Year's, even though grosses have been declining recently during the local transportation strike and flu epidemic. Gabe Rubin, managing director of the theatre, figured he could have opened for legit earlier, but wouldn't haven't gotten any more shows, so he's compressing all of them into what looks at best like a concentrated 12-week season, about the same total as a year ago.

He hopes the forthcoming picture version of "South Pacific" will be ready for road-showing around Easter, when the legit well runs dry again.

Do-It-Yourself Reviewing

"The Music Man," which begins its pre-Broadway tryout tour next Monday (18) at the Shubert Theatre, Philadelphia, is opening to an advance rave. It's in the form of a special laudatory message being run in the Philly newspaper ads on the musical. Some skeptics, however, consider the comments slightly prejudiced since they're credited to Kermit Bloomgarden, who's co-producing the legituner in association with Herbert Greene & Frank Productions, Inc.

Bloomgarden's "A Message from the Producer," regarded as an unusual move for a manager, reads "'The Music Man,' in my opinion, is one of the freshest, most original and melodic musical comedies in many years. A bubbling, warm and comic story of Iowa in 1912, it is about an engaging scoundrel who comes to a small Iowa town, endowed with twinkling eyes, a larcenous heart and a way with women. It fairly leaps with music—of all kinds and tempos, highly inventive and brimming with melody and humor. I urge you not to miss it." Bloomgarden's name appears under the message.

Show On Broadway

Rumple

Paula Stone & Miss Sloan presentation of musical comedy in two parts (10 scenes), with book by Irving Phillips, lyrics by Frank Reardon, music by Ernest G. Schweigert. Overall staging, Jack Donohue; choreography, Bob Hamilton; settings and lighting, George Jenkin's; costumes, Alvin Colt; orchestrations, Ted Royal; musical director, Frederick Dvonch; dance music arrangements, Robert Atwood. Stars Eddie Foy, Gretchen Wyler, Stephen Douglass; features Jerome Cowan, Lois O'Brien, Barbara Parry, Milo Boulton, Kenneth Harvey, Ginny Perlowin, Jackie Warner. At the Alvin Theatre, N.Y., Nov. 6, '57; $8.05 top ($10 opening).

Chief of Oblivia ..... Clayton Coats
Judy Marlowe ..... Lois O'Brien
Ginny ..... Ginny Perlowin
Judy's Friends ..... Bonnie West, Janice Wagner, Sally Wile, Sari Clymas
Nelson Crandal ..... Stephen Douglass
Kate Drew ..... Gretchen Wyler
Rumple ..... Eddie Foy
Anna ..... Barbara Perry
J. B. Conway ..... Milo Boulton
Photographers ..... Elliott Gould, Larry Stevens
Brannigan ..... Ken Harvey
Barney ..... Jackie Warner
Mr. Winslow ..... Jerome Cowan
Nurse ..... Sari Clymas
Weird Ones ..... Elliott Gould, Doris Lorenz, Pat White, Lila Popper, Gail Kuhr, Willam Milie
Dissenter ..... George Martin
Match Box ..... Claire Gunderman
He Who Gets Slapped ..... Elliott Gould
Reporter ..... Eddie Foster
Powder Room ..... Pat White
Unravelled ..... Bonnie West
Girls on a Bench ..... Doris Lorenz, Lila Popper
Lt. Mallory ..... Ken Harvey

Singers and dancers: Sari Clymas, Claire Gunderman, Gail Kuhr, Doris Lorenz, Lila Popper, Janyce Wagner, Bonnie West, Pat White, Sally Wile, Bill Carter, Elliott Gould, Larry Howard, George Martin, William Milie, Roy Palmer, Larry Stevens, Eddie Weston.

Songs: "It's You for Me," "In Times Like These," "Red Letter Day," "The First Time I Spoke of You," "Oblivia," "Peculiar State of Affairs," "How Do You Do," "Gentlemen of the Press," "To Adjust Is a Must," "Coax Me," "All Dressed Up," "Wish."

There have been lots worse shows than "Rumple," but probably few so uninspired, ordinary and depressing. The musical offers practically nothing for Broadway, is negligible as potential film material and isn't even a near-miss as a record-album prospect.

Because of the impending fold of the current musical, "Copper and Brass," and the recent out-of-town closing of the tryout "Carefree Heart," this new Paula Stone-Mike Sloan production has reportedly inherited a number of theatre parties. But except for whatever support that may provide, "Rumple" is a doomed dish.

Among the show's few assets are Eddie Foy (he has finally dropped the Jr.) and Barbara Perry, who provide amusing interludes as a couple of comic strip characters come to life, plus Gretchen Wyler to inject punch into several pallid song and dance numbers, and Stephen Douglass to lend at least vocal power to a few songs. But as sometimes happens in a bad musical, the better the performers are, the more victimized the mediocre material makes them appear.

Practically everything in "Rumple" suggests some past Broadway show. But the adaptation has almost invariably been clumsy. The basic premise of the Irving Phillips book is a sort of combination "Li'l Abner" and "Finian's Rainbow." The tunes by Ernest G. Schweikert and lyrics by Frank Reardon might almost be parodies of various old song hits, except that parody implies wit. Put them down as sincere flattery, particularly a number titled "Gentlemen of the Press," which is embarrassing enough to make Rodgers and Hammerstein regret ever having written that "My Boy Bill" recitative in "Carousel."

The explanation for the plot gimmick of the embodied cartoon characters is that their creator has been in an accident and is psychologically unable to draw any more, so his newspaper syndicate and his romance are upset. The two comic strip characters, it's pointed out several times, have 48 hours to get the artist to draw them again, or they will have to go back to Oblivia and join all the forgotten funny paper people of the past.

Since only the artist can see and hear the two sprites (that stipulation is forgotten whenever it suits the librettist's fancy, however), there are the expected bits of business involving disappearing drinks, self-operating typewriters and so on. Occasionally a brief flash is actually comic, but mostly it's hackneyed, undeveloped or just plain unfunny. The droll performances of Foy and Miss Perry are what might be described as personal, meaning that they are only casually related to the story situation, so they don't build to anything satisfying.

Foy is especially engaging with his familiar brand of offhand spoofing, his rubber-legged hoofing and skill at tossing away a line, and Miss Perry is an excellent foil as his bird-brain accomplice. Although the number itself isn't much, the show actually comes fleetingly to life with they hoof and sing "In Times Like These."

Miss Wyler has a couple of emphatic but commonplace numbers, including "Red Letter Day" and "Coax Me," that she belts across, but she can't disguise their commonplace quality, and they invariably leave the show just about where it was. Since she has several numbers, it's not difficult to see why she signed for the musical, particularly since it gets her name above the title for the first time on Broadway. But the part is one of those secondary ones on the fringe of the story, so Miss Wyler is another casualty in a lost cause.

Douglas is forthright and vocally robust as the artist, but he's hardly enough of an actor to give dimension to the role of the cement-headed artist. Lois O'Brien is a pretty ingenue (a program note mentions her publicized likeness to Grace Kelly) with obviously limited experience and a somewhat unsure voice. Legit actor Jerome Cowan manages to retain dignity and even be engaging in the ludicrous part of a quack psychiatrist.

Jack Donohue's overall staging seems trite and occasionally downright awkward, and the choreography of Bob Hamilton appears merely athletic, except for some ingenious comedy bits in Foy's and Miss Perry's numbers, possibly devised by them. Other production credits include settings and costumes by George Jenkins, costumes by Alvin Colt, orchestrations by Ted Royal, musical direction by Frederick Dvonch and dance music arrangements by Robert Atwood. *Hobe.*

'Fur Lady,' McGill Revue, Now All Professional

Ottawa, Nov. 12.

"My Fur Lady," which has been touring Canada since its preem last February at McGill U., is now an all-Equity production. With the start of a five-performance return stand at the 2,300-seat Capitol Theatre here last Wednesday night (6), the last of the original McGill U. students were replaced by professionals.

The show's tour has included bookings at Canada's two major regular outlets, Her Majesty's Theatre, Montreal, and the Royal Alexandra Theatre, Toronto. A three-and-half-week stand at Her Majesty's was just completed while a return date at the Royal Alexandra is slated to begin Dec. 2. The revue is also scheduled for the Vancouver Centennial Festival next summer.

The Mirsch Co., a film producing outfit, has purchased the U.S. legit and film rights to "Roar Like a Dove," the Lesly Storm comedy at the Phoenix Theatre, London. The Broadway production of the play is slated for next spring, while the picture version is set for release next August through United Artists.

Off-B'way Forms Own Organization, Fights Equity's 'Unilateral' Policy

Off-Broadway theatre managers and independent producers, rebelling against Actors Equity, have formed a League of off-Broadway Theatres to combat the union's policy of "unilateral" action in establishing rules.

Prior atttempts in the past few years at managerial unification off-Broadway have been ineffectual, with the more prominent theatre operators and producers usually refusing to go along. This time, however, every major off-Broadway theatre and most major producers are involved.

The producers, after simmering for some time over the one-sided situation with Equity, reached the boiling point recently following the receipt of staggered directives from Equity on changes in the off-Broadway contract. This led to the formation of the League, fashioned along the lines of Broadway's League of N. Y. Theatres, and the subsequent dispatch last week of similar telegrams to Equity president Ralph Bellamy and Equity executive secretary Angus Duncan, and letters to every member of the union's council.

The protest read, "We the undersigned have formed the League of off-Broadway Theatres, representing theatre managers and independent producers. We object to the procedure used by Actors Equity Assn. in issuing directives and amendments to the rules and contract without consultation and negotiation with the off-Broadway managers. We therefore, desire to send our negotiating committee to meet with Actors Equity without delay for the purpose of establishing a new and equitable method of procedure between Actors Equity Assn. and members of the League of off-Broadway Theatres."

Broadway Poet Laureate
TOM WEATHERLY
has his own chapter-and-verse concept of a
Broadway Pattern
* * *
one of the many Editorial Features in the upcoming
52d Anniversary Number
of
VARIETY

Inge Has 2-Way Piece of 'Stairs'

"The Dark at the Top of the Stairs," currently trying out on the road for a scheduled opening Dec. 5 at the Music Box Theatre, N.Y., represents an unusual sort of parlay for playwright William Inge. If it clicks it will not only be the fourth hit in a row for the author, but stands to bring him a financial cleanup.

Inge's author royalties for the play are the regular Dramatists Guild minimum (5% on the first weekly $5,000 gross, 7½% on the next $2,000 gross and 10% on the balance) until the production cost is recouped, and then a straight 10%. In addition, however, he'll get 12% of the profits.

He'll receive the latter slice through a corporate setup, Taurus Productions, of which his agent, Audrey Wood, of Music Corp. of America, is president and director, and his attorneys, Edward E. Colton and John R. Fernbach, are respective vice president-treasurer and director.

Elia Kazan, stager and associate producer of "Dark at Top of the Stairs," received $5,000 fee and 3% of the weekly gross, plus 25% of the profits, and Saint Subber will get 1% of the weekly gross as producer (also $250 a week as office

(Continued on page 78)

Boston Needs Big Spot To Replace Opera House, But Is Leery on Cost

Boston, Nov. 12.

Whether or not the city should go into the theatre business is engaging the attention of Boston municipal authorities. Proposition is that with the loss of the Boston Opera House, being demolished after sale by the Shuberts, the Hub may have to take time out as a cultural centre unless a theatre is found to bridge the gap from now until the Hub's new $12,000,000 auditorium is built.

Loew's Theatres Inc. is willing to turn over to the city its State Theatre, 3,500-seat picture house, on Mass. Ave. in return for a tax abatement. Charles E. Kurtzman, division manager, says his firm is anxious to either sell the property or obtain relief from the high taxes on it. The city gets $103,000 a year in taxes on the spot.

Mayor John B. Hynes said he didn't think the "city should go into the theatre business." But, he has not yet been presented with the concrete proposal that Kurtzman says he will make within a week. The State demonstrated its ability to house major productions during the local run of the Royal Ballet, Kurtzman argues, and maintains that it can hold the Met Opera Co. with a few additional changes. During the Royal Ballet engagement, additional dressing

(Continued on page 78)

ONCE-BANNED 'DOCTOR' NOW DUE FOR LONDON

London, Nov. 12.

Even the Lord Chamberlain occasionally changes his mind. In one of his rare reversals of his own rulings, the official stage censor for Her Majesty's government has lifted his previous ban on public performances of "The Little Doctor," a play by Ronald Adam about the notorious murderer Crippen. As a consequence, the meller will probably be produced in the West End this season. Richard Attenborough is mentioned for the title role.

Another play by the same author, "Open Verdict," is due for production shortly at Rutherglen, Scotland.

Show Train from Buff. Skedded for December

Buffalo, Nov. 12.

Buffalo Evening News theatre train will leave Dec. 1 for a week in New York. Shows on the list are "My Fair Lady," "Nude With Violin," "Monique," "Square Root of Wonderful," "Rumple" and "Cave Dwellers."

Price of $174 includes transportation and hotel rooms.

Merrick Battles ATPAM on Wk.'s Pressagent Pay

Broadway producer David Merrick is at loggerheads with the Assn. of Theatrical Press Agents & Managers. The controversy involves a week's salary for one of the union's members, Samuel J. Friedman.

Merrick has been ordered by the ATPAM board of governors to pay the money, amounting to $270, but has refused. The union has since notified the producer that it would take the coin out of the bond he has on deposit, and he has replied that in that case he will not replace it. ATPAM is now indicating that it is prepared to call out its members working on Merrick's shows, if necessary to enforce its ruling.

Merrick's current productions include "Jamaica," "Romanoff and Juliet" and "Look Back in Anger" on Broadway, and he has other shows in preparation. The dispute with ATPAM involves preliminary work done by Friedman for "Romanoff." The p.a. has since resigned the job, and has been replaced by Harvey Sabinson (with Bernard Simon and David Powers as associates), the general press rep for other Merrick shows.

Merrick paid Friedman for two of the three weeks' advance work for "Romanoff," but balked on the third week, on the ground that the p.a.'s only activity during that period was a one-day trip to Boston, the expense account for which included payment to a local publicity man to handle the routine duties required. Friedman had been assigned to "Romanoff" by Bill Doll, in whose office he is an associate.

Sam Levene has been elevated to above-the-title star billing in "Fair Game."

Triple-Hit Merrick Notes Payoffs To Actors, Authors and Directors; Like Willy, Wants to Be Well Liked

By HOBE MORRISON

"You can't win." So says David Merrick, who with three new productions doing capacity business on Broadway, is the current envy of the legit trade.

"I thought the function of a producer was to do hit shows, to employ lots of actors, pay big royalties to authors and directors and make money for backers. The dream of every producer is to get a play with a small cast and a low overhead, have it receive fine reviews and sell out for a profitable run.

"Well, I have that with 'Look Back in Anger,' and so I'm accused of taking advantage of actors, of underpaying and practically pauperizing them. Such statements might be justified if the facts supported them. However, the facts are quite different.

"The story in VARIETY last week was inaccurate, and if Actors Equity supplied the information, it knows better. It has all the 'Look Back in Anger' contracts on file. Contrary to what anyone in Equity said, no one in the cast gets as little as $175, and the highest salary in the show gets several times the $250 mentioned as the top figure.

Not Doing Badly

"I cannot give the exact salaries or mention the names of the actors involved, for those are confidential matters that I do not have the right to reveal. However, the one member of the cast who originally was paid $175 was subsequently given a substantial raise, and now gets a take-home salary of about $185 a week after deduction of 30% Federal withholding tax (which will be subject to a large refund when the actor returns to England), 2¼% Social Security, around 6% N.Y.

(Continued on page 78)

New Tollvision Dept.

Commencing this week, Tollvision will occupy a special department, between Pictures and Radio-Television.

All news—unless on Page 1 pertaining to feevee, whether cable-theatres or any of the over-the-air systems—will thus be departmentalized for ready intra-trade reference.

Hit Off-B'way On Blue Cross & HIP

Off-Broadway producers have been hit with a new edict of Actors Equity. It requires them to provide medical insurance coverage for performers in their employ.

The insurance regulation, effective next Sunday (17), stipulates that "Blue Cross, Health Insurance Plan and/or Group Health Insurance will be provided all Equity members engaged in off-Broadway productions." Shows, which have been running for more than two weeks as of Nov. 17 will be obligated for three months coverage for each actor, at the manager's expense.

Productions continuing their runs for more than three months beyond Nov. 17 will have to pay for an additional three months coverage. Any production, opening after Nov. 17, will have to provide coverage on a similar basis. In computing a two-week run, consecutive paid previews prior to the opening will be counted by the union.

Shows, running two weeks or less, will have to provide $1.50 coverage for each actor each week of rehearsal and performance. Off-Broadway managers claim that the new regulations will in many cases increase operating costs prohibitively, and that some shows will probably have to fold. They point out that few off-Broadway ventures actually make a profit, but merely provide a showcase for actors, authors, directors and designers.

Moving Musical Setup To Lauderdale to Duck Miami's Winter Season

Miami, Nov. 12.

Sam Hirsch, who operated the Musicomedy Festival at the Dade County Auditorium here last summer, is moving the project to Ft. Lauderdale, between Miami and Palm Beach for a winter run His idea is to get away from the competition of the niteries in Miami Beach and the impending opening of a tent operation on the mainland side of the resort.

Hirsch has taken over the War Memorial Auditorium in Lauderdale for the project, and will open Friday (15) with Denise Darcel in "Can-Can." He hopes to tour the show through the south for four weeks following the Lauderdale run.

"Wizard of Oz" is slated for the Christmas holiday show, for an eight-day engagement split between Lauderdale and Miami. Rest of the schedule, ending in late April, may include "Kismet," "Kiss Me, Kate," "New Moon" and "Carousel."

Hirsch will again import leads from New York, and use a resident dance-singing company.

KIM STANLEY TO BOW IN WEST END IN 'CAT'

London, Nov. 12.

American actress Kim Stanley will make her English stage debut as star in the London production of "Cat on a Hot Tin Roof," due for presentation by the New Watergate Theatre Club at the Comedy Theatre. She will play the Maggie role originated by Barbara Bel Geddes in the Broadway edition of the Tennessee Williams drama. Leo McKern will costar as Big Daddy, with Peter Hall staging.

"Cat" will be the third U.S. play done by the New Watergate Theatre Club on a membership-subscription basis after being banned by the Lord Chamberlain for public performance. Arthur Miller's "View from the Bridge" and Robert Anderson's "Tea and Sympathy" were produced last season, both successfully.

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 154 W. 46th St.
HOLLYWOOD 28 6404 Sunset Blvd.
CHICAGO 11 612 N. Michigan Ave.
LONDON, W. C. 2 8 St. Martin's Place Trafalgar Square

Richard Maney: On Everybody

By ABEL GREEN

Richard Maney's "confessions of a pressagent" which is the jacket-cover subcaption to the official title of his book, "Fanfare" (Harper; $4.95) is one of the best show biz books of this or any era of American show business. It is certain to remain a chronicle of sorts of the American theatre, circa the Jazz Age to date, but that is an incidental to its prime appeal as a racy, goodhumored, honest, forthright appraisal of the multiple ingredients that contribute to the Broadway legit scene.

Since Maney's 30-year career as a trumpeter of Thespis is focused chiefly on the Times Square scene, the Broadway belt is essentially in the spotlight.

Against that canvas Maney activates a cast of characters that just about includes the who's who of the age's dramatic stage, the foremost impresarios, and the contiguous personalities from ticketbrokers to angels, from the press to the public.

All This, And More

The manner in which Maney renders comeuppance to former bosses; his detached perspective on anybody and everybody allied with a new (and also going) legit venture; his awareness of manmade legends (viz., Jed Harris, Billy Rose, et al.); his irreverent attitude and complete disregard for people whom others might fear; his born-of-experience knowledgability of what makes things tick before, during and after the opening nights—all these items, and more, combine into a most entertaining book.

Not only is it compelling reading, for Maney has a way with words, but its informative values are what give his iconoclastic canter through almost 400 pages a chronicle feeling. As for instance, the Xmas week of 1927 which saw the christening of "The Royal Family" also witnessed a record number of legit openings. In that six-day span 17 plays and musicals made their Broadway bow—there was no such thing as off-Broadway then. (The Provincetown Playhouse and The Theatre Guild's cradling in the old Garrick Theatre were merely fringe-Broadway extensions).

Presentday Critics

This quote from Maney on the presentday crop of drama critics will have bearing on future historians:

"In their judgement, industry and devotion to the theatre, the New York reviewers rank with any group of the past half century, save in one item: entertainment. Their prose lacks salt, style and irreverence. Because of this lack, they're not as readable as were Woolcott, Hammond, Broun, Nathan, Brown, John Anderson and Gilbert Gabriel, who functioned in the thirties.

"Salt, style and irreverence are suspect by New York publishers. They would do well to recall Bernard Shaw's dictum: 'My method is to take the utmost trouble to find the right thing to say and then to say it with the utmost levity.' As becomes a man who genuflects to Max Beerbohm, Wolcott Gibbs is the only critic who is consistently entertaining. 'Not edited for the old lady in Dubuque' is the slogan of The New Yorker . . . In the 40 years that he has scoffed at its frauds and flapdoodles, George Jean Nathan has been our theatre's most stimulating critic and its most feared one. A gay iconoclast, skilled with the stiletto, Nathan has debunked most of the theatre's great . . ."

In every sphere of influence, whether Wall St., 7th Ave., the Fourth Estate, belles lettres, there always have been standouts. In the field of contemporaneous press-agentry Maney is concededly the dean. The Shuberts had their long-time Claude P. Greneker; Dexter Fellows and the Ringling circus were synonymous; there have been famed legit publicists of the A. Toxen Worm, Will A. Page, Samuel Hoffenstein and Walter Kingsley stripe—and today's crop of legit pressagents would not be loath to concede the laurel to that mad mahout of flacks, Ricardo Maney.

His "Fanfare" has an audience-identification that cannot escape anybody who has ever stepped up to the till of a theatre boxoffice. It reeks of names, glamor, legends, authority, and flavor. It's the real mccoy. It's a real book. It's a strong bestseller potential.

Who-Dat Angels Theatre Buy for Winnipeg Group

Winnipeg, Nov. 5.

Dominion Theatre, 850-seat local picture house, has been sold for reported $120,000 to the Winnipeg Little Theatre, an amateur group. An anonymous angel put up the cash.

Arthur Zigouras, of Philadelphia, has been hired to direct, with "The Remarkable Mr. Pennycracker," "The Crucible," "Misalliance" and "The Rainmaker" skedded.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Egg, Saville (10-24-57).
Entertainer, Palace (9-10-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Lovebirds, Adelphi (4-20-57).
Man Distinction, Princes (10-17-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Cranky Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Queen & Weishmen, Lyric Ham. (11-7-57)
Reperage, Mill Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
***Silver Wedding,** Win't. Gard. (7-9-57).
Summer of 17th Doll, New (4-30-57).
Waltz of Toreadors, Criterion (3-27-56).
**Transfer from Cambridge Theatre*

SCHEDULED OPENINGS

Urels Ensemble, Drury Lane (11-11-57).
Kidders, Arts (11-12-57).
Bells Ringing, Coliseum (11-14-57).
Happiest Mill, Cambridge (11-15-57).
Flowering Cherry, Haymarket (11-21-57).
Requiem for a Nun, Royal Ct. (11-26-57).

CLOSED LAST WEEK

Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Marcel Marceau, Cambridge (10-14-57).
Nekrassov, Royal Ct. (9-17-57).
Public Prosecutor, Arts (10-15-57).

SCHEDULED N.Y. OPENINGS BROADWAY

(Theatres Set)

Rope Dancers, Cort (11-20-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
One Foot in Door, Playhouse (12-4-57).
Dark Tower Stairs, Music Box (12-5-57).
Shadow My Enemy, ANTA (12-11-57).
Genius & Goddess, Miller (12-12-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Much Ado, Globe (1-10-58).
Two for Seesaw, Booth (1-15-58).
Body Beautiful, B'way (1-23-58).
Captain's Paradise, Alvin (1-28-58).
Sunrise at Campobello, Cort (1-30-58).
Blue Denim (2-27-58).
Goldilocks, Globe (3-6-58).

(Theatres Not Set)

Cloud Seven (1-15-58).
Maybe Tuesday (wk. 1-27-58)
Rivalry (wk. 1-27-58).
Cut of Axe (wk. 1-27-58).
Portofino (wk. 2-3-58).
Interlock (2-6-58).
Entertainer (2-12-58).
This is Goggie (2-13-58).
Actress in Love (2-24-58).
Back to Methuselah (3-17-58).
Hearts & Dollars (4-3-58).
Love Me Little (4-9-58).

OFF-BROADWAY

Conversation Piece, Barbizon (11-18-57).
Fall, Sullivan St. (11-21-57).
Richard III, Heckscher (11-23-57).
Palm Tree, Cricket (11-26-57).
Will & Wey, Theatre East (12-3-57).
Makropolous Secret, Phoenix (12-3-57).
Bros. Karamazov, Gate (12-6-57).
Pale Horse, Jan Hus (12-6-57).
Sicilian Capers, Marquee (12-10-57).
Garden District, York (1-7-58).
Penny Candle, Circle (1-15-58).

Cleve.'s Bill McDermott Still on Critical List

Cleveland, Nov. 12.

William F. McDermott, Cleveland Plain Dealer drama critic-columnist, is still on the critical list after an exploratory gall bladder operation last week at Lakeside Hospital here. However, doctors are pleased at the way he came through. He has been more or less ill since returning with his wife from a trip to Europe last summer.

McDermott, 66, is regarded as one of the country's leading legit reviewers. He has been the Plain Dealer critic since 1921.

Opera Reviews

Andrea Chenier
(METROPOLITAN, N. Y.)

Throw a couple of vocal athletes together and grand opera comes alive. That happened Sat. (9) when Mario Del Monaco and Zinka Milanov demonstrated the familiar victory of floating B's and B-flats over the kind of flats stagehands move about. This pair of belters will hardly cop the "best actor or actress in opera" awards, and Mme. Milanov is clearly unbothered season in and season out about her figure. No matter these details. Once, twice, thrice, four times a relatively dull production of Giordano's work was redeemed and rendered exciting and satisfying by the musicianship of the leads.

Mario Sereni making his debut as the Reign of Terror official who cannot save his friend also made a favorable impression. Production was handsomely re-costumed, courtesy Rockefeller. *Land.*

Abduction From the Seraglio
(N. Y. CITY OPERA)

Simple charms of Mozart's "Abduction From The Seraglio" were preserved and enhanced last week (30) when the N. Y. City Opera Co. presented its new staging of the opera under the baton of Peter Herman Adler. Scenery was fresh and imaginative, the voices were for the most part top-rate, and the fact that the opera was sung in English (via John Bloch's translation) didn't detract, which is an obscure compliment perhaps.

Phyllis Curtin was a vibrant Constanza (though her costuming didn't match her excellent voice); Robert Rounseville was sock as Belmonte and David Lloyd was impudently funny as Pedrillo. Top honors went to Richard Humphrey as the villainous Osmin, a performance that was solid not only for its vocal qualities, but also rated high in the acting department.

Only letdown came via Virginia Haskins' Blonda. Miss Haskins is a pleasure to look at, and she—too— rated acting kudos. But her voice was small for the house and she pressed in the high ranges.

Michael Pollock's staging and Robert Fletcher's sets and costumes all jibed to make this "Abduction" pleasurable. *Hift.*

American Opera Society
(Anita Cerquetti)

Anita Cerquetti is a well known dramatic soprano in Italy and her voice is often, and rightly so, compared to the other two scintillating stars on the operatic horizon, Maria Callas and Renata Tebaldi. But the 24-year-old soprano whose reports from the Festivals in Florence, Verona and Rome have reached this country frequently has sung only in Chicago and never as yet had opportunity for a N.Y. debut arisen.

Were it not for two enterprising young men, Allen S. Oxenburg and Arnold U. Gamson, director and conductor respectively for the American Opera Society, Miss Cerquetti would still wait for an offer to sing in New York. But hearing that the soprano was stopping over at Idlewild on her way from Italy to Mexico they took a tape recorder, set it up in the customs room of the airport where Miss Cerquetti was to be found and played a four minute aria of Gluck's opera "Paris and Helena" which they asked the soprano to sing at the forthcoming concert performance in Town Hall 10 days later (5). Upon hearing the aria and being overwhelmed by the enterprising method of finding a score thrust under her arm, she agreed.

And a most auspicious N.Y. debut it was. Miss Cerquetti displayed a brilliantly bleamed voice, surely controlled, pianissimi showing excellent musicianship—all in the very short aria of the Goddess Athena who warns Paris and Helena not to elope to Troy.

Goth.

Inside Stuff—Legit

Actor Gene Lyons and his wife, dancer Linda Lynch, were rehearsing in different shows last week, but were able to have it real cozy. Lyons was rehearsing for a Kraft television drama and his wife was practicing the dances for the upcoming Broadway musical, "Music Man." The different rehearsal sessions were held on adjacent floors of the Central Plaza, a lower east side location frequently used because of the current shortage of rehearsal space in midtown New York. Incidentally, Mrs. Lynch is the daughter of Fred Lynch, pressagent of the Radio City Music Hall, N.Y.

Legit Bits

Broadway pressagent **Michel Mok**, who has been hospitalized in Santa Monica for the last four months with a broken leg, moved over the weekend to the Beverly House, Beverly Hills, and plans to leave Nov. 23 for New York.

T. Edward Hambleton and **Norris Houghton**, co-producers at the Phoenix Theatre, N. Y., have acquired the rights to **Donald Watson's** translation of French playwright **Eugene Ionesco's** "The Chairs" for Jan. 9-28 presentation at the Phoenix. **Tony Richardson**, who directed a production of the play in London, will stage the Phoenix presentation while **Joan Plowright**, currently appearing on the West End in "The Entertainer," will have the lead assignment.

Yvette Schumer has scrapped plans for a Broadway production of **Lenard Kantor's** "Salt Air."

Michael Travis, a costume designer, and **Annette Havens**, a former vocal coach and recording executive, have formed a partnership for the production of Broadway shows.

Musical director **Lehman Engel** is planning to move into the Broadway managerial field next fall as co-producer with **John Roberts** and **Ethel Linder Reiner** of a musical version of **Robert Bright's** novel, "The Spirit of the Chase."

The Arts of the Theatre Foundation's seventh playwriting contest, named in honor of the late literary agent **Phyllis Anderson**, will close Dec. 31. Receiving prizes of $2,000 each as winners of the sixth contest in the series were **Gordon R. Hitchens**, with "So Few Tomorrows," and **H. N. Clauss**, with "The Ride to Glory." **Edward F. Kook**, president of the Century Lighting Co., is the founder and is the president of the Foundation.

"The Pleasure of His Company," a comedy that **Samuel Taylor** and **Cornelia Otis Skinner** have been collaborating on for several years, is slated for Broadway production next season by the Playwrights Co.

Alfred Lunt and **Lynn Fontanne** will appear in a London production of "The Old Lady's Visit," which **Roger L. Stevens** and **Hugh Beaumont** will co-produce for a West End opening early next March. A 10-week tour of the provinces is scheduled to get underway Dec. 23 in Brighton.

Pip Hinton will appear with **Norman Wisdom** in a British production of "Where's Charley," opening Dec. 3 at the Opera House, Manchester, under the direction of **William Chappell**. The musical will play Glasgow for the Christmas season prior to opening in February at the Palace Theatre, London.

The title role in the British production of "The Happiest Millionaire," which opens next Friday (15) at the Cambridge Theatre, London, has been taken over by **Robert Beatty** following **Wilfrid Hyde White's** withdrawal from the assignment because of illness.

Stephen W. Sharmat, who's associate producer with **Shepard Traube** on "Monique," has acquired the rights to **Thomas W. Harris'** "The Rocks Cried Out," which he plans to present on Broadway next March.

In conjunction with the N. Y. City Board of Education, the N. Y. Shakespeare Festival will feature an extensive program for students, teachers and parents during its cuffo - admission season at the Heckscher Theatre, which gets underway Nov. 25 with "Richard III."

"Riley Randall," a new musical suggested by "Peer Gynt," with book and lyrics by **Arnold Sundgaard** and music by **Alec Wilder**, is planed for Broadway production next spring by **Adna Karns**.

Katharine Cornell will act as chairman of the 1957 Actors' Fund Week from Dec. 20-28.

Judy Holliday has extended her contract as star of the original Broadway company of "Bells Are Ringing" another year, through Oct. 31, 1958.

Joseph Harris is general manager and **Ira Bernstein** company manager for "Two for the Seesaw."

The show is now being road-managed by Basil Fitzgibbon, a professional with experience in Canada and England.

The Troupers, an organization of theatrical women who care for the children of needy show people, will give their annual cocktail party and show next Sunday (17) at the Empire Room of the Waldorf-Astoria Hotel, N. Y.

Alan Hartwell has opened B. I. Service in New York, as a phone-answering and casting information bureau for actors. It also offers discounts at various stores.

Staats Cotsworth, narrator in "I Knock at the Door," which closed on Broadway last Saturday (9), is the subject of the lead article in the November issue of the American Artists magazine. The piece, by **James Geflar Smith**, is titled "The Duality of Staats Cotsworth" and includes reproductions of 12 of the actor-artist's paintings.

Ann Wickham, who toured in 1955-56 as a speaker for the Theatre Guild-American Theatre Society subscription program, has joined the cast of the "Reluctant Debutante," which moved last Monday (11) from the Montreal Studio and Drama Club to the Avenue Theatre there. The production, which stars **Arthur Treacher**, will play the Avenue for two weeks prior to moving to Toronto.

Jule Styne and **Edward Specter** (Theatre 200) have purchased the musical rights to "The Ghost Goes West" from Robert L. Joseph.

"Week-End Girl," a new comedy by **F. Hugh Herbert**, is slated for Broadway production next October by **Richard Myers, Julius Fleischmann** and **Walter N. Trennery**.

Robert Helpmann succeeds **Michael Wilding** as star of the London production of "Nude With Violin" next Nov. 25. Meanwhile, the Playwrights Co., Lance Hamilton & Charles Russell, who are producing the Broadway version of the comedy with Coward starring, have announced plans for a New York production of Coward's "South Sea Bubble." The latter comedy was tried out several seasons ago at the Westport (Conn.) Country Playhouse, under the title, "Island Fling."

Joyce Gladmond succeeds **Edith Adams** in "Li'l Abner" tomorrow night (Thurs.) Another cast change will be made Dec. 2 when **Billie Hayes** takes over for **Charlotte Rae**.

"The Last Days of a Young Man," by **James Andrews**, has been added to the Theatre Guild's production schedule and will be under the personal supervision of **Henry Weinstein**.

Ralph Meeker has been set for a starring role in "Cloud Seven."

Zero Mostel will star in a program of three **Luigi Pirandello** one-acters opening Dec. 10 at the Theatre Marquee, N. Y., under the collective title, "Sicilian Capers." The plays, "Judgment of the Court," "Chee-Chee" and "The Jar," have been adapted by **John O'Toole** and **Marvin Aledort**, and **Frank Silvera** will direct the **Rosemary Berkely-Judith Carrell** presentation.

Jack Benny, who's one of the major backers of "One Foot in the Door," currently breaking in out-of-town, is also represented by a substantial investment in "Maybe

(Continued on page 78)

Standard Legit Forms
Stage Managers' Time Sheets
Box Office Reports
Theatre Party Contracts, Etc.
Samples on Request
American Legitimate Theatre Service
6000 Sunset Blvd., Suite 209W
Hollywood 28, Calif.

AMERICAN THEATRE WING
Professional Training Center
ADVANCED COURSES
8 WEEK TERM
STARTS NOV. 18
Actors Work Group, Alan Schneider
Radio I ..... Arthur Hanna
Radio II and TV ..... Guest Directors
Radio Commercials
Voice and Diction
Combined Essentials of Acting
(16 Weeks)
REGISTER THIS WEEK
351 W. 48 St., N.Y. 36 CO 5-8638

Chi Really in Business; 'Lady' 62G, 'Toreadors' $31,500, 'Diary' $23,900

Chicago, Nov. 12.

The new local legit season hit full stride when "My Fair Lady" opened last Tuesday (5). It's a complete sellout to benefits for the first three weeks and goes Guild the second three.

Other two shows perked a bit. "Waltz of Toreadors" continued hot in its second week on subscription. "Diary of Anne Frank" improved, and goes off subscription this week.

Estimates for Last Week

Diary of Anne Frank, Erlanger (D) (3d wk) ($5; 1,333; $35,495) (Joseph Schildkraut). Best yet at over $23,900 in final Guild week; previous week $22,500.

My Fair Lady, Shubert (MC) (1st wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Opened last Tuesday (5) to unanimous raves (Cassidy, Tribune; Harris, Daily News; Dettmer, American; Kogan, Sun-Times). First seven performances (including six benefits) got over $62,000, or capacity less opening-night press seats.

Waltz of the Toreadors, Blackstone (CD) (2d wk) ($5.50; 1,450; $39,079) (Melvyn Douglas, Paulette Goddard). About $31,500 on subscription; previous week, $28,300.

Twin 'Sergeants' Tote Up $71,600

Davenport, Ia., Nov. 12.

The bus-and-truck company of "No Time for Sergeants" grossed a powerful $41,700 in a four-way, eight-performance split last week. The bookings, with the respective grosses listed parenthetically, were one performance Monday (4) at the Municipal Auditorium, Sioux City, ($4,100); three performances Tuesday-Wednesday (5-6) at the KRNT Theatre, Des Moines ($17,500); and one performance Thursday (7) at the Auditorium, Burlington, Ia. ($4,000).

Another $16,100 was racked up in three performances Friday-Saturday (8-9) at the RKO Orpheum here.

Another $29,900 in St. Loo

St. Louis, Nov. 12.

The national company of "No Time for Sergeants" grossed a neat $29,900 at the American Theatre here last week.

The comedy winds up a fortnight's stay at the house this week.

Smash 75G 'Annie' Week Ends CLO Season, L.A.

Los Angeles, Nov. 12.

Los Angeles Civic Light Opera Assn. ended its most successful year Saturday (9), registering a $1,885,400 gross for the 25-week season. Gross for the operation, in conjunction with the San Francisco Civic Light Opera, presenting the same shows, topped $3,500,000.

Final week of the season hit just under $75,000 on "Annie Get Your Gun," despite the absence from the cast of Mary Martin, who missed the final seven performances because of illness. Her place was taken by understudy Renee Guerin —and CLO offered patrons the unusual opportunity of seeing the show before deciding whether they wanted a refund. During the seven performances, only about $150 in refunds were requested.

Huntington Hartford Theatre relit last night (Mon.) with Cornelia Otis Skinner, the only major legit offering current in town.

Other Shows

Fool Me Twice, Circle (7-19-57).

Men of Destiny, Stage Society (10-11-57).

Man on a Stick, Pasadena Playhouse (10-6-57).

Orpheus Descending, Gallery (11-14-57).

Picnic, Valley '57 (11-7-57).

Pajama Tops, Civic (5-24-57).

Sands of Negev, Horseshoe Stage (11-7-57).

Skin of the Teeth, Little Rep (10-11-57).

Waiting for Godot, Dahl Playhouse (10-10-57).

Witness for Prosecution, Players Ring (9-5-57).

'Tunnel' $12,200, Frisco

San Francisco, Nov. 12.

Fifth week of Randolph Hale's Coast version of "Tunnel of Love" at the Alcazar grossed $12,200 last week.

That was $300 better than the week

Skinner Monologs $5,100, 3 Performances, Toronto

Toronto, Nov. 12.

On a split-week engagement of monologs at $4 top, Cornelia Otis Skinner did turnaway biz last Thursday-Friday nights (7-8), but had some 60 seats unsold Saturday night (9), for a gross of $5,100 on the three performances at the Avenue Theatre, 500-seater being run by Terry Fisher and Eric Greenwood as partners.

Arthur Treacher is due Monday 11) for a fortnight in "(The Reluctant Debutante."

CONNIE BENNETT 39G FULL WEEK IN CLEVE.

Cleveland, Nov. 12.

Hefty business is being raked in by the new touring edition of "Auntie Mamie," starring Constance Bennett, on its 16-day break-in run at the Hanna Theater here. Comedy by Jerome Lawrence and Robert E. Lee rolled up husky $39,000 last week in eight performances at $5 top. The initial five performances the previous week drew $19,800.

Spurred by complimentary notices, advance sale for final eight performances is strong enough to presage a take of about $45,000 in the 1,515-capacity house at a $5. Total engagement should gross about $104,000, management expects.

'Wife' Lusty $17,300 in 5 In Wilmington Break-In

Wilmington, Nov. 9.

"The Country Wife," revival of William Wycherly's Restoration comedy, opening a tryout tour, drew a good $17,300 gross in five performances last Wednesday-Saturday (6-9) at the 1,231-seat Playhouse, at a $5.40 top. Julie Harris, Laurence Harvey and Pamela Brown were starred.

Next booking here is "The Rivalry," starring Raymond Massey, Agnes Moorehead and Martin Gabel, due Nov. 28-30.

Jory in Touring 'Cat' Hot 29½G on N.O. Stand

New Orleans, Nov. 12.

George Brandt's production of "Cat on a Hot Tin Roof," starring Victor Jory, grossed a strong $29,500 at the Civic Theatre here last week. Next up at the house is Sam Hirsch's production of "Can-Can," starring Denise Darcel. It's scheduled for Thanksgiving week.

Except for a possible booking of the Theatre Guild's "Back to Methuselah" in January, the Civic has no other shows on tap.

'Night' Big $35,200, Mont'l

Montreal, Nov. 12.

"Middle of the Night," starring Edward G. Robinson, grossed a smash $35,200 at Her Majesty's Theatre here last week. The take, at a $5.07 top, was the highest for a straight play at the house in some years.

The production is current at the Royal Alexandra, Toronto.

Pidgeon $28,400, Cincy

Cincinnati, Nov. 12.

Walter Pidgeon in "Happiest Millionaire" grossed a tall $28,400 last week in the 2,000-seat Shubert, besting the season's previous three shows here. Top was $3.85.

House is now dark until week of Dec. 9, when it reopens with "Separate Tables," starring Eric Portman and Geraldine Page, at $4.52 top.

Touring Shows

(Nov. 11-24)

Auntie Mame (2d Co.) (Constance Bennett)—Hanna, Cleve. (11-16); Riviera, Det. (18-23).

Canadian Players—State College, Oswego, N. Y. (12); State College, Geneseo, N. Y. (13); State College, Shippenburg, Pa. (14); State College, Montclaire, N. J. (15); Bucknell U., Lewisburg, Pa. (16); Coolidge Aud., Wash. (18-19); State College, West Chester, Pa. (20); U. of Delaware Aud., Newark, Del. (21); Mary Washington Aud.,

(Continued on page 78)

'ROPE' SPIFFY $32,400, SINGLE WEEK, BOSTON

Boston, Nov. 12.

Stage activity is light again this week with one legiter, "The Dark at the Top of the Stairs," which opened at the Wilbur with Guild last night (Mon.) for a week's tryout. "Dancers of Bali," at the Shubert, is also in for a week, also opening last night. The Colonial is dark and remains so until Nov. 25, when "The Genius and the Goddess" arrives for two weeks.

Next in sight is June Havoc in "One Foot in the Door," at the Shubert opening Nov. 18 for one week. "Bagels and Yox," Jewish-American revue, is booked for the Shubert, to one Nov. 25 for two weeks.

Estimate for Last Week

Rope Dancers, Wilbur (D) (single wk) ($3.85-$4.95; 1,241; $32,699) (Siobhan McKenna, Art Carney). Got mixed reviews and went virtually clean for the week's tryout stand; grossed $32,400;; exited Saturday (9) to continue tryout tune-up tour.

'Door' $10,500 (5), 'Nude' 37½G, Phila.

Philadelphia, Nov. 12.

The local legit scene was pretty quiet most of last week, with "One Foot in the Door" opening Wednesday (6) for a two-week tryout and one other entry, "Look Homeward, Angel," arriving last Saturday night (9) for a three-week tuneup. Holding over last week was the tryout of "Nude with Violin."

Additional entries due next week are "The Music Man," a musical, at the Shubert, and "The Genius and the Goddes;" at the Locust. Both are tryouts and both open next Monday night (18).

Estimates for Last Week

Look Homeward, Angel, Walnut (D) ($4.80; 1,340; $33,000) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Ketti Fring's dramatization of the Thomas Wolfe novel opened a tryout Saturday night (9) to unanimous raves (DeSchaunesee, Bulletin; Gaghan, News; Murdock, Inquirer) premiere grossed $4,370 and the balance of the three-week engagement is a virtual sellout.

Nude with Violin, Forrest (C) (2d wk) ($4.80; 1,760; $37,000) (Noel Coward). British author-actor in his own play jumped to a smash $37,500 on the holdover;, previous week, $27,600; exited Saturday (9) for Broadway.

One Foot in the Door, Locust (C) (1st wk) ($4.80; 1,340; $40,000) (June Havoc). The Julie Berns play got thumbs down from all three local reviewers; grossed $10,500 for its first five performances; tryout continues this week.

'STAIRS' $21,300 IN 4 IN NEW HAVEN DEBUT

New Haven, Nov. 12.

Breakin stand of the new William Inge drama, "Dark at the Top of the Stairs," had what it takes last week, demonstrating advance draw, critical values and staying power.

This week's entry at the Shubert is "The Genius and the Goddess," opening tomorrow night (Wed.) and trying out through Saturday (16). Other bookings are two tryouts, "Miss Isobel," due Nov. 2-23 and "One Foot in the Door," slated for Nov. 25-30, plus the touring "Cat on a Hot Tin Roof," set for Dec. 9-14.

Estimate for Last Week

Dark at Top of Stairs, Shubert (D) (4 perfs.) ($4.80; 1,650; $21,200). Premiered Thursday night (7); drew just about all the house would hold, for a $21,300 gross; moved out Saturday (9) to continue tryout in Boston.

'Fur Lady,' McGill Revue, Gets $20,400 (5), Ottawa

Ottawa, Nov. 12.

"My Fur Lady," professionalized McGill U. revue, grossed a good $20,400 in last five performances last Wednesday-Saturday in 2,351-seat Capitol Theatre, Famous Players' cinema, here. Scale was $1.50-$3.50, including matinee. It had previously done $14,900 in a week at a smaller local house.

The show is now being remounted to play smaller house. It reopens next Saturday (16) in Cornwall, Ont., St. Lawrence Seaway construction centre, and will play the latter part of next week in Kingston, Ont.

B'way Thriving; 'Rumple' $28,600 (5), 'Jamaica' $63,676, 'Wonderful' 23G, 'Game' $20,400, 'Mary Stuart' $23,300

Broadway was generally healthy last week. Business perked for some shows, but slipped a bit for others.

The sellouts and virtual capacity entries held steady. They included "Auntie Mame," "Bells Are Ringing," "Compulsion," "Jamaica," "Look Back in Anger," "My Fair Lady," "Romanoff and Juliet" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (48th wk; 381 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $48,100; last week over $48,000.

Bells Are Ringing, Shubert (MC) (50th wk; 396 p) ($8.05; 1,453; $58,101) (Judy Holliday). As usual, $58,700.

Cave Dwellers, Bijou (C) (3d wk; 25 p) ($5.75-$6.25; 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, $17,300; last week, almost $16,200.

Compulsion, Ambassador (D) (3d wk; 20 p) $5.75-$6.90; 1,155; $38,000) Previous week, $37,000; last week, nearly $36,000, with commissions cutting into the take.

Copper and Brass, Beck (MC) (4th wk; 28 p) ($8.05; 1,280; $53,000) (Nancy Walker). Previous week, $23,000; last week, almost $20,100. Closes next Saturday (16).

Fair Game, Longacre (C) (1st wk; 9 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $8,800 for first performance and two partially-paid previews; last week, nearly $20,400.

Happy Hunting, Majestic (MC) (49th wk; 388 p) ($8.05; 1,625; $69,989) (Ethel Merman). Previous week, $41,400; last week, almost $43,300. Closes Nov. 30.

Jamaica, Imperial (MC) (2d wk; 12 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $47,100 for first four performances and two previews; last week, new record for the house at $63,676.

Li'l Abner, St. James (MC) (52d wk; 412 p) ($8.05; 1,028; $58,100). Previous week, $50,300; last week, almost $49,800.

Long Day's Journey Into Night, Hayes (D) (46th wk; 276 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $20,900; last week, nearly $29,300. Lays off the week of Dec. 16.

Look Back in Anger, Lyceum (D) (6th wk; 47 p) ($5.75; 995; $26,300) (Mary Ure, Kenneth Haigh). Previous week, $26,200; last week, $26,300.

Monique, Golden (D) (3d wk; 23 p) ($5.75; 800; $25,152) (Patricia Jessel, Denholm Elliott). Previous week, $12,700; last week, almost $11,000.

Most Happy Fella, Broadway (MD) (80th wk; 636 p) ($7.50; 1,900; $74,297) Previous week, $38,000; last week, over $39,600. Exits Dec. 14 to tour.

My Fair Lady, Hellinger (MC) (87th wk; 691 p) ($8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, over $68,700.

Nature's Way, Coronet (C) (4th wk; 29 p) ($5.75; 1,101; $35,000). Previous week, $22,900; last week, nearly $23,100.

New Girl in Town, 46th St. (MD) (26th wk; 207 p) ($8.60-$9.20; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $57,000; last week, over $54,400.

Romanoff and Juliet, Plymouth (C) (5th wk; 36 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $34,100; last week, almost $34,200, with commissions cutting into the take.

Rumple, Alvin (MC) (1st wk; 5 p) ($8.05; 1,331; $57,200) (Eddie Foy, Gretchen Wyler, Stephen Douglass). Opened last Wednesday (6) to three favorable reviews (Aston, World-Telegram; Chapman, News; McClain, Journal-American) and four unfavorable (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); over $28,600 for first five performances.

Square Root of Wonderful, National (D) (2d wk; 13 p) ($5.75-$6.25; 1,162; $26,237) (Anne Baxter). Previous week, $23,100 for first five performances and two previews; last week, nearly $23,000.

Tunnel of Love, Royale (C) (38th wk; 309 p) ($5.75; 1,050; $34,000) (Tom Ewell). Previous week, $16,900; last week, over $17,700. Has to vacate theatre Dec. 14, will vacation through Dec. 25, and possibly reopen at another Broadway house. Ewell's contract, incidentally, terminates Jan. 4.

Under Milk Wood, Miller (D) (4th wk; 31 p) ($5.75; 946; $28,000). Previous week, $12,900; last week, over $13,100. Closes next Saturday (16).

Visit to a Small Planet, Booth (C) (40th wk; 316 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard). Previous week, $18,000; last week, nearly $18,300. Exits Jan. 11 to tour.

West Side Story, Winter Garden (MD) (7th wk; 52 p) ($7.50; 1,404; $60,467). Previous week $60,000; last week, almost $60,500, with commissions cutting into the take.

Miscellaneous

Mary Stuart, Phoenix (D) (5th wk; 40 p) ($4.60; 1,150; $29,392) (Eva LeGallienne, Irene Worth). Previous week, $21,700; last week, nearly $23,300. Closes Nov. 24.

Closed Last Week

I Knock at the Door, Belasco (D) (6th wk; 48 p) ($3.85-$4.60; 1,037; $25,000). Previous week, $10,900; last week, almost $11,600. Closed last Saturday (9) at an approximate $15,000 loss.

Opening This Week

Time Remembered, Morosco (C) ($9.90; 946; $42,000) (Helen Hayes, Richard Burton, Susan Strasberg). Playwrights Co., in association with Milton Sperling, presentation of a play by Jean Anouilh, translated by Patricia Moyes, with music by Vernon Duke; production financed at $125,000, cost around $100,000 to bring in, including about $10,000 out-of-town profit; can break even at approximately $30,000 gross and net around $8,000 at capacity; opened last night (Tues.).

Nude With Violin, Belasco (C) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Playwrights Co.-Lance Hamilton & Charles Russell presentation of a play by Noel Coward; production financed at $80,000, cost about $40,000 to bring in, including around $6,000 out-of-town profit; can break even at approximately $17,000 gross and net around $8,000 at capacity; opens tomorrow night (Thurs.).

OFF-BROADWAY

(Opening date in parenthesis)

Bivouac at Lucca, Royal (10-29-57).

Career, Actors Playhouse (4-30-57); closes next Sunday (17).

Clerembard, Rooftop (11-7-57).

Iceman Cometh, Circle-in-Square (5-8-56); closes Jan. 5.

In Good King Charles' Golden Days, Downtown (1-24-57).

Julius Caesar, Shakespearwrights (10-23-57).

Purple Dust, Cherry Lane (12-27-57).

Simply Heavenly, Renata (11-8-57).

Synge Trilogy, Theatre East (3-6-57); closes Nov. 24.

Tevya & Daughters, Carnegie (9-16-57); closes next Sunday (17).

Threepenny Opera, de Lys (9-25-55).

Truce of the Bear, Blackfriars (10-23-57).

Closed Last Week

Girl of Golden West, Anderson (11-5-57).

Land Beyond River, Greenwich Mews (10-5-57).

Man of Destiny, Sullivan St. (9-27-57).

'TABLES' TAME $18,400 IN 3D-WEEK DIVE, D.C.

Washington, Nov. 12.

"Separate Tables" dropped substantially last week in its third and final frame at the National Theatre. "The Country Wife," costarring Julie Harris, Laurence Harvey and Pamela Brown, moved into the house last night (Mon.) for two weeks, with an advance of about $45,000.

Estimate for Last Week

Separate Tables, National (D) (3d wk) ($4.40-$4.95; 1,667; $38,000) (Eric Portman, Geraldine Page). Slipped to a disappointing $18,400; previous week, $26,600.

Literati

Sexers Ok For Savants

What's regarded in some quarters as a "bill of rights" for scientists is the recent decision of N.Y. Federal Judge Edmund L. Palmieri permitting importation of a quantity of allegedly obscene pictures, books and other articles. Ruling was in favor of Institute for Sex Research Inc. at Indiana U. which sought to bring in the material for scientific study.

Case grew out of the Government's attempt to confiscate and destroy the articles on the grounds that they were "obscene and immoral" within the meaning of the Tariff Act of 1930. In an 18-page ruling Judge Palmieri held that "there is no reasonable probability that the material will appeal to the prurient interest of those who will see it . . ."

Court also noted that "while the material would not be importable for general circulation, its closely regulated use by an unimpugned institution of learning and research removes it from the ban of the statute." U.S. Attorney Paul W. Williams appeared for the Government while Harriet F. Pilpel, of Greenbaum, Wolff & Ernst, argued the case on behalf of the Kinsey-founded Institute.

Sulzberger's Mild Attack

Arthur Hays Sulzberger, chairman of the board and publisher of the N.Y. Times, suffered a mild stroke in Rangoon, but paper has reported his condition is favorable. The 66-year old newsman was on an around-the-world trip that began Sept. 27 and was scheduled to continue through India, Middle East and Europe. He's been ordered to rest for two weeks in a Rangoon hosp.

With him on the trip are C. L. Sulzberger, nephew of the publisher and the papers foreign affairs columnist, Mrs. C. L. Sulzberger, and Bernard Kalb, the Times' southest Asia correspondent.

Hub's Obscene Drive

A police drive against vendors of obscene literature is underway in Boston. Police Commissioner, Leo J. Sullivan, transferred two patrolmen from night duty to staff a special, and promoted them to detectives, in charge of a new unit to ferret out indecent literature.

These include comic books, magazines, books and film.

Boston Post Sold At Auction

The property of the defunct Boston Post was sold at auction for $183,000 Wednesday (6) and spokesmen for a group purchasing the real estate said a $25,000,000 combination hotel and office building will be constructed on the site on Washington St., Hub's vanished "newspaper row."

Atty. Samuel P. Coffman, acting in the name of the Washington Realty Trust and a group of anonymous New York backers, paid the $183,000 for the Post's buildings.

Coffman said the group he represented plan to build a lavish 20-story hotel and office building with penthouse, cocktail lounges and parking underneath. The general style will be similar to that of the new Suffolk Courthouse in Pemberton Sq., he said.

Ralph Gleason's Tomes

Putnam's will publish jazz critic Ralph J. Gleason's new anthology, "Jam Session," Jan. 17, editor-in-chief Howard Cady decided after a Frisco visit with author Gleason, who's columnist for the Frisco Chronicle.

At the same time, Cady okayed Gleason's plunging into a biography of Woody Herman.

"Uncle Don" Biog

Bio of "Uncle Don" Carney, who climaxed a 27-year history as host of an afternoon juve audio strip on WOR, N.Y., by a major error in taste, is being penned by Bill Treadwell and has been tagged as "Head, Heart and Heel."

Mayfair publishes Dec. 6, behind a $50,000 advertising-promotion-merchandising campaign, it reports.

MMM's Good Cookbook

Mary Margaret McBride, who did more for other people's books than anybody in the field of radio and tv, has come out with a fat volume called "Harvest of American Cooking" (Putnam; $7.50). America turns out more cookbooks than cooks, but if they will read this one visitors might get a good meal anywhere in the country, for she has collected 1,000 recipes from all over the country and tells in sprightly prose where she ate the dish and where it was cooked best.

The book is loaded with anecdota, which will go well with those who can't eat these dishes any longer, or are afraid to because of the calory content of many of the best courses. Though book runs 450 pages, New York gets only eight pages, which gives an idea of how much she had to travel for the rest of it. Nice reading, providing the refrigerator is empty or locked. *Scul.*

Kronenberger's 'Best Plays'

"Best Plays, 1956-7, The Burns Mantle Yearbook, edited by Louis Kronenberger" (Dodd, Mead; $6), is priced one dollar higher than last year's edition. Contents are substantially the same, with one major difference. Customarily, 10 "top" plays are synopsized by the editor. This year, one of the entries, Eugene O'Neill's "Long Day's Journey Into Night," is represented by reprinting the entire first act, because, according to editor's note, "it was felt so intensely a personal work should not be synopsized." "Journey" deals, of course, with O'Neill's tortured memories of his family.

"Separate Tables," "A Very Special Baby," "Candide," "A Clearing in the Woods," "The Waltz of the Toreadors," "The Potting Shed," "Visit to a Small Planet," "Orpheus Descending," and "A Moon for the Misbegotten" are Kronenberger's other choices of "best" plays. Of these, according to VARIETY's tabulation of hits and flops, reprinted annually in this book, only "Journey" and "Tables" were hits. Status of "Waltz," "Moon," "Planet," and "Potting Shed" had not been determined at tome's press time. Balance of editor's selections were b.o. failures. Kronenberger substantiates reasons for his choices in his "Season on Broadway" section of the volume.

As usual, the year is covered from other points: Claudia Cassidy, Chicago; Philip Hope - Wallace, London; Andre Josset, Paris; Garrison P. Sherwood, off-Broadway. California coverage is dropped for the first time. Jo Mielziner contributes an article on "Scene Designing and the Future," and Edward F. Kook, identified as "lecturer in stage lighting, Columbia University," rather than as head of New York's Century Lighting Co., submits a paper on "The Idea of Living Light." Book is illustrated from photos, and with Al Hirschfeld drawings. Other departments are intact from previous formats: lists of awards, long runs, theatre books, necrology, etc. Book is indexed in three sections: authors and playwrights; plays and casts; producers, directors, designers, stage managers, composers and choreographers. Volume correctly matches high standards set in 40 earlier editions. *Rodo.*

Holt Adds 2 More Mags

Henry Holt & Co., has taken over Home Modernizing Guide and New Homes, both published by Home Guide Inc., W. Wadsworth Wood president and publisher. Book firm already publishes the highly successful Field & Stream and a couple of years ago added Popular Gardening to its string. The Home mags have a 200,000 circulation.

Holt & Co. has just declared another one-for-20 stock dividend. Any odd-amount differential is computed at $17.625, based on the Oct. 10, 1957 price on the American Stock Exchange.

Ogden Reid's P.R. Talk

The story behind the new N. Y. Herald Tribune will be told by Ogden R. Reid, president and editor, in a speech to the New York chapter, Public Relations Society of America, Friday (15) at Toots Shor restaurant. Reid will discuss expansion of the news section, the new editorial approach and the investment recently made by John Hay Whitney, U. S. Ambassador to Great Britain.

William Miller, chief editorial writer, and George Cornish, executive editor, will join in answering questions following the talk. Tex McCrary, public relations counsel and tv personality, will introduce the publisher.

2 Mont'l Dailies Fold

Within a month, two daily tabs will have folded in Montreal. First it was the Herald and now La Patrie has announced they will cease publication as of Nov. 15. The 17,000-circulation La Patrie has been dropping steadily over the past year and management has decided to concentrate on the weekly edition which has a circulation of close to 200,000.

A spokesman for the company also said the situation regarding the paper's radio station CHLP is indefinite but that it would likely be closed down when the daily is dropped.

Time-Life's Outdoor Bally

Time Inc. is getting outdoor advertising conscious. Douglas Leigh is currently completing a spectacular for them atop the Miller Bldg. at 46th St. & Broadway which will give space to Time, Life and Sports Illustrated.

Plans are also in work to utilize the new Time-Life Bldg. now under construction as part of the Rockefeller Center development. The Sidewalk Superintendents' clubhouse, permitting spectators to look in on the 55-foot deep excavation, will have a huge cutout of a crane and Disney-like figures on the roof. The space against the Roxy Theatre wall will be used as a screen to carry various kinds of copy. A lot of technical problems have to be worked out on projection of the image.

Show Biz Anthology

Hollywood-tv scripter Jerry D. Lewis has edited an excellent anthology of "Great Stories About Show Business" (Coward-McCann; $5), fictional short stories and by an all-star cast of authors who include Bemelmans, Benchley, Bromfield, Cobb, Coward, Richard Harding Davis, Fitzgerald, Gallico, Galsworthy, Hecht, Hellinger, Kober, Lardner, Sinclair Lewis, Maugham, O'Hara, Dorothy Parker, Runyon, Schulberg, Shaw (G. B. and Irwin), Vincent Sheehan, Frank Sullivan, Thurber. For show biz buffs—and who isn't?—this is a great pick-it-up-any-time omnibus.

Cecil Beaton's "The Face of the World" (John Day; $10) is a globe-trotting photographer - author - designer's closeup on almost anybody who is anybody in any place of the globe, sophisticate or outpost. His vignettes are pungent and his photographic art, of course, is now world renowned. An excellent gift book.

Kay Thompson has taken her irrepressible Hotel Plaza adolescent vixen abroad and "Eloise in Paris" (Simon & Schuster; $3.50) is something for the boulevards. Hilary Knight again has done a capital illustration job. *Abel.*

Mike Stern's Alma Mammy Spiel

Before Fawcett Publications' roving European correspondent Michael Stern returned to his Rome base he addressed the Syracuse Univ. School of Journalism, his alma mammy, where he just enrolled Mike Stern Jr. That was the whyfore of the writer's U. S. quickie trip, since they make their home in Italy.

Young Stern, incidentally, is taking a general course but doing practical newspaper work on the Syracuse Star-Journal, on part-time schedule, and got a P. I byliner last week. Publisher Samuel I. Newhouse and Stern pere are old friends.

CHATTER

Mac S. Albert, who started as a shipping clerk with Simon & Schuster in 1938, named general sales manager of the trade book department.

John W. McPherrin, onetime publisher of the defunct American mag and more recently an NBC editorial consultant, joined Family Weekly as publisher according to Leonard S. Davidow who heads the publication.

Moscow, Damascus and Cairo are regarded as having bestowed a special distinction upon U.S. World War II Air Force hero Bill Lichtman. His book "Between the Star and the Cross" has been banned simultaneously in Russia, Syria and Egypt.

Dr. Herbert S. Zim, author, editor and formerly educational consultant for the U.S. Fish & Wildlife Service, named educational director of the Artists & Writers Guild, a subsid of Western Printing & Lithographing Co. He'll plan and develop a variety of educational books.

Marty Ross, director of news and special events and assistant to the general manager of WPTR, Albany, has formed Marty Ross Enterprises Inc. to conduct a public relations business in Albany. He will continue his WPTR affiliation. Ross is a younger brother of Herbert Schwartz, branch manager for Columbia Pictures.

Managing editor of the Times-Herald, Moose Jaw, Sask., for five years, Ronald E. Brownridge, 34, has been named editor-in-chief of the News Chronicle in Port Arthur, Ont. Both papers are in the Roy Thomson chain. Brownridge had 17 years' service with the Times-Herald and for a while served part-time as news editor of radio station CHAB, Moose Jaw.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 12.

Biographies have taken so many screwball turns when run through the sausage machines of Hollywood I'm wondering if some authenticity and entertainment couldn't be squeezed out of characters like the late grandfather of physical culture and barefoot parachutist, Bernarr Macfadden.

Though he had three biographies manufactured for release in 1928, about the time he hoped to become a presidential nominee, the best of the lot was a job done in 1953 by the most prolific of his wives, Mary Williamson Macfadden, in collaboration with Emile Gauvreau. She mothered seven children and lost a couple before birth, thanks to her muscular screwball's Spartan regime.

The book is called "Dumbbells and Carrot Strips" but would have done better, I believe, if released by Holt under the title "How To Lose Thirty Million Dollars." An English swimming champ herself, she was included in the act of this earlier Mickey Hargitay model while Macfadden was on tour in England and in France, a fugitive from some economic plasters which had been stuck on his International Healthatorium in Chicago and his Physical Culture magazine in New York. Indeed, if Jayne Mansfield can be manufactured into an actress there is no reason to believe that Hargitay can't be groomed to play the muscular publisher.

I don't know how Hargitay is on syntax but he couldn't be worse than Macfadden was. In fact the sort of English these big wheels employ in the main must be the sort of foreign language that most Americans understand and like, because they rarely swoon in the presence of those who can write simple declarative sentences.

How to Have Boys

The third Mrs. Macfadden—I believe they split up when he was in his eighties and he thought he had discovered the secret of how to father boys after a run of a flock of girls—is credited in her own book with having contributed the biggest moneymaker to Macfadden's follies. That was True Story. Before the publishing empire went completely down the drain she was talked into turning her assets over to her Samson and thus ended as broke as when she began.

She reports with great honesty her collaboration with Stonewall Macfadden which resulted in his publishing a brochure entitled "Predetermine Your Baby's Sex." Whether this was dictated while standing on his head, a gymnastic practice which was thought by Fulton Oursler could be softpedaled until it got Lord Macfadden the Musclebound into the White House, she doesn't say. It isn't brought out either in "Chats With the Macfadden Family" by Grace Perkins, who became Oursler's second wife, or "Bernarr Macfadden. A Study in Success" by the poet Clement Wood. As for Oursler's own contribution, "The True Story of Bernarr Macfadden," this one is so lubricated with what Menck called goose grease that it has no value whatever for those looking for shadows to make a believable screen portrait.

To read her version of how her family was raised on more fasts than you will find in the Old Testament until the regime actually killed their first male child and then to read Macfadden's version as published in his Physical Culture is to learn that the great divide is not limited to a geographical range in the Rockies. Hers is so far more believable that it's surprising the AMA, the publisher's lifetime Public Enemy No. 1, has not pushed her for a Nobel prize in science.

One For Jerry Wald

Though not written in a comedy vein "Dumbbells and Carrot Strips" has plenty of laughs. The efforts of her lord and master to parachute into the White House become hilariously funny and his buttering up of everybody from the late Elder Will Hays, Republican presidential picker, to George Olvany, then Tammany leader, in the hope that he could buy his way up the political ladder should be "must" reading for those who have political ambitions.

Hollywood has mined some good ore out of the 20's but has by no means exhausted this rich field. Indeed, Jerry Wald, who was Superman's radio editor on the Graphic, could do worse than look over this material for one of his 20th Century-Fox releases. With Walter Winchell, Ed Sullivan, Louis Sobol and Frank Mallen, he would have a group of technical advisors who would be name attractions in themselves. They all worked on Macfadden's Graphic, which was edited by Gauvreau and fussed over by Fulton Oursler whose first name was Charlie.

As most of the characters involved in this saga are dead by now, it could be the first true story to come out of Hollywood about a guy whose real true story was how to make a loose thirty million dollars in the publishing world, with no more knowledge of the English language or its history than a barmaid in a Fleet Street pub.

Indeed, his insistence that no pro be allowed to pollute the pages of True Story is conceded by all to have been the secret of its success. While perpetually enceinte his wife read all the manuscripts, but she must have dozed now and then because at least one pro learned the illiterate formula. That was Gauvreau who was managing editor of the Hartford Courant, claimed to be the oldest paper in the country. He augumented his 90 bucks a week by writing bachelor love stories for the Macfadden millions. He was heading for a job on the New York Times when he was lured to work on the dry-runs of the Graphic. But he got off the sinking ship and moved over to the Mirror before the end.

With the Graphic more than four million dollars in the red, Macfadden was still trying to buy up papers across the country to be the Warren G. Harding of his time. He even had Gauvreau make a pitch to buy the New York Sun after Frank Munsey cashed in his embittered chips.

What Happened To 'Brain Power?'

Macfadden's chief intellectual possession, according to Menck, was a vast and cocksure ignorance. He seemed to be taken in by all the transparent quacks who advertised in his magazines and he postured as an authority upon the crimes of modern medicine without knowing anything more about the human body than any other gymnast. John L. Sullivan could floor an ox with a blow. Franz Schubert was floored by a few miserable bacilli: ergo. John was a better man than Franz.

This was Mencken's summation of his contemporary, but George Olvany did even better in summing up this magnificent mountebank.

"He's actually throwing his lines out for the White House," said Olvany sadly. "He's approached leaders of both parties. He doesn't care how he gets there. He's got too much money to be told he hasn't a chance . . . He doesn't realize that practical politicians, who drink and smoke and eat what they please and hate exercises, look upon his health ideas as some kind of megalomania. They think he's made his millions by transforming an undersirable mental affliction into a commercial asset. When you think of Bernarr Macfadden as a presidential candidate you immediately think of the fun he would "stop you from having if he got elected."

Tammany Passed Up A Sucker

It was Olvany's summation that Macfadden wouldn't be cured until his money ran out. "They'll take his shirt off his back. But that won't be so bad for he hates clothes. And if he has to run around naked he can live on two bits of cracked wheat a day. He's got nothing to lose but his money, but at the rate he's going he'll spend more of it than any man in American history who ever tried to become President."

No psychiatrist, whatever his fee, could have diagnosed Macfadden's malady better. But it's a great story and as American as Post Toasties.

Broadway

Radio-video author Mona Kent recuperating from recent major surgery.

Art Ford began filming "Love and Jazz" in the Village as an indie production.

Joseph Hazen winged west for two weeks of huddles with partner Hal Wallis.

Molly and Cholly (21) Berns celebrating their 25th anni with a 21 Club bash Dec. 1.

Joseph H. Moskowitz, 20th-Fox v.p., returned from Europe yesterday (Tues.) on the Queen Mary.

American Ballet Theatre hits Albany's Fabian's Palace Dec. 3, with a scale from $1.65 to $3.50.

Ernest Borgnine here from the Coast for rehearsals for the General Motors special tv'er Nov. 17.

Lisa Blau, daughter of the late producer Bela Blau, engaged to Newsweek (London bureau) staffer Sheward Hagerty.

Kirk Douglas off Monday (18) for Munich to supervise the cutting and editing of "The Vikings," his indie pic for United Artists release.

The first of Charles Columbus' second season of Mayfair dances at the Hotel Plaza this past Saturday drew its biggest VIP show biz turnout.

Showman Robert W. Dowling's daughter Ruth Alice Dowling engaged to wed Lawrence Walker Newman, Harvard Law School, next spring.

Rouben Mamoulian completed his "Porgy and Bess" auditioning in New York, left yesterday (Tues.) for the Coast with a stopover in Washington.

Morton Sunshine, exec director of the Independent Theatre Owners Assn., accoladed by Mayor Wagner for his work in behalf of the city's "Salute to the Seasons" campaign.

Artkraft - Straus' famed Budweiser spectacular sign is part of a Broadway replica display which unveils tomorrow (Thurs.) night in Lord & Taylor's 5th Ave. windows. Per Paul Gilbert.

Oratorio Society of N. Y. will be in its 85th season when it offers Handel's "Messiah" Dec. 13 at Carnegie Hall. Soloists: Joan Moynagh, Betty Allen, John Von Kesteren, David Smith.

Edwin J. Smith, until recently Allied Artists International's v.p. in charge of Europe, back in the States. He Coasted over the past weekend and expectedly will disclose future plans shortly.

Broadcast Pictures Inc. has been authorized to conduct theatrical and motion picture enterprises in New York. Capital stock is 200 shares, no par value. Gerald Schoenfeld is a director and filing attorney.

The sixth anniversary memorial mass for Jack McInerney, longtime publicity manager for the Broadway Paramount Theatre, will be offered Friday (15) noon in St. Jean Baptiste Church, 76th & Lexington.

RCA's Frank M. Folsom due back this week from Vienna, where he was the Vatican City ambassador to the Atomic Energy Conference, and from Rome, where he was based on company's European business.

Broadway curiously watching its former neighbor, Robert K. Christenberry, who since his defeat for mayor has been saying out loud a lot of things about the Republican leaders laydown where the city elections are concerned. Christenberry was long president of Bway Assn. and now runs Hotel Ambassador.

Helen (Mrs. O. Monte) Samuel, widow of VARIETY's longtime New Orleans correspondent, making like the girl Picasso with one-woman shows in her native N. O. and elsewhere. American Art Week, in the homegrounds of the Ramon gin fizz this past Nov. 1-7, particularly featured Mrs. Samuel's works.

George Jessel, who recently returned from Israel and who was a recipient from Prime Minister David Ben-Gurion of a silver-ornamented Bible, in recognition of his activities on behalf of the Israel Bond campaign in the United States, will be guest of honor at a "Salute to Israel" celebration at Temple Israel, Albany, Nov. 24.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Curd Juergens set to play the lead in the CCC film, "Peer Gynt," to be made next year in Germany.

The German jazz orchestra of Kurt Edelhagen has won a "record Oscar" from a Brazilian newspaper.

In Jean Renoir's remake of "The Grand Illusion," Curd Juergens will recreate the role that the late Erich von Stroheim made famous.

Thornton Wilder told a press confab in Vienna that his next play will be called "A Wonderful City," and will concern present-day Berlin.

Eva Bartok to do the lead in the new Divina film, "Der Arzt von Stalingrad," (The Doctor from Stalingrad). She stars opposite O. E. Hasse.

Arthur Miller's "Death of a Salesman" due to be presented in Moscow's Artist's Theatre this winter, according to a report from Radio Moscow.

Romy Schneider, top young German actress, due to go to America early next year for the opening of her film "Sissi," which Disney is releasing there.

Hamburg's recently-founded Freie Film Production company will film "Die blinde Goettin" (The Blind Goddess), based on the Ernst Toller play, as its first project.

Berlin Philharmonic Orchestra, under the baton of Herbert von Karajan, has just begun a three-week concert tour through Japan, at the invitation of the Japanese radio network.

Distributors Corp. of America planning to release a German film "Die Halbstarken" (The Half-Strong), which is the name for the wild teenagers of Germany). It stars top young German male Horst Buchholz.

Ludwig Berger doing a German screen treatment based on Oscar Wild's "The Portrait of Dorian Gray" for Corso Films. Since his recent return to Germany, Berger also has signed for this as his first directing role again.

Paris

By Gene Moskowitz

(28 *Rue Huchette-Odeon* 4944)

Russo composer Katchatourian set for a series of concerts of his music which he will conduct here next spring.

Marilyn Monroe getting top reviews for her performance in "Prince and Showgirl" (WB). Biz also looks good.

Marcel Ayme adapting Arthur Miller's "View From the Bridge," to be produced at the Theatre Antoine next season.

Marcel Pagnol doing a legit version of his pic, "Manon Des Sources," which is to be mounted here and in the U. S. next year.

Theatre En Rond in Pigalle, heretofore consecrated to the theatre in the round, may be turned into an all night cabaret soon.

Gene Kelly will do a terp pic here late this season in which he will star and direct. It's called "Miss Antoinette's Diamonds."

Yves Montand's first role in a Yank pic may be opposite Audrey Hepburn in "The Nun's Story" (WB) to be directed by Fred Zinneman.

H. G. Clouzot, noted for his suspenseful pix, got an offer from Hecht-Hill-Lancaster to direct one of the Russo author Turgeniev's love novels.

Frankie Laine making an album with Gallic orchestra leader Michel Legrand in which he will pipe songs in French, Portuguese and German. It comes out here on Philips and on Columbia in the U. S.

Film director Jean Renoir finishing his second play about a German general and a French actress during the occupation of France in 1943. His first play, "Orvet," was played here by Leslie Caron two years ago. It was not a hit. Renoir's legit adaptation of Clifford Odets' "The Big Knife" is doing only fairly well here.

Palm Springs

By A. P. Scully

(*Tel. Fairview* 4-1828)

Jack Melick orch booked into Howard Manor.

Tex Kidwell back with his "gittar" at El Mirador.

Frank Sinatra's house on Tamarisk golf course up for sale.

Jim Britt pulled out for Florida after a stay at Racquet club.

Willard Parker and femme Virginia Field at Palm Desert.

Gwen Bari booked into Marion Davies' Desert Inn after New Year's.

Fred Haney joined Bing Crosby and others at new area near La Quinta.

Eddie Cantor and Charlie Farrell pitching to raise $50,000 for Boys Club.

Joe Glaston moved over from Howard Manor to p.a. El Mirador which is still being picketed.

Bob Marx, Gummo's son, brought 86-foot beam of laminated timber in from L. A. for Gummo's new house which Bob's company is building.

Timmie Rogers followed Buddy Lester as Chi Chi headliner. Beginning Nov. 27 come Eartha Kitt, Minsky's Follies (featuring Tempest Storm), Spike Jones, Frankie Laine, Zsa Zsa Gabor, Liberace, Sammy Davis Jr., Martha Raye, Jose Greco and Nat King Cole in about that order. Spike Jones has the New Year's Eve spot.

London

(*Covent Garden* 0135/6/7)

Peter Cotes signed by Robert Clark, Elstree production boss, as a director.

British starlet Jacqueline Curtis leaving London next month to settle in the U. S.

Tessie O'Shea due to spend Christmas in Germany entertaining the American forces.

Tonia Bern opened a cabaret engagement at the Colony this week. Vickie Stewart is due at the Embassy Club Dec. 2.

Variety Club's nomination lunch held at the Savoy yesterday (Tues.) when guests of honor were Judy Garland and Alan King.

Paul Talbot, head of Fremantle Overseas Radio & TV, arrived here yesterday (Tues.) for his annual looksee of the British scene.

Harry Green, Dennis Hoey and Nathan Milstein among the show biz contingent sailing on the Queen Mary to New York last week.

Gillian Lynne doubling at Covent Garden and Sadler's Well's during the past week, dancing in "Samson and Delilah" and "Aida."

Richard Gordon in town for start of Amalgamated's 10th British production. "The Secret Man," starring Marshall Thompson and John Loder.

Cary Grant here to start filming on "Kind Sir" which went into production at the Associated British Elstree Studios this week. Pic is due for release through WB.

At the request of the late Jack Buchanan, laboratories are to be endowed in his name by the Imperial Cancer Research Fund. A committee is being formed to raise funds for the project.

Frederick S. Cronich, MPAA rep in Frankfurt, returned to his German base hurriedly after meetings with Eric Johnston, because his wife underwent urgent surgery in a Wiesbaden hospital.

Gore Vidal arrived from Hollywood last week to script Daphne Du Maurier's "The Scapegoat" as a starring vehicle for Alec Guinness. Film is to be produced by Ealing Films for Metro release.

Miami Beach

By Larv Solloway

(1755 *Calais Dr.; Union* 5-5389)

NARTB convention begins this week at the Balmoral hotel in Bal Harbour.

Marlene Dietrich on verge of being signed for a Beach seasonal two-weeker.

Bill Shadel, ex-CBS correspondent in Washington and overseas, took over news-director slot for WCKT (NBC).

Deauville pitching for Bob Hope to do a oneweek stand on guarantee-percentage deal, for its 3,500 seat convention-auditorium.

Buddy Hackett and Roberta Sherwood set for midseason date in the Cafe Pompeii of Eden Roc. Dorothy Donegan has a long-termer in Harry's American Bar at same hotel.

Hal Shaeffer will baton the orch and conduct the show in the new Deauville's Casanova Room. Steve Gibson and the Redcaps set to work in the revue and double in adjoining cafe-lounge.

Sammy Renick, former ace jockey who turned trackside announcer for the networks on big races, entering still another show biz field; he's cast in character part for Budd Schulberg's "Across The Everglades" which begins shooting in central Florida Nov. 10. Returns to tv work in mid-December.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386

"Bagles and Yox" booked for Shubert opening Nov. 25.

Tony Martin opens Friday (15) at Blinstrub's for 10 days.

Benny Goodman to teach jazz at Boston U, flying in weekly.

Ted Mack in town for fall conference of N. E. Camping Assn.

Zarde Bros. holding at Louis Cohen's Jewel Room in Hotel Bostonian.

Songstress Marjorie Madden at the new Valli's, 125-seater, formerly the Rio Casino.

"Bridge on River Kwai" bought by Ben Sack for Gary Theatre in deal with Columbia; will be shown on hard-ticket policy.

Arthur Fiedler, Boston Pops Orch conductor, in Milwaukee conducting series of concerts by newly-formed Milwaukee Pops Orch.

Four Lads, Jerry Vale and other disk artists in for second anni variety show of Mass. Music Operators at Bradford Hotel Tuesday (12).

Jack Benny and George Burns coming in for tryout of June Havoc's comedy, "One Foot in Door," at Shubert starting Nov. 18.

Samuel Pinanski, prexy of American Theatres Corp., reappointed trustee of Lowell Technological Institute by Governor Foster Furcolo.

Jack Mercer, manager of Loew's State for past nine years, transferred to Younge Street Toronto. Karl Fasick, Loew's flack here, replaced Mercer.

Eva Gabor, Jack Haley, Ray Bolger, J. Fred Coots, Lew Parker and Betty Kean heading the United Fund Drive kickoff at Symphony Hall Wednesday (13).

Havana

By Jay Mallin

(*Calle* 13 *No.* 416; *Vedado;* F-6579)

New Lido theatre opened by Carrera circuit.

"Delicate Delinquent" (Par) at Santiago's Teatro Cuba.

Jack Cole signed to do choreography at new Riviera hotel.

Santiago theatres again empty because of revolutionary unrest.

"Prince and Showgirl" (WB) at Rodi, America and Santa Catalina. President Fulgencio Batista extended censorship another 45 days.

Shanghai burlesque house staging show called, "Arrival of the Satellite."

Havana Riviera Hotel, built at cost of nearly $11,000,000, scheduled to open Dec. 10.

Government has suspended, for 90 days, collection of 2.75% theatre attendance tax in effort to help operators hit by low attendance.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Arthur Blake second topper at the new Sans Souci, after Rudy Vallee.

The Nitecaps, faves with local rock 'n' rollers, returned to Fremont lounge.

Mr. & Mrs. Claude Binyon in to see their friend Jimmy Stuart, Tropicana Hotel exec.

Jane Russell took a party to Monte's "Girls-a-Poppin'" striptease club the last night she was in town.

Marge and Gower Champion set for Dinah Shore tv'er immediately after closing their Sahara four-framer on Nov. 18.

Jerry Graff and Don McCloud (of the Beachcombers With Natalie) hospitalized by auto accident while driving down from Reno.

Fred Haney, manager of Milwaukee Braves, got big mitting when he was introed to Riviera audience after "Damn Yankees" preem.

Xavier Cugat and Abbe Lane cancelled their January Sahara stint so they can go into the Broadway musical, "Captain's Paradise."

Archie Loveland, Sands managing director, building a housing project for honeymooners which will be appropriately called "Loveland."

The DeJohn Sisters, signed sight-unseen by Jack Smith of the El Cortez on recommendation of The Gaylords, a big click in new show at the hotel.

A. K. Wright, the 7 ft.-4 in. host at the Pioneer Club who's gained local fame on tele as "Vegas Vic," eloped with former Sahara employe Suzanne Olsen.

Minneapolis

By Les Rees

(2123 *Fremont Ave. So.; Tel FR* 7-2609)

"All Girls Revue" at Persian Palms.

Russell Nype into Hotel Radisson Flame Room.

Edyth Bush Little Theatre presenting "Private Lives."

Les Brown orch to play local Armory one-nighter Nov. 19.

Violinist Yehudi Menuhin here for 14th Minneapolis Symphony appearance.

Record opening night audience of 4,600 just short of capacity, turned out for Minneapolis Symphony.

Upper Midwest Metropolitan Opera auditions at Northrop Auditorium Feb. 11-12 to offer winner $300 cash and New York trip as well as chance to be heard by opera company and ABC.

Pittsburgh

By Hal V. Cohen

Sada Thompson makes her Broadway debut in "Much Ado About Nothing."

Roberta Sherwood inked for her first nitery booking here at Holiday House Jan. 20.

Maureen Cannon comes back into downtown sector again Dec. 2 for a week at the Copa.

Helen Wayne Rauh returning to Playhouse stage end of this month in "Speaking of Murder."

Community Theatre has set another musical for its holiday show; "Finian's Rainbow" opens Dec. 28.

Doris and Joe Bianco sold their supper club, Dore's, to Nat Kann, who owns the building and was their landlord.

Hollywood

Claire Bloom bedded with flu.

Bill Watters, publicist, in from Honolulu.

George Seaton back from N.Y. and Washington.

Jack Littlefield, actor, changed name to Jack Reno.

Eddie Fishers moved into a new home in Westwood.

Taina Elg returned from 26-day tour for "Les Girls."

Jack Hirshberg joined Rogers, Cowan & Jacobs flackery.

Anne Francis studying for a real estate broker's license.

Vet comic Eppy Pearson ill at Kaiser Permanente hospital.

Nat "King" Cole heads for Australia Nov. 26 for six-day concert tour.

Literary agent Mauri Grashin in Mt. Sinai Hospital following surgery.

H. N. Swanson agency peddling film rights to Ted Husing's biography.

Michael Kanin home from the hospital to recover following eye surgery.

Cecil B. DeMille returned from month's European bal'y for "10 Commandments."

Chuck Moses resigned as ad-pub director of Bel-Air Productions, effective Jan. 1, to enter script writing.

William Wellman told the Women's Overseas Service League about his exploits as a member of Lafayette Escadrille, the flying group depicted in his upcoming film.

Chicago

Dan Belloc orch playing Edgewater Beach Hotel's Crystal Ballroom every Sunday night.

Blue Angel back to cocktail hour dancing, in addition to regular nighttime Calypso shows.

Nate Gordon took over old Trianon Ballroom and reconverting it into dancery on New Year's Eve.

SRO bonifaces, Marty Allen and Jerry Gales, have filed bankruptcy after attempets to sell the jazz club failed.

Operatic soprano Maria Meneghini Callas stopping here next Sunday (17) for exclusive tv interview on Norm Ross' "VIP" show on WBKB.

George Simon, ex-VARIETY staffer in Chi, now manager of sales promotion and publicity for Nippersink and Oakton Manor. He'll also book shows for the resorts.

Marty Faye, tv interviewer who deals in controversy and iconoclasm, banned from Chez Paree because of his unkind televised remarks anent Sophie Tucker's charity work.

Arthur Godfrey's actual talent scouts here conducting auditions at CBS for the two Godfrey "Talent Scouts" shows which will originate here, Nov. 25 and Dec. 2. Godfrey is coming to Windy City principally for Horse Show at International Amphitheatre.

Philadelphia

By Jerry Gaghan

Joe Kalahan's Club Del Rio, in Manoa, taken over by Ed and Connie Kick.

The Black Watch Band returns to the Arena for a one-night stand late this month.

Richard Dyer-Bennet opens the Sunday Music Forums at University of Pennsylvania (17).

Robert Helpmann, Sadler's Wells star, in town working with Noel Coward before taking over lead in London production of "Nude With Violin."

Booking agent Bernie Landis, back from a disastrous stand at the rain-washed Dallas Fair, plans to produce industrial shows. He's teamed up with Al Dvorin, who handles Elvis Presley road shows.

Memphis

By Matty Brescia

Don Glaser orch to Peabody's Skyway for two weeks.

Watson Davis back at Malco Theatre as ad-publicity chief.

Denise Darcel skedded for Dec. 2-4 dates with "Can-Can" at Memphis South Hall Auditorium.

Press-Scimitar tv reporter Bob Johnson and Henry Mitchell, Commercial Appeal tv strivener, joined NBC columnist powwow in Hollywood.

"Presley doesn't need the press."

Mickey Barnes, Southern promoter, lining up front line talent for annual Christmas fund wrestling-vaude show here.

Joe Jaffee, Mid-South restaurateur, went to Dallas to skipper Nick DeGeorge's swank Town and Country eating emporium. Newsmen here, who continually went overboard in warm press for Elvis Presley, baffled over Col. Tom Parker's (his manager) crack:

Crosby's 'Cap Gains' Deal

Continued from page 1

Later says was agreed to by all parties, the agent, with backing by producer Charlie Wicks, was to have advanced Crosby the money to film the one-hour spec, with agent buying back the complete product at $200,000 over the negative cost, with payment spread out so that Crosby would have become eligible for the capital gains setup. (Alternate deal for a live show was a straight $100,000 fee.)

Under these terms, Later and Wicks would have had the subsequent-showing rights to the film as well as any theatrical deals that would have come up after the video date. Showing was to have taken place Dec. 11 over CBS-TV for one hour starting at 10 p.m.

Later declares that everything was agreed to by Crosby. Following preliminary discussions with the performer's brother and business manager, Everett Crosby, Later, at request of Crosby's Coast office, flew out to California for meetings with Bing. Following a slight delay of one day during which Crosby married actress Kathy Grant, Crosby and Later met for a full day working out details for the show. Among the stipulations made by Bing, according to Later, was the buying of either Toots Camerotta, Nelson Riddle or David Ross as conductor. In addition, he asked for an enlarged roster of guests to include Phil Harris and Ethel Merman. Later says he contacted both these performers while on the Coast and ascertained their availability. Guests previously booked included Sarah Vaughan, Georgia Gibbs and the Hi-Lo's.

Later says that Shulton Inc., the toiletries outfit which was to have sponsored the full show originally, bought the time from CBS on the basis of a telegram of confirmation from Everett Crosby. Even when the United States Time Corp. (Timex) came into the picture, Crosby didn't complain, Later says. In fact, according to Later, Crosby thought it rather funny that Timex bought him after throwing over Bob Hope because of Hope's appearance on the Frank Sinatra ABC-TV show, partially sponsored by a Timex competitor, Bulova. At no time did Crosby complain of the Timex sponsorship, nor did he ever tell Later that he felt that he would have too much video exposure with this show, according to the agent.

Subsequent to further assurance from the Crosby office, Shulton is claimed to have sent out 150,000 mailing pieces. Crosby, upon returning from a fishing trip in Spokane, notified Everett Crosby that he wouldn't do the show because of "too much exposure."

The cost to Shulton for the time to be purchased for the show was $144,000. Entire cost of the show would have been $432 000.

Interesting angle for the trade is the modus operandi of getting a capital gains deal out of a one-timer. It's seen that others will be approached upon this basis with probably an added gimmick of doing the original show live and then selling the kinescope rights for subsequent runs and theatrical showings. Later says that Bing's accountants had okayed the capital gains setup as being valid.

In addition, Later has filed a protest with the American Federation of Television & Radio Artists, which hasn't yet decided upon its course of action. What will be done on this score is also a matter of considerable interest in the trade.

CBS Sets Deadline

CBS-TV has given Shulton and Timex a deadline of the end of this week to come up with a suitable property with which to replace the projected Bing Crosby spec on Dec. 11. Network takes the position it would like to allow the two sponsors to telecast a special on that date, but must be able to give "Armstrong Circle Theatre" sufficient notice to go ahead with its regular show that date in the event that Shulton and Timex can't find a property.

Sponsors, it's reported, have made overtures to do a one-hour series of highlights from "Most Happy Fella," but prospects for a deal are dim. Frank Loesser musical closes its Broadway run Dec. 14 and takes to the road on Christmas Eve, and Loesser, it's stated, feels a onehour recap of the show would hurt its chances on the road.

Crosby's—'Never A Deal'

Hollywood, Nov. 12.

That on-again off-again Bing Crosby spec for Shulton and Timex on CBS-TV Dec. 11 was never on, as far as the singer-actor is concerned.

Crosby said here he will not star in the proposed spec, and made clear, too, that he has never committed himself to any such project. Sponsors ordered an hour on Dec. 11 from CBS, apparently without Bing's knowledge.

Crosby recounted that agent Ken Later of N.Y. had come to the Coast to discuss the project with him and remarked, "the show sounded good, but I told him I felt it would give me too much exposure. I will be on Frank Sinatra's Christmas show on ABC, then on the CBS telecast of my Pebble Beach golf tournament Jan. 12, and the Dec. 11 date would give me three shows within a month—and that's too much."

Institutionals

Continued from page 3

to be repeated this year. However, exhibs in large number proved chilly on its continuation. They're telling COMPO they'll participate again but only if it's imperative—meaning, all spontaneous enthusiasm has waned and it now seems doubtful that the stunt will resume.

Not going any place is the plan for a group of industry leaders in each locality to call on newspaper publishers and editors. Designed to stimulate more press coverage of the picture business and enhance relations with the fourth estate, there's no consistency in this area.

Now, though, many exhibitors feel their position with the local papers might be jeopardized if "outsiders" came on the scene and perhaps "talked down" to the hometown newspaper officials. In other words, the fear is prevalent in the field that the exec missionaries might do more harm than good and the exhibs are in a better position to deal with the local papers.

Local Press Hypo

So, instead of this approach, the theatremen themselves will take on the job of stimulating added press coverage of films and, for equipment, in a short time will be supplied with a brochure prepared by Oscar A. Doob, public and press relations specialist hired by the Motion Picture Assn. of America. Brochure points up, among other things, the public's interest in picture material as reflected in the heavy readership of fan magazines.

Dropped is the proposal to invite press reps from all key cities to Hollywood for perhaps a week of onceovering the inner workings of production.

Extensive use of radio as a medium to plug the industry was thought about, tested, and apparently is now forgotten. MPAA's ad-pub committee tried this out via stations in Rochester, N. Y., and Denver. Spot time was bought on news and discussion shows, during which mentions were made of the values of pictures and the local theatres. This was believed beneficial but there was no way of accurately measuring the results, and nation-wide application is not likely to come off.

Yawn Like Thunder

Apparently of doubtful status is the most ambitious scheme projected within the framework of the business-building campaign. This called for an institutional advertising approach to cost $2,500,000 a year for up to five years.

Numerous agencies were called in by the MPAA's ad-pub committee to submit campaigns and one was selected after protracted discussions and meetings. An important trade angles figures in this, for financial participation already has been pledged by Theatre Owners of America via Ernest Stellings, president of this group. He said the membership would ante up over $1,000,000 as the TOA share.

Thus, MPAA would assume the identity of the heavy if the campaign were to be abruptly scuttled. So, instead, key circuit leaders are to be apprised of the campaign and asked to spell out the size of their bankrolling. Could be, of course, they'll do this but this is not for certain. And militating against it is the fact that Leonard H. Goldenson, United Paramount president, won't go along with any kind of institutional bally unless the distributors change around their releasing schedules so that important pictures are made available during "off" periods. The distribs have shown no inclination to do this.

All in all, the business building idea stirred industry excitement on all levels when in the blueprint stage. It was given formal approval by the film company presidents sitting as the MPAA board. But considerable indifference has since set in. If nothing gets off the ground this will be in keeping with traditional aloofness to anything resembling unified industry action.

Touring Shows

Continued from page 75

Fredericksburg, Va. (22); College Aud., Sweetbriar, Va. (23); St. Joseph's College Aud., Emmitsburg, Md. (24).

Cat on a Hot Tin Roof (Victor Jory)—Coconut Grove (Fla.) Playhouse (11-23).

Country Wife (tryout) (Julie Harris, Laurence Harvey, Pamela Brown)—National, Wash. (11-23).

Dark at the Top of the Stairs (tryout)—Wilbur, Boston (11-23).

Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi (11-23).

Genius and the Goddess (tryout) (Nancy Kelly, Alan Webb)—Shubert, New Haven (13-16); Locust, Philly (18-23).

Happiest Millionaire (Walter Pidgeon)—Hartman, Columbus (11-13); Memorial Aud., L'ville (14-16); American, St. Louis (18-23).

Look Homeward, Angel (tryout) (Anthony Perkins, Jo Van Fleet, Hugh Griffith) — Walnut, Philly (11-23).

Middle of the Night (Edward G. Robinson)—Royal Alexandra, Toronto (11-16); Hanna, Cleve. (18-23).

Miss Isobel (tryout) (Shirley Booth) — Shubert, New Haven (20-23).

Music Man (tryout)—Shubert, Philly (18-23).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers) — Shubert, Chi (11-23).

No Time for Sergeants (N. Y. Co.)—Regent, Grand Rapids (11-12); Saginaw (Mich.) Aud. (13-14); Civic, Ft. Wayne (15-16); Royal Alexandra, Toronto (18-23).

No Time for Sergeants (2d Co.)—American, St. Louis (11-16); Hartman, Columbus (18-23).

One Foot in the Door (tryout) (June Havoc)—Locust, Philly (11-16); Shubert, Boston (18-23).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Indiana U., Bloomington (12); Scottish Rite Aud., Ft. Wayne, Ind. (13); U. of Michigan, Ann Arbor (14); Bowling Green (O.) State U. (15); Masonic Temple, Det. (16); Memorial Hall, Lima, O. (18); Municipal Aud., L'ville (19); Keith Albee, Huntington, W. Va. (20); Municipal Aud., Charleston, W. Va. (21); Taft Aud., Cincy (22); Veterans Mem. Aud., Columbus, O. (23).

Rope Dancers (tryout) (Siobhan McKenna, Art Carney) — Ford's, Balto (11-16) (Reviewed in VARIETY, Nov. 6, '57).

Separate Tables (Eric Portman, Geraldine Page) — Hanna, Cleve. (11-16); Shubert, Cincy (18-23).

Shadow of My Enemy (tryout) (Ed Begley, Gene Raymond)—Ford's, Balto (20-23).

Tunnel of Love—Alcazar, S. F. (11-23).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard) — Blackstone, Chi (11-23).

Rental Averages

Continued from page 7

overall industry results would be made public. He said one copy of the underlying data had been furnished the U. S. Treasury, which presumably still had the figures. He refused to give Dunne any individual statistics.

Trial, which started in mid-July and stems from suit filed in May, 1950, is expected to be over by Christmas. Goldwyn Productions' President James Mulvey is still on cross-examination and will be followed as witness by Goldwyn himself. Then defense, which is expected to take three to four weeks, will take over.

David Merrick

Continued from page 73

State withh lding tax and 5% Equity dues.

"One actor in 'Look Back in Anger' was already getting a great deal more than the $250 mentioned in the story as the highest pay in the cast. He wanted more money, so I offered to give him a raise in return for extending his contract from next June 30 to the same date in 1959. He refused, so I offered to make the extension only until Dec. 1, 1958. He also refused that, and apparently is now satisfied with his present contract."

When "Anger" was originally produced by the English Stage Co. at a small non-West End Theatre in London, members of the company were under contract for approximately $28 a week, Merrick reveals. When the John Osborne drama closes on Broadway, or the original cast members leave it, they will be obligated to fulfill the balance of their English Stage Co. contracts at $28 a week.

Merrick contradicts an Equity assertion that there is any prospect of his being put on the union's list of "defaulting managers." As for statements that he sought to pay two weeks' salaries in settlement of run-of-the-play contracts for his previous shows, the producer remarks with wide-eyed candor, "I certainly wish I could, but Equity won't let me."

Other Angles

The various English actors he employed in his production of Thornton Wilder's "The Matchmaker" of two seasons ago didn't think he paid starvation wages, Merrick declares. "Most of them signed new contracts to go on the road with the comedy," he discloses, "and several of them wrote me letters of thanks afterward, saying that they hoped I'd use them in future plays I might produce."

Besides his three new capacity-attendance shows, "Look Back in Anger," "Romanoff and Juliet" and the musical "Jamaica," the producer has plans for two more Broadway ventures this season. This first will be the current London hit, John Osborne's "The Entertainer," with Lawrence Olivier repeating his original starring performance, and the second, due next March, will be the Paris and London revue, "La Plume de Ma Tante," to be presented in partnership with Joseph Kipnes.

Already scheduled for next season are two musicals, "Gypsy," based on Gypsy Rose Lee's autobiographical book, and "Destry Rides Again," adapted from the film and the original Max Brand story.

Reverting to his initial statement, Merrick reiterates that the basic function of a producer is to have hits. "My primary obligation is to my backers," he insists. "Therefore, I must do everything I can to keep down costs. At the same time, I do not believe in paying subsistence wages and I do not want to fight the unions. It's a matter of trying to strike a reasonable balance.

"That isn't easy. At some point it's necessary to say 'no.' But it's impossible to satisfy everybody, so some people are bound to be angry. That's why I say I can't win. I'm like Willy Loman in 'Death of a Salesman.' I want to be well liked."

Hub Needs House

Continued from page 73

rooms were set up in the adjacent Fine Arts Theatre.

Since then, the Boston City Council got an order introduced by Councilor Gabriel F. Piemonte requesting the Mayor "to make arrangements for the use of facilities of Loew's State Theatre for such cultural activities as the opera, ballet and musical shows." This drew the support of Councilor Edward J. McCormack Jr., but qualifying amendments were forced through by Council prexy William J. Foley Jr. and Councilor Patrick F. McDonough.

Foley and McDonough objected to any plan that would saddle taxpayers with further expense. Foley argues that "people have lost the habit of going to the theatre because they have to pay so much to get in the door." He said he didn't want to see Boston taxpayers forced to "cough up a few pennies just to give Helen Hayes a chance to make a buck in Boston."

McDonough said that he would rather "risk the loss of cultural advantages" than to see Boston lose further ground financially. The order, finally adopted, requested the Mayor to have it stipulated that any arrangements should not result in any cost to Boston taxpayers, and that it should be debated by the Mayor's 109-member Committee for Civil Progress.

Inge's 'Stairs'

Continued from page 73

expense), plus 23% of the profits. The backers will get 40% of the net (instead of the usual 50%). The production is capitalized for $100,000, with provision for 20% overcall.

Inge's previous produced plays were "Come Back, Little Sheba," presented by the Theatre Guild; "Picnic," done by the Guild and Joshua Logan, and "Bus Stop," offered by the Robert Whitehead & Roger L. Stevens. All three paid off and all were adapted for the screen. "Picnic" won the Pulitzer and Drama Critics Circle prizes for the 1952-53 season.

Legit Bits

Continued from page 74

Tuesday," scheduled to open on Broadway the last week in January.

Actors Equity has okayed the importation of all seven performers in the London production of "Summer of the 17th Doll" for the upcoming Broadway presentation of the play.

William Nichols and **Joseph Fox** will be associated with **Saint Subber** in producing "The Duchess and the Smugs," slated for Broadway presentation next season.

"Long After Love," by Japanese writer **Yukio Mishima**, is scheduled for off-Broadway production next January by Gulliver Productions.

Barry Nelson, who's been starring in the London production of "No Time for Sergeants" for the last 15 months, plans to return to Broadway early next spring as producer and star of "Odd Man In." The comedy, an English adaptation by **Robin Maugham** of the French farce, "Monsieur Masure," by **Claude Magnier**, has been running on the West End since last July under the production auspicies of **Henry Sherek**. The original French version is in its third Paris season.

Katherine Anne Porter's "Pale Horse, Pale Rider" is scheduled for off-Broadway production by **Bradley Phillip** and **David Wheeler** at the Jan Hus Auditorium beginning Dec. 6.

Elwood Emerick is booking a concert tour for artist-cartoonist-author **Don Freeman** and his "Sketchbook Revue."

Loring Smith will costar with **Max Adrian** in the upcoming Broadway musical, "Hearts and Dollars."

Celeste Holm will star in "Interlock."

William Harrigan and **Leon Janney** have been added to the cast of "Shadow of My Enemy."

James Whitmore will be costarred with **Dorothy McGuire** and **Leon Ames** in "Winesburg, Ohio."

Boris Aronson will design the sets for "This Is Goggle."

Shirley Farmer, producer **Robert L. Joseph's** private secretary, gets the profile treatment in the November issue of Madamoiselle.

Adrian Hall will direct the Equity Library Theatre production of "Trip to Bountiful," which begins a seven-performance run next Wednesday (20) at the Lenox Hill Playhouse, N.Y.

"Romanoff and Juliet" will alter its regular performance sked Thanksgiving Day. The usual Thursday evening performance will be omitted in favor of a matinee that day.

Leo Kerz will design the sets for "Cut of the Axe."

Sets for "Captain's Paradise" will be designed by **Jo Mielziner**.

The Equity Library Theatre's annual cocktail party will be held Dec. 15 at the Hotel New Yorker, N.Y.

Barbara Baxley has been added to the cast of "Palm Tree in a Rose Garden."

Richard Basehart has been set for the leading role in "The Day the Money Stopped."

Kevin McCarthy and **Gaby Rodgers** will standby for **Henry Fonda** and **Anne Bancroft**, respectively, in "Two for the Seesaw." Sets for the production will be designed by **George Jenkins**.

Hugh Marlowe and **K. T. Stevens** will costar in "Janus" at the Pasadena (Cal.) Playhouse, beginning tomorrow (Thurs.) **Walter Grauman** will direct.

Georges Guetary has been set to star in "Portofino."

OBITUARIES

CHARLES J. BRABIN

Charles J. Brabin, 74, pioneer film director and widower of Theda Bara, silent picture star, died of a heart attack Nov. 3 while being transported from his Santa Monica, Cal., home to a hospital.

Born in Liverpool, he came to this country in the early 1900's and after a brief stage career, during which he both acted and directed, he turned to the screen in 1908, realizing its potentialities. Joining the Edison Co. in 1908, he immediately became a director, later directing most of Theda Bara's films.

After windup at Edison, Brabin, who became noted for his sensitive direction, worked for such companies as Vitagraph, Essanay, Metro, William Fox, Samuel Goldwyn, Universal, MGM and First National.

Among his many pictures were "Stella Maris," "Mismates," "Twin-kletoes," "Beast of the City," "New Morals for Old," "Mask of Fu Manchu," "Stage Mother," "Day of Reckoning" and "A Wicked Woman."

Retiring in the middle '30s, Brabin for years thereafter lived quietly with his wife in Beverly Hills until her death several years ago. Widely travelled, he spent long periods on the Riviera and during his jaunting through Europe acquired many valuable objects of art, becoming an expert art connoisseur.

VICTORIA WARD

Victoria Ward, 43, Canadian-born stage and film actress whose real name was Victoria LeFleur, was found dead in her Hollywood apartment Nov. 6. Indications pointed to a natural death, but because of the circumstances an autopsy was ordered.

She came to Hollywood seven years ago, where she appeared on stage, screen and television. In 1955, she appeared in the Pasadena Playhouse production of "Please Communicate," more recently in tv on "Matinee Theatre." Last September, she returned to Canada to appear in the Stratford, Ont., Shakespearean festival.

Surviving are twin sons, Anthony and Henri LaFleur, students at McGill U, Toronto.

DR. GEORG ASAGAROFF

Dr. Georg Asagaroff, 65, head of the synchronization division for Columbia Films in Germany and long active in the European film industry, died Nov. 2 in Munich of complications following flu.

Born in Serpuchow, near Moscow, he was an author, director and distributor of films. A student with the famed German director Professor Bauer, he worked for UFA, Universal and other film organizations.

Asagaroff founded "Dacho," the organization for all groups affiliated with films, and is credited with discovering many young German actors. From 1946 until 1949, as a theatre owner, he was second chief of the Bavaran Film Theatre Owners Assn. Since 1949 he had been with Columbia Films.

RUDOLPH BERGER

Rudolph Berger, 67, who retired as southern division sales manager for Loew's Inc., last February, died Nov. 6 in Washington, D.C.

Berger launched his career in 1919 with Associated Producers as Washington branch manager. He later became New York branch manager for American Releasing Corp. He also served briefly as branch manager for Metro at Charlotte, N. C., in 1924-25, and in the ensuing years was advanced from Washington branch manager to district manager. In 1945, Berger was named southern division sales manager with headquarters in Washington.

Wife and sister survive.

WILLY A. KLEINAU

Willy A. Kleinau, 49, German stage and film actor, was killed Oct. 23 in an auto accident on the Berlin-Nuernberg highway. Active in stage and screen productions of both East Germany and West Germany, he appeared with the Berlin City Theatre as well as with the East Zone's DEFA films.

His last screen roles were in two West German pictures, "Der Hauptmann von Koepenick" and "Mein Bruder Josua."

BURRITT WHEELER

Burritt Wheeler, 73, veteran of West Coast radio, died Nov. 11 in Encino, Cal. He entered radio in 1942, with no previous theatrical experience, and for a time directed the "Housewives' Protective League" program on KNX, Hollywood. In 1948, he brought a program of homespun philosophy and commentary to KFI, Los Angeles, which he continued until his recent illness.

Survived by wife, son and a daughter.

WILLIAM RADCLIFFE

William Radcliffe, 25, special events reporter for radio station CFRA, Ottawa, Can., died Nov. 3 of coronary thrombosis in Ottawa. He had conducted two "magazine" shows on CFRA plus special chores on assignment. Prior to that he worked as announcer and musician on radio and television in Brandon, Manitoba.

Surviving are his wife, daughter, parents and two sisters.

WILLIAM N. LEVANWAY

William N. Levanway, 63, head of the film editorial department at Metro from 1948 until his retirement last year, died Nov. 2 in Hollywood. He had been with Metro since the firm was organized in 1924. In the early Thirties he was a production assistant to Joseph Mankiewicz, Dore Schary and Harry Rapf at the Culver City lot.

Wife, sister and brother survive.

JOY LAFLEUR

Joy LaFleur, 43, Canadian actress, died Nov. 6 in Los Angeles. Active in both Canadian and U.S. films, radio-tv and legit, she played Queen Gertrude in the Stratford, Ont., production of "Hamlet" last summer. Her U.S. films include "The Sixth of June" and "24 Steps to Baker Street."

Two sons survive.

NORMAN FERGUSON

Norman Ferguson, 53, veteran animation director, died Nov. 4 in Hollywood. A director-artist with Walt Disney for 20 years, he recently took charge of production at Shamus-Culhane Productions.

Wife, two daughters and son survive.

HAROLD McCORD

Harold McCord, 64, former head of the Warner Bros. editing department, died of a cerebral hemorrhage Nov. 3 in Hollywood. He had retired 14 months ago after 33 years at the studio.

Son, Russell, a film editor, survives.

GEORGE STEINHAUS

George Steinhaus, 81, former concert violinist, orchestra leader, vaude director and music synchronizer in silent picture houses, died Nov. 7 in Forest Park, Ill.

A sister survives.

BILL CHARNEY

Bill Charney, 53, Hollywood agent, died Nov. 3 in Los Angeles. He had been hospitalized since Oct. 24 following a heart attack.

Three brothers and a sister survive.

Harry Alton Atwell, 78, longtime photographer for Ringling Brothers and Barnum & Bailey Circus, died Nov. 5 in Sarasota, Fla. Wife and two brothers survive.

Thomas Scott ('Scotty') Hall, 43, inveterate first-nighter and columnist of the London Sunday Graphic, died of a heart attack recently in London.

George J. Hughes, 73, last surviving member of the Bison City Four, oldtime vaude quartet, died Oct. 24 in Bennington, Vt. His son survives.

Sister, 39, of James Marterie, one of the owners of the New Nixon Cafe in Pittsburgh, died Nov. 5 of third-degree burns suffered in a fire in her Pitt home.

Ted Meredith, 67, U.S. Internal Revenue agent and a familiar figure to show folk, died recently in New York. He was a former Olympic track star.

Hans Hunkele, Bavarian actor in folk plays and also a writer, died of a lung ailment Oct. 23 in Feldafing, West Germany.

Mother, 74, of Jerome Baker, manager of RKO Keith's in Washington, and chain's D.C. rep, died Nov. 8 in Los Angeles.

Mrs. Helen A. Stanley, 57, in media department of Leo Burnett agency and a Chicago advertising woman since 1929, died Nov. 8 in Chicago. Husband survives.

Josephine L. Baklarz, 55, member of U exchange staff in Pittsburgh for 29 years, died in that city Oct. 28 after a brief illness.

Helen Charrelle, former dancer and legit actress, died Nov. 1 in New York, after a brief illness. Mother and sister survive.

Lansing K. Tevis, 65, managing director of Don Lee radio station KFRC in the 1920's, died Nov. 3 in San Francisco.

Mother, of comedienne Beatrice Lillie, died Nov. 6 in Henley-On-Thames, England.

Brother, 51, of Richard Tucker, Metropolitan Opera tenor, died Nov. 5 in Queens, N. Y.

Mother, 82, of actor Preston Foster, died Nov. 6 in Pitman, N.J.

You Are in My Thoughts Every Day
Harry Pease
Loving You Always, Your Wife,
ORA PEASE

In Beloved Memory of
JACK McINERNEY
NOV. 14th, 1951
HORTENSE and JACK JR.

In Loving Memory
HAROLD LEONARD
Nov. 10, 1956
ESTHER AND MOTHER

House Reviews

Continued from page 71

Bobino, Paris

with some excellent acro acts to make this in for good receipts.

Tom & Jerry perform some hep acrobatics on a pair of widely spaced parallel bars for yock as well as sock shenanigans. Quaino ups on what looks like a three globed street lamp to balance atop the big globe on rings and other feats to make this a topgrade turn.

Domenechs (2) do a savvy, smooth hand-to-hand bit to a fast carioca rhythm, and wind in a clever parody of how different nationalities would do it. Smart and graceful, this is a good international number. Frank Roze wraps up this outsize, entertainment-laden show with a recalcitrant juggling act that is tops in giving a mock edge due to the perfection of the manipulations.

To finish he balances a golf club, on one across his skull, on which he has a golf ball with a club on that and spins the top club with a cue stick. It sounds complicated, and is, but this fine trouper makes it all look easy.

Bobino remains a nabe vaude staple with a big following.

Mosk.

Housing Project

Continued from page 5

needs only to sell the Surf to get a profitable return on its holdings in that area, because if it no longer needs control of the other two booking operations it can dispose of them readily. Paramount has announced intentions of using the Esquire as a showcase, and Telemanagement could book the Carnegie itself.

Meanwhile the Surf is being fitted with large screen and CinemaScope lenses because of the increased number of foreign films requiring them. Neither downtown art house is so outfitted. However, as film equipment dealers note, the price of such improvements can be amortized in a couple of years or sold readily should the theatre be sold.

Harry Balaban has emphasized that no theatres owned by the corporation will be thrown up for grabs because of the current scare in the industry. While not denying that purchase offers have been made recently regarding various H&E houses, he states that none are currently under consideration.

'You're Neglecting Our Kids'

Continued from page 1

11 watch tv. It's this audience which has been largely lost to the pix biz due to the unavailability of product that appeals to their imagination.

In the concert field, too, some efforts are being made via the Young People's concerts to present music at the level of the juvenile, and, in the record industry, the output of children's disks definitely is on the rise.

But it is the film field, long the parents' best friend when it came to entertainment for the young, and certainly the medium with the greatest impact, where the loss of the good shows is felt the most. Extent to which the companies were, at one time, conscious of the need to appeal to and educate the youngest audience sector was dramatized by the operation of the Children's Film Library within the framework of the Motion Picture Assn. of America. Today, the Library, which used to see to it that a selected list of good children's films was made available in the companies' branches, has virtually ceased to function.

'Low Status Quo'

According to Stanley McIntosh, the MPEA's new community relations head, the library is at a "low status quo." Most of its favored releases no longer are available, and the film companies, despite prodding, have refused to supply prints. To make matters worse, present market conditions don't allow the production of children's films, the few from Walt Disney representing exceptions.

Recently, an International Center of Films for Children was formed under the aegis of UNESCO. The proposed American Center for Children's Films would aim to work within the framework of the UNESCO organization. In the words of Peretz William Johnnes, who is sparking formation of the Center:

"Children need motion pictures that are created carefully and especially for them much as they have books, concerts and plays designed for their special taste. Children need to learn how to appreciate films just as they have to be taught to appreciate music, the dance, painting and literature."

Purpose of the Center will be to gather information on the child film audience, to disseminate info on this audience and the films made for it, and to assist in the organizing of special children's film screenings. First stage of the Center's activities is to be devoted entirely to the gathering of information. Johnnes is connected with the Museum of the City of N. Y., where he has arranged special children's film shows on Saturday mornings.

Town Hall Experiment

An equal concern over the lack of suitable children's entertainment motivated Ormond Drake, the director of Town Hall, to institute a series of children's plays, the accent being on audience participation. First presentation, on Nov. 2, was "Dame Wiggin's Dilemma," a traditional English pantomime, created by Magda Neeld. Reaction having been excellent, it'll be repeated on Dec. 7. Miss Neeld's group now is rehearsing "Cinderella." Meanwhile, on Dec. 14, another group will put on "Treasure Isle," and the two will then alternate. Entire project eventually will come out under the heading of Small-Fry Theatre. Drake, who's associate Dean of N. Y. University, admitted that the setup won't pay for the time being, but said it was necessary because of "the great dearth in children's entertainment."

Young Men's Hebrew Assn. in Gotham also is doing standout work with children, particularly in the drama field.

Film exhibitors frequently are interested in children's shows, but prefer running "action" type pix actually aimed at teenagers. Argument is that (1) there aren't many good children's films anyway, and (2) kids these days are so much with adults, they prefer the adult entertainment.

MPAA's film library was decimated when the companies switched from nitrate to acetate and didn't want to underwrite the expense of making new prints for the infrequently used children's films. Also, explained McIntosh, several of the companies have made their older product available on 16m to churches, clubs, etc., and others have sold it to tv, so it's no longer bookable by theatres.

Production of children's films, particularly if they're done with any kind of budget, represents an economic problem. Theatres will play them, but they'll do mostly matinee and weekend business. The evenings are dead. Yet the Disney "classics," like "Cinderella," "Bambi," "Snow White," etc., clean up every time they're reissued, proving the huge demand for this type fare.

Abroad, a good many children's films are made, but their production is government-supported. George Margolin tried to bring over some expertly done German kid pix for tv, but was nixed by the broadcasters. He's now mulling pitching a dubbed German film of that special series at the theatres. Recently plans were reported for another production, in English, of the classic "Heidie" in Munich.

According to McIntosh, MPEA members may transfer the Children's Library project abroad. No definite plans have been made, but it's agreed from the outset that, with children's programming such a real concern overseas, such an American move would pan out at least as a standout public relations gesture. In Britain, J. Arthur Rank for years produced films specially for youngsters.

MARRIAGES

Carolyn Cline to Byron Raphael, Las Vegas, Nov. 6. Groom, son of vet music publisher Fred Raphael, is with the William Morris agency on the Coast.

Elaine Marks to Jack Lieberman, Philadelphia, Nov. 9. He's an animation cameraman with Film & TV Graphics, in N.Y.

Nancy Rifici to Roy A. Somlyo, Nov. 2, Greenwich, Conn. Bride is a model, professionally known as Nancy Vincent; he's general manager for St. John Terrell's music tents during the summer and for the new Miami Music Theatre this winter.

BIRTHS

Lieut. (J.G.) and Mrs. Marvin Salomon, daughter, San Diego, Cal., Nov. 6. Paternal grandfather is vet songplugger Al Salomon.

Mr. and Mrs. Dick Van Patten, son, New York, Oct. 17. Father is an actor; mother is a former dancer.

Mr. and Mrs. Howard Berk, daughter, New York, Nov. 4. Father is with the CBS-TV press information dept.; mother is the former Phyllis Lavine, ex-Young & Rubicam publicity dept.

Mr. and Mrs. Eduardo Moreno, daughter, Mexico City, Oct. 28. Father is a brother and legal rep of Cantinflas (Mario Moreno).

Mr. and Mrs. Robert L. Stone, San Jose, Cal., Nov. 5. Paternal grandfather is Irving Rubine, tv writer and former veepee of Doug-fair.

Mr. and Mrs. Stuart Rubine, son, daughter, New York, Nov. 4. Father is v.p.-general manager of WABC-TV, N.Y.

Mr. and Mrs. Bert Fink, son, Los Angeles, Nov. 8. Father is a flack.

Mr. and Mrs. Irving Moore, son, Los Angeles, Nov. 6. Father is an assistant director at Columbia, mother is actress Shirley Allard.

Mr. and Mrs. Jay Spurgeon, daughter, Omaha, Sept. 19. Father is an announcer; mother is in charge of a model school.

Mr. and Mrs. Bert Kalman, son, Hollywood, Nov. 6. Mother is daughter of Ben Gilbert, Coast head of Irving Berlin office.

Mr. and Mrs. Bob Clarke, son, Burbank, Cal., Nov. 6. Mother is singer Alyce King of King Sisters; father is an actor.

Mr. and Mrs. Herbert Grossman, daughter, New York, Nov. 1. Father is conductor of the touring NBC Opera Co., mother is the former Anne Chotzinoff, daughter of Samuel Chotzinoff, general music director of NBC.

Mr. and Mrs. Larry Brown, son, Philadelphia, Nov. 13. Father is co-conductor of WPEN's 950 Club.

Mr. and Mrs. Billy Redfield, daughter, New York, recently. Mother is actress-model Betsy Meade; father is an actor.

Mr. and Mrs. Joe Harris, son, Nov. 8, New Haven. Mother is former dancer Geraldine Delaney; father is general manager for the Broadway musical, "Li'l Abner."

FROM THE GROVE TO THE WALDORF

THE CRITICS ACCLAIM

Anna Maria Alberghetti

WALDORF ASTORIA
Currently Appearing

[illegible] greatest opening performa[illegible] at the Waldorf

A [illegible] of applau[illegible] swept into the outer most confines of the Waldorf [illegible] that will long be remembered

Anna Maria Alberghetti [illegible] the greatest thing to happen to the Waldorf since air conditioning

A tribute such as I had never heard before for an entertainer making her New York debut

★

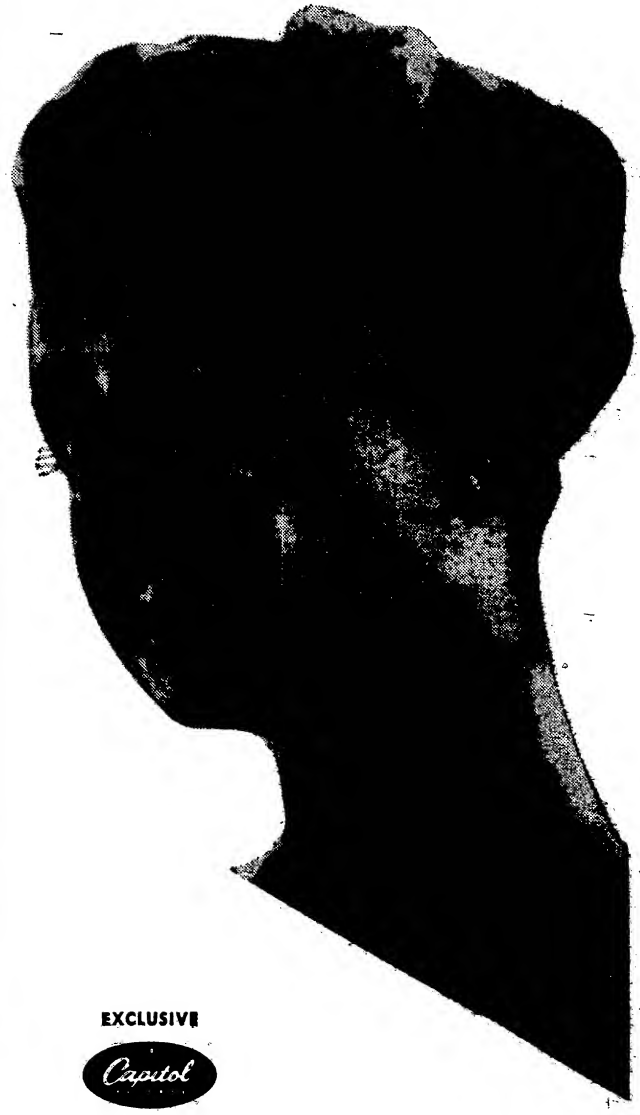
COCOANUT GROVE
Ambassador Hotel

Go thru the dictionary pick out all the sup[illegible] lump them together and you ha[illegible] [illegible]cription of Anna Maria Alberghetti at the Grove

Anna Maria stopped the show at the Cocoanut Grove with her very first song She re[illegible]ved an ovation such as I have never heard in all my years of covering the Grove

[illegible] most enchanted evening [illegible] Cocoanut Grove was provided by A[illegible] Alberghetti

[illegible] of [illegible] proportio[illegible] [illegible]inging act [illegible]



Personal Management / PIERRE COSSETTE
Agency / MCA

EXCLUSIVE

Capitol

NEW ALBUM
"I Can't Resist You"

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 208 No. 12 NEW YORK, WEDNESDAY, NOVEMBER 20, 1957 PRICE 25 CENTS

TELEVISION'S SCREWBALL SEASON

Arthur M. Loew, Son of the Founder Of Show Biz Dynasty, Resigning

Arthur M. Loew, president of Loew's International and for a short time president of the parent organization, of which his father, the late Marcus Loew, was founder, reportedly is bowing out of the corporation.

The now 60-year-old son, who has been drawing a salary of $4,000 a week, is said to feel he "has had it"—meaning his incumbency has ceased being compatible with the position of major stockholders and banker investors who have been rebelling against "old line" execs within the Loew's-Metro framework.

Loew, who has spent his entire business career with the corporation, became the "reluctant president" of the outfit when Nicholas M. Schenck was forced to withdraw from this position early last year. After a tenure of several months he withdrew from the chief exec's post, which since has been taken over by Joseph R. Vogel, to resume as head of the foreign department.

No official announcements have been made regarding Loew or a successor, but it's hinted by insiders that George Muchnic, who has been second in command under Loew, is likely to take over.

Meanwhile, Charles C. Moskowitz, former v.p.-treasurer-director of Loew's, also is reported leaving the company ahead of his official exit date.

Sell Disks, Put Money Into Science Research And Aid Brit.'s Defense

London, Nov. 19.

Booming British disk sales are aiding the country in its defense and scientific research programs. This means that the rock 'n' rollers and the crooners are bankrolling the back-room boys on top secret work.

Two British disk companies, Electric & Musical Industries, and Decca, both of whom contribute almost endlessly to the weekly Top 10. British disk bestsellers, have large research departments, and profits from disk production, now at an all-time high, are ploughed back into the parent companies to aid the eggheads with their work.

Latest record sales figures for the year, up until August (the last released), stand at just below $23,613,000, excluding sales tax. EMI and Decca take a major part of this revenue.

Apart from manufacturing and doing research into household appliances, radio, tv, radar, and other allied products, a great deal of experimental work is being carried out for the armed forces and other government departments. Almost all of this comes under the heading of "Top Secret."

EMI, which controls seven labels,

(Continued on page 26)

GREEN STAMPS TO HYPO PIC BOXOFFICE BLUES?

Chicago, Nov. 19.

A variation on a retailing promotional theme is being offered to exhibitors in Chicago. Joe Feulner, general manager of H&E Balaban Theatre Corp. proposed to film exhibitors here that they accept trading stamps as admission to their theatres.

The plan would supposedly work to the advantages of the stamp company as well as theatres. By trading stamps for theatre tickets Feulner believes that housewives and teeners who would like to cash in one or two books of stamps rather than save hundreds would so be encouraged to attend the theatres regularly. So far no response from theatre owners.

Playwrights Get 2 Hits & Have 4 More Shows Due

The Playwrights Co. came up with two apparent boxoffice hits last week, giving it a 50-50 average for the season thus far. The management has a fifth opening tonight (Wed.) and a sixth next week, with at least two other entries due this winter and next spring for the busiest season it has had in years.

The indicated new hits are "Time Remembered," which premiered Tuesday (12) at the Morosco Theatre to unanimously favorable reviews from the first-stringers of the dailies, and "Nude with Violin," which opened Thursday (14) to generally unfavorable remarks but has a sizable advance sale and has

(Continued on page 79)

Marguerite Higgins' Ciggie, Toothpaste Com'ls a D.C. Issue

Washington, Nev. 19.

News correspondents here see virtually no likelihood that appearances for pay on sponsored television news panel shows might cause forfeiture of membership in the Congressional Press Galleries.

Issue was raised by Marguerite Higgins, of the New York Herald Tribune Washington Bureau, whose membership was revoked by the Standing Committee of Correspondents of the Press Galleries. Section of the eligibility rule which Miss Higgins was charged with vio-

(Continued on page 18)

MORE OFF-SCREEN LAUGHS THAN ON

By BOB CHANDLER

This is television's screwball season. Everybody's nuts. Which isn't saying much for the traditionally dizzy television business, except that the daffiness bit has hit even the normally safe and sane this year. Even belt-and-suspender agents, network execs and sponsors have been infected, to the point where some of the more dispassionate observers think they must be Alice in Videoland.

Season is only two short months old, but look at some of the topsy-turvyisms that have already gone on:

The New York Public Library pulled its credits from a local New York show that condemned war (which is like condemning sin) on the grounds that it doesn't participate in "sensitive" or controversial matters.

Two usually safe and sane advertisers went so far as to sign contracts for an hour of prime time for a show that wasn't there. Namely, Shulton and Timex, for an hourlong Bing Crosby show on CBS-TV Dec. 11 that Crosby said he never agreed to do.

The New York Times went out and interviewed its arch-rival's television critic, John Crosby, 14-year vet of the New York Herald

(Continued on page 52)

Sputnik Sure-Shot In Show Biz Orbit; Taxes, Writeoffs

By JOE COHEN

Sputnik Sr. and Jr. are set to play a strategic role in the entertainment industry. The sudden concern for science by Washington indicates that future tax programs will be aimed at elimination or reduction of all luxury items in the budget, and that the Treasury Dept., until a new tax program comes along, will attempt to get the maximum out of present revenue sources.

Clue to the administration's

(Continued on page 16)

Althea Gibson's Single

The world's women's singles tennis champion Althea Gibson plans a show biz career as a singer. She virtually "broke in" her act at the testimonial dinner to W.C. Handy Sunday (17) at the Waldorf-Astoria, N.Y.

Miss Gibson feels that her excursion into cafes and disks as a singer will not affect her amateur standing in the tennis orbit.

Hollywood's 3d 'Yanks In War' Cycle; Oldies On TV Still Hate Nazis & Japs

World War II, and the men who fought it, are getting their third go-around in Hollywood. In addition, the focus is on America's armed forces in the postwar world, from Japan to Germany.

There have been at least two distinct "war" cycles in films. While the conflict was raging, the screen was ablaze with stories of men's courage and sacrifice. The aim was then partly to portray war in a heroic light and also to make the homefront aware of collective and individual problems, hardships and triumphs on the various fronts.

There wasn't much that was "funny" then in the presence of casualty lists, but some furlough comedies were made.

When it was finally over in 1946, a revulsion against war themes began to grip the public and Hollywood abruptly turned away from battle to the problems of the postwar era. It was then that Sam Goldwyn's "The Best Years of Our Life" could clean up.

Came cycle number two, which stretched out over quite a few years. War was no longer glorious. It was grim, it was hell on the individual. Fighters were no longer absolutely brave, killing Japs and Germans by the regiment. Actual events were brought into sharper focus and pictures like "Home of the Brave" could weave race and other issues into their story fabric.

Now, a third film cycle seems rolling. It treats war from a distance, putting individuals under a microscope and examines more often than not the impact of personal contact between American military personnel and "the conquered." War now can be funny, it can be viewed both critically and with a

(Continued on page 22)

'NEW FACES OF 1928' (READ 'EM AND SIGH)

Las Vegas, Nov. 19.

Desert Inn has set a new revue, "New Faces of 1928," for a six-week run opening Feb. 25 prior to a possible showcasing of the revue as a tv spectacular. Jackie Barnett will produce in association with Paul Ross.

Title of the revue is not a typographical error. It will headline Paul Whiteman, Harry Richman, Rudy Vallee and Buster Keaton.

'M-G Forgave Me? I Forgave Them!' Lanza in London

London, Nov. 19.

Mario Lanza breezed into London to sing for the Queen at the Royal Command Show last night (Mon.) and to do a video stint.

"I had no quarrel with Metro. It's the greatest studio in the world. How can you quarrel with a bunch of guys who helped to put me where I am? My quarrel was with two guys, Dore Schary and Nick Schenck. They've gone. I'm happy now. I was brought into the studio when Louis B. Mayer heard me at Hollywood Bowl.

"That was swell. But then the new regime came in and I was caught. Now, though Mr. Mayer has gone I feel I am with friends again. Why didn't Schary and I get on? I don't know. That sort of thing can happen. He didn't believe in me. He didn't think I could make 'The Great Caruso,' one of the greatest musical film grossers that have ever happened," he said.

Lanza dismissed accusations that

(Continued on page 20)

Q-TV Sez TelePrompTer Article in SEP Damaging To Tune of $1,100,000

Q-TV Inc., a company engaged in operating, leasing, renting and maintaining television and film prompting devices, has filed a suit in N. Y. Supreme Court asking a total of $1,100,000 in damages from the Curtis Publishing Co., the TelePrompTer Corp., and Irving Kahn, president of TelePrompTer.

Basis of Q-TV's suit is an article in the SEP entitled "Sure Cure for Stage Fright." The article, a profile of Kahn and TelePrompTer,

(Continued on page 52)

Havana Nitery Sues For 'Stopped Check' Bet Debt In Buffalo Supreme C't

Buffalo, Nov. 19.

Question whether a check given in payment for poker chips at a Havana gaming casino must be paid is before local Supreme Court for decision.

Action was brought by the Tropicales Night Club of Havana against Nelson H. Hause of Rochester on a check for $1,000 marked "payment stopped" with which Hause purchased poker chips in December, 1955. Casino argues that gambling being legal and licensed in Havana, debts incurred in connection therewith are valid contract obligations here.

Hause's counsel contends that the Casino was a professional gambling establishment and that such an operation is not only illegal and void but contrary to public policy of New York State, and that the plaintiff therefore has no rights here.

Show Biz Salutes W. C. Handy

'Father of the Blues' Honored at Waldorf, N. Y., On His 84th Birthday

By ABEL GREEN

The grand ballroom of the Waldorf-Astoria was filled to capacity Sunday (17) night in tribute to William C. Handy, "the daddy of the Blues." Sponsored by the American Society of Composers, Authors & Publishers, with ASCAP prexy Paul Cunningham toastmastering, the beneficiary was the W. C. Handy Foundation for the Blind Inc. The banquet and variety show that followed was linked to the 84th birthday of the famed composer, himself blind for a number of years, but immaculate and jovial looking despite being wheeled about constantly in recent years.

The Waldorf dinner was the first of a number of events in his honor. A tribute by the Negro Actors Guild at New York's Savoy Ballroom is scheduled for Dec. 11 and a Carnegie Hall concert and other events will follow. All funds will go to his pet charity, the Handy Foundation for the Blind.

A fitting capping climax to this

(Continued on page 62)

5-Min. 'Blackout' on B'way Tonite (Wed.) for Preem Of Time Inc.'s 'Big Spec'

Time, Life and Sports Illustrated are getting a spectacular welcome on Broadway. All 23 of the major illuminated signs in the area will black out for five minutes at 6:20 p.m. today (Wed.) when the new sign plugging the three mags is turned on. The 3,500 square foot spec will be turned on by the publishers of the individual publications. Andrew Heiskell will pull the switch on the Life display; James A. Linen for Time, and Harry S. Phillips for SI.

Sign is in three sections with 6,500 light bulbs and a half-mile of

(Continued on page 70)

PATACHOU'S B'WAY SOLO VIA ART LESSER

Patachou is undertaking a one-woman show under manager Arthur Lesser's direction at the Golden Theatre, a Broadway legit house, scheduled for a Jan. 29 debut, a la the Victor Borge and Maurice Chevalier solo operations. Lesser, incidentally, first brought over Chevalier on such a venture and, as result, had to sue the French star, eventuating in a recent settlement.

Patachou, French songstress now at Rio de Janeiro's Copacabana Palace Hotel, will do the second half by herself. First half will comprise three or four special variety turns, including mimic Channing Pollock. She will be

(Continued on page 26)

Judy, Count, Mario Play Before and Meet Liz

London, Nov. 19.

The Royal Command Performance at the Palladium here last night (Mon.) had Judy Garland getting the top mitt of the occasion with Count Basie a close second and Mario Lanza a distant third. The layout is generally regarded as one of the best all-around shows in years.

Additionally, the Goofers made a strong impact with their mad musicianship, while Leo DeLyon's humor registered only moderately. Other clicks were Gracie Fields, Max Bygraves, Dickie Henderson, Harry Secombe, and the Crazy Gang, which had six members, dressed in uniforms of the school attended by Prince Charles, to greet Queen Elizabeth. Prince Littler was the show's producer.

Miss Garland, Basie and Lanza were among those presented to Her Majesty.

11/20

Xmas

Gift Subscription

Enclosed find check or m.o. for $..... Send Variety for one year..... two years .....

TO

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

FROM

Indicate if gift card desired ☐

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

One Year — $10.00 Two Years — $18.00

Canada and Foreign — $1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

Dean of the Graduate School of Chicago

Dr. Lester Asheim

details why

Films & TV Do The Work But Folks Still Read

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Paris' Max Blouet To Chi as V.P. Of Ambassador E&W

Max Blouet, one of the best known international hotel managers in the world, long the personality front man at the Hotel George V, Paris, is resigning that operation to become v.p. and g.m. of the Hotels Ambassador East and West, on Chicago's northside. Louis Colonelli, Blouet's longtime first lieutenant at the George V, who will succeed to the George Cinq post, arrived in New York over the weekend on his first-time visit to America, and is currently at the Waldorf-Astoria. By coincidence, Francois Dupre, the president of both the Hotel George V and the Plaza-Athenee, Paris, as well as the Ritz, Montreal, is also at the Waldorf.

Blouet's son Patrick is currently manager of the Hotel Muehlebach, Kansas City, and has been getting his hotel training in the traditional manner of rotating key spots all

(Continued on page 79)

Malaya's Premier Also Film Writer

Singapore, Nov. 12.

The Prime Minister of Malaya, Tunku Abdul Rahman, not only is leading the destiny of this newly independent state but is also doubling as a screen writer for the Cathay Organization's Keris Film Production unit. He's currently rewriting a story he originally wrote in 1940 to aid the Malaya Patriotic Fund. Called "Mahsuri," it was later produced by several local opera companies.

Modern film version of "Mahsuri" indirectly stems from a suggestion to the Premier by Cathay head Loke Wan Tho who recalled the many stories the Tunku had written in the past. Loke was sure that several of thte yarns would be suitable for production. Whereupon the Prime Minister agreed to revise and rewrite "Mahsuri," which concerns "the most beautiful girl on Langkawi island and of her ill-treatment at the hands of a bestial ruler."

Billingsley OK Now

Sherman Billingsley, Stork Club boniface who collapsed in his nitery Saturday night (16), while talking to a patron, and rushed to Roosevelt Hospital, is now okay. He returned to his usual hosting post on Monday after a couple of days' rest at home.

Dr. Henry Cave, his personal physician, who was summoned, ascribed the collap. to an upper-respiratory infection (a light flu), induced by overwork and, presumably also, the strain attendant to his labor problems at the famed East 53d St. spot where the waiters and cooks union has been out on strike.

ASCAP's Bd. Distaffer?

With Bonnie (Mrs. Saul H.) Bourne now running the music publishing business she inherited, it is not unlikely that ASCAP for the first time will have a decorative femme on its board.

Bourne, who died last month at 73, was a director and treasurer of the Society for many years.

For a Movie Star

I've known you thru the years, my dear,
I knew you way back when
We used to drink that needled beer
In Louie's smokey den.

I always loved your cunning bids
For all the male attention—
The pouting lips, the lowered lids,
And others I won't mention.

It *was* a surefire, wondrous act,
It set my head ahumming;
But sweetie-pie, let's face the fact:
Today—it's not becoming!

Tom Weatherly.

Air Comics Need Travel Wise-Up?

[VIDEO NEGLECTS ADJUSTMENT OF PACE]

By GEORGE E. HALLEY

Kansas City, Nov. 19.

Is it perhaps possible that the television showmen of today have forgotten, or never learned, a valuable lesson known to all the old-timers of vaudeville? I refer to the difference in "timing" from section to section and city to city. By always originating in Manhattan or Hollywood, television programs may fool themselves that they are getting over very big whereas the pacing which clicks in these centres is not fancied elsewhere.

Instead of explaining the flop of comedy on video as due to "over-exposure" it might come closer to the mark to say that the dearth, if not death, of travel in entertainment has detached comics from that intimate know-how the old vaudevillians had.

I'm retired now, at 67, after 27 years with Arthur Church's KMBC in Kansas City so I have the leisure to recall the skills of a less mechanized entertainment era. In this I am abetted by my wife, Mondane Phillips. From Loew to Sullivan & Considine time she was one of those who learned, by appearing in a different town every week, and sometimes two in one week, that audience acceptance was a matter of timing and accommodation.

In New York, the "fly" audience of the entire country, fast pacing was required. However, as the act neared the center of the country, this pacing needed to be slowed down. It reached its slowest pace in the Twin Cities, Chicago, St. Louis, Kansas City area. By the time Denver and Salt Lake City was reached it was necessary to

(Continued on page 26)

LEONARD BERNSTEIN SUCCEEDS MITROPOULOS

Dimitri Mitropoulos is quitting as senior conductor at the N.Y. Philharmonic at the end of the present season. He started also conducting operas for the Metropolitan in 1954 and between the two burdens has been overworked and wants out of the Philharmonic.

The top job passes to American born Leonard Bernstein who has been with the orchestra only one year. Since Bernstein gets a contract through 1961 he'll probably be the officiating personage during the move from Carnegie Hall, which is to be razed, and the not-yet-begun new Performing Arts Center at Lincoln Square, which the Rockefellers are behind.

David M. Keiser, president of the Philharmonic discussed the Mitropoulos-Bernstein switch Tuesday (19) at a press luncheon in the Century Club.

Paris' Micheline Bardin Into U.S. TV & Niteries

Micheline Bardin, prima ballerina of the Paris Opera, who has terped with longhair companies around the world, is following up on her Metropolitan Opera (N. Y.) debut recently with expanded show biz horizons. Anna Sosenko has taken over her personal management and after next Monday's (25) slotting on the Howard Barlow-Firestone (ABC-TV) show, and another guester on Arlene Francis' NBC-TV morning show

(Continued on page 70)

N.Y. 'Financial Follies' Potshots Everything, Wall St. & Ike Included

By BILL CONLAN

"Anti-Trust Investigating Committee," "Anti-Banking Investigating Committee," "Anti-Business Committee," and others were the themes in the 1957 Financial Follies titled "Disenchantment." And, while the "Follies" consists of parody, and pulling a leg or two, there was plenty in this show to point up a real disenchantment over the way things have been going in Wall Street and in Washington. The Congress and the administration were both targets of the wit of the N. Y. financial writers, at the Astor Hotel, N. Y., Thursday and Friday nights (14-15th).

On Friday night the black tie

(Continued on page 70)

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 120 Number 12

INDEX

Bills	70	Night Club Reviews	69
Chatter	78	Obituaries	79
Film Reviews	6	Pictures	3
House Reviews	71	Radio	27
Inside Music	58	Radio Reviews	48
Inside Radio-TV	48	Records Reviews	56
International	12	Television	27
Legitimate	72	Television Reviews	35
Literati	77	Tollvision	26
Music	55	TV Films	31
New Acts	70	Unit Reviews	70
		Vaudeville	66
		Wall Street	16

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

'TRENDS' DON'T SCARE WINNERS

Cinemiracle Process Impressive

By JOE SCHOENFELD

Hollywood, Nov. 19.

National Theatres' $1,500,000 initial investment in the development of the Cinemiracle process looks as though it will pay off big. Given its first public demonstration here at the Melrose theatre, the new big-screen process proved itself as rating at least equal to, if not the best, of the big-screen processes.

Literally done with mirrors (the triple-camera and three projection machines photograph and then project the 35m film off mirrors), Cinemiracle appears to have virtually eliminated the one major fault of the Cinerama process—namely the obvious dividing lines between the three panels, with the resultant distortions and jiggling. National Theatres' new process, which was over two years in the development state before Louis de Rochement commenced production on the currently shooting "Cinemiracle Adventure," was shown here in slightly more than 2½ by 1 ratio on a screen 24 feet by 63 feet. The average ratio in theatres when it goes into regular showings, according to NT prexy Elmer Rhoden, will be 35 feet by 80 feet, with some as high as 45 feet by 100 feet (probably at the Roxy, N.Y.).

Three projection machines are housed in one booth, instead of three as with Cinerama, but also on orchestra floor. Number of front seats in every theatre will have to be eliminated to take care of huge curving screen set in front proscenium. Screen covers field 146 degrees wide, 55 degrees high, approximately that of human vision.

Disney Shares' Opener: Tumbling Act

In Premiere Week on N.Y. Stock Exchange Shares Sell Off $1.62

Walt Disney Productions' 1,729,093 common shares, $2.50 par value, went on the New York Stock Exchange for trading and within the first week the price value tumbled $1.62½ per share. Attending the usual big board ceremony last Tuesday (12), Roy O. Disney, president, bought the first block of 100 shares, at an opening price of $14.87½ per share.

By the end of the week 9,000 shares in all exchanged hands, the price went to a low of $13.25 and closed Friday (15) at $13.75.

Previously Disney stock, now listed under the ticker symbol "DIS," had been traded on an over-the-counter basis. This makes the second film company to go on the big board this year, United Artists having made the switch early last summer.

Par 50c Quarterly

Paramount board has declared a regular 50c quarterly dividend on the common stock.

It's payable Dec. 23 to holders of record on Dec. 6.

Prod. Pre-Tests Titles, Stories At High Schools

Hollywood, Nov. 19.

All story material and titles considered by indie producer-director Roger Corman are pre-tested in his own poll of 25 American high schools, he recently revealed. "I won't make a picture if the poll says no," he said, pointing to a run of 23 money-making pix to prove the poll's value.

Corman, who started pix production in 1953, has even dropped some properties against his better judgement because the poll indicated a flop. Science fiction and teenage problems are the core of Corman's productions, ranging from his first, "Monster from the Ocean Floor," to his newest, "The Cry Baby Killer," and his upcoming "War of the Satellites," slated to roll Dec. 9 for Allied Artists release. Most Corman productions are released through American International.

Recent polls have shown Corman that in the future the kids won't accept with so much enthusiasm the same subject matter he's currently filming. "I'll continue with science fiction pictures but only in the veins indicated in the polls," he said. The highschoolers will accept a creature from outer space or one created on earth by atomic mutation, Corman pointed out, but they'll nix a monster frozen and preserved from a pre-historic age.

100 Bookings For '80 Days' Pronto

Now playing in 68 situations, Mike Todd's "80 Days Around the World" will move into an additional 100 theatres by Christmas time, according to William J. Heineman, distribution chief of United Artists, which is handling the release. Unique angle is that these will "locked bookings" of only 11 to 14 days and this is in accordance with Todd's plans. Majority of the new showings will be via 35m print-down version.

As Heineman explained it, the new bookings, for the limited runs, likely will be followed by subsequent runs in the same houses, some for a second time and some even for a third. Idea is to make the picture available, take it away, and then make it available again.

Nothing like this has been done before in the picture business and there's a possibility of legal entanglements in light of antitrust decrees regarding clearances. It's noted, however, that while UA operates under a decree, Todd does not.

BUDDY ADLER UNDER ESTATE INSURANCE

Hollywood, Nov. 19.

Buddy Adler was insured today by 20th-Fox for an additional $2,000,000 to guarantee his estate at least partial return from new nine-year contract, which calls for him to receive 5% profits of all pictures produced and released by 20th.

New term life policy has a slight reducing clause, bringing face amount down to $1,850,000 in ninth year, but this is not so with original $600,000 term life insurance policy 20th has been carrying on Adler's life since he became studio production head and which remains in force.

Stu Irwin's Feed Film

Houston, Nov. 19.

"Old McDonald" film produced for the American Feed Manufacturers Assn., will have its Texas premiere showing at the Farm Products Exposition to be held here Nov. 22-24.

Film stars Stuart Erwin.

PAR & LIST OFF TRADE DOWNBEAT

By GENE ARNEEL

Despite this autumn's downbeat atmosphere in the picture business, two major corporations—Paramount and List—within the past week made known considerable gains in income, both due in large part to the theatre boxoffice in the United States. The two have diversified interest but the non-picture money racked up, as reflected in profits statements, was relatively small.

Paramount had consolidated net earnings from operations of $1,878,000 in the third calendar quarter of this year, equal to 94c. per common share, compared with $1,654,000, or 83c. per share, for the corresponding period of 1956.

Par's net from operations for the first nine months of 1957 amounted to $4,237,000, equal to $2.13 per share, compared with 3,976,000 or $1.99 per share, for the first nine months of last year.

List Industries (RKO Theatres) had gross income from operations of $3,809,830 for the first nine months of 1957, meaning a gain of nearly $900,000 over the corresponding period of a year ago. Net income, exclusive of profits derived from the sale of properties, marked an improvement of over 100% over the nine months of 1956.

Thus, a picture company and a theatre circuit are doing nicely in an era variously talked of as anything from "slow" to "extreme

(Continued on page 26)

Theodore Pratt

Right in line with Sputnik dwells lightly on

Traffic in Outer Space

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

20th-Fox Willing to Give Theatres At Least Five-Year Clearance Protection Against Television

Practical Instance

Asked by a stockholder at Columbia's annual meeting Monday (18) to give a specific example how the company was cutting expenses, prexy Harry Cohn replied:

"I flew in on a day flight instead of a night one. So I saved $110."

Responding to exhibitor demands, 20th-Fox now is ready to guarantee theatres a minimum five-year clearance over television.

Decision was made by 20th prexy Spyros P. Skouras and general sales manager, Alex Harrison. It makes the company the first to act positively in stemming the growing public impression that films now in the theatres are being channeled immediately to television.

Some in exhibition have blamed this impression for the drop in attendance. At its recent meet at Kiomesha Lake, Allied States passed a resolution urging the distributors to guarantee clearance over tv.

According to Skouras, 20th is wholly devoted to the theatres and therefore willing to give them this protection. Company has, of course, sold large batches of pre-1948 pix to tv via National Telefilm Associates and also is very active in the production of tv series.

One of the immediate results of such a clearance guarantee is that it knocks 20th out of the toll-tv race, for the moment. It's generally agreed that, if pay-video ar-

(Continued on page 70)

Amputate Fantasy In 'Mansions' Book

Hollywood, Nov. 19.

Elements of fantasy in W. H. Hudson novel will be deleted from upcoming "Green Mansions," as result of Metro's fear that features based on fantasy are doomed at boxoffice. New treatment, suggested by Mel Ferrer, who will direct, scripted by Dorothy Kingsley for producer Pandro S. Berman, turns "Mansions" into adventure story in tradition of "King Solomon's Mines" but keeping Hudson's unusual love story.

Ferrer contends keeping novel intact is not as important as maintaining creator's intention, thus "Mansions," budgeted at $3,000,000, will be done as "unusual picture (which) is best gamble these days."

Paul Monash to London

Hollywood, Nov. 19.

Scripter Paul Monash planed out to London yesterday (18) to wind co-production deal to picturize "The Rock," best-selling British novel. He's to talk with John Sloan, prexy of Waterloo films, anent deal.

Paul Newman and Sylvana Mangano are being wooed to play leads in feature, which Monash will screenplay.

National Boxoffice Survey

Business Spotty; 'Days' Still Champ, 'Joey' 2d, 'Jailhouse' 3d, 'Hunchback' 4th, 'Girls' 5th

Reversion to mild, unseasonable weather in many key cities is throwing biz out of gear generally this stanza. In addition, there is no holiday to bolster trade as was the case last week. Besides many exhibitors are content to coast along with their present fare rather than bring in product until close to Thanksgiving, next week.

Again it is 'Around World in 80 Days" (UA) which is heading the list. Mike Todd opus is big to capacity in a majority of 20 keys covered by VARIETY this stanza. "Pal Joey" (Col) is placing second, the same as a week ago. "Jailhouse Rock" (M-G) is moving up from fourth to third position.

"Hunchback of Notre Dame" (AA) is pushing up to fourth place as compared with fifth last week. It is making a much better showing the last round, most of engagements being rated big to great. "Les Girls" (M-G), third last week, is finishing fifth, partly attributable to lack of dates.

"Seven Wonders of World" (Cinerama) is copping sixth money, while "Search for Paradise" (Cinerama) is landing seventh spot. "10 Commandments" (Par) is winding in eighth position. "Slaughter on 10th Avenue" (U), comparatively new, is winner of ninth place.

"Raintree County" (M-G), still playing in the same four keys on two-a-day, is finishing 10th. "Tip Star" (Par), is just getting around this week, and "Operation Mad Ball" (Col) round out the Top 12. "Zero Hour" (Par), not showing much so far, and "Perri" (BV) are the runner-up pix.

"Baby Face Nelson" (UA) is proving a surprise new boxoffice champ, according to showings to date. It is big in Providence, terrific in Buffalo and great in Washington, and doing amazing trade in such smaller cities as Canton and Akron (in Ohio) and Harrisburg. "My Man Godfrey" (U), also comparatively new, is sock in Chi and okay in Detroit.

"Bombers B-52" (WB), which comes into N. Y. Paramount this week, looks lofty in Chi, good in Omaha and fairish in Balto and Denver. "Don't Go Near Water" (M-G) on preem date at N. Y. Music Hall is rated good.

"Until They Sail" (M-G) looks good in Minneapolis. "Unholy Wife" (U) shapes okay in Boston. "Joker Is Wild" (Par), also okay in Boston, is torrid in Philly.

"Devil's Hairpin" (Par), neat in Portland and good in Denver, looks mild in Minneapolis and Louisville. "Kiss Them For Me" (20th) is not making much progress currently. "Stopover Tokyo" (20th), fine in Pitt, is disappointing in some for other keys.

"Graf Spee" (Rank), lofty in Chi, is bright in K. C. "Tall Stranger" (AA) looms slow in Pitt.

(Complete Boxoffice Reports on

(Continued on page 18)

New Englanders: Fixed Clearance Vs. TV Needed

Boston, Nov. 19.

Lashing out at limited time periods between theatrical and television showings of features, local exhibitors here have adopted a formal resolution calling upon distributors to insert in licensing contracts a specific condition that pictures will not be turned over to tv for from seven to 10 years after theatrical exhibition. In taking this action, Independent Exhibitors Inc. urged its members to keep a check on release dates to make sure theatremen are given adequate protection against tv and to expose distribs who violate "reasonable clearance" standards. It was also recommended that National Allied take up the matter with the film companies.

New England outfit also took a stand against the number of pictures being slated for roadshowing, contending the policy works to the detriment of subsequent-run theatres; asked for an increase in distrib advertising on a regional basis, rather than national, and called for the production of more pictures in color.

Enchanted With N. Y. City's Cooperation; Lew Leary's Cheers for U's Happy Time

Another pat on the back for production facilities in New York came this week from Lew Leary, unit production manager for Universal. Leary arranged all the details for the location and studio shooting for U's "Never Steal Anything Small," starring James Cagney.

According to Leary, he came to New York with some trepidation after hearing the reports from Hollywoodites of the problems of shooting a picture in N. Y. However, he stated that he received the fullest cooperation from all N. Y. departments, from the Mayor's office to the Dept. of Commerce to the Police Dept. "The cooperation," he said, "was equal and even superior to that we have received in other cities, including Hollywood."

As an example of what film production can mean to N. Y., Leary

Johnston's Presence at TOA Conv. Draws Crack: About Time Producers Came Home to Domestic Problems

Appearance of Eric Johnston at the Theatre Owners of America convention today (Wed.) comes as a source of considerable satisfaction to a number of distribution toppers.

Their feeling, for some time, has been that the Motion Picture Assn., and particularly Johnston, have shown a tendency to neglect domestic affairs and problems and that the MPAA prexy is considerably more interested in foreign issues.

"If he says anything about our problems in India or Argentina, I think I'll blow up," cracked a top sales exec last week. "It's about time the MPAA got down to cases right here at home," he added. "I know the foreign income is important, but so are exhibitor-distributor relations and issues in the domestic market."

Johnston is expected to deal with conciliation at some length in his speech. There have been reports, too, that he may come with an "a plague on both your houses" pitch in the light of the apparent impossibility of obtaining industry unity. Some attempts have been made by distribution toppers to "take a hand" in the writing of the Johnston address, but they were nixed.

While, on the one hand, the feeling has grown over recent years that the Association has contributed comparatively little on the domestic level (excepting important "lobby" work in Washington) it's admitted on the other that the trust laws leave the distributors little room for effective joint action. Some important projects

(Continued on page 20)

WARNERS SAVES SPACE IN 5TH AVE. SETUP

Warner Bros. homeoffice executiveoffices expect to be ensconed in its new floor and three-quarters GHQ in the just-completed 666 5th Avenue (52d St.) building by Dec. 1. WB prexy Jack L. Warner arrives from the Coast next week.

Having sold its longtime 321 West 44th St. building (which backed into an annex with a separate West 45th St. exit), some two floors in a Union Square zone building have been leased to house the duplicating files, IBM machines, records, the morgue stuff, etc. The WB film exchange on 9th Ave. continues as is, and the new 5th Ave. site will be an executive setup for Benjamin Kalmenson, Serge Semenenko, Warner (when he's in New York) and others.

The 10 floors of the old West 44th St. site not only wasted much footage but required extra manpower for receptionists on each floor, more office-boys, etc. Lack of airconditioning forced many midsummer idle hours, as against the modern trend of fundamental airconditioned office buildings which, in turn, help attract a better calibre of clerical personnel.

The horizontal operation of the less-than-two-floors is another efficiency plus, as against the 10-story vertical operation on the west side building.

An ultramodern projection room (100 capacity against 80 on West 44th St.), a bar-and-kitchen setup for press cocktaileries (which will cut down on the sizable tabs when a film company entertains on the outside) are among the plusses. Reduction of insurance, maintenance and taxes are other amortizations on the economic side.

'Koepenick' for Festival

The German "Hauptman von Koepenick," handled in the U.S. by Emile J. Lustig, has been picked to open the San Francisco International film festival Dec. 4. "Hauptman" also paced the German Film Week in N.Y. recently.

On Dec. 9, the satire on German militarism, directed by Helmut Kautner, will be screened for diplomats and members of Congress at the Motion Picture Assn. of America headquarters in Washington. Dr. Heinz L. Krekeler, the West German Ambassador, will be host.

ABE TEITEL EXITS CHICAGO

Familar Figure on Film Row For 45 Years Moves West

Chicago, Nov. 19.

Leaving the Chicago exhibition field after 45 years on Film Row here, Abe Teitel departed for California last week to join Headliner Productions in making documentaries and feature pix for theatres. Operation of Teitel's World Playhouse Theatre here is now being handled by his son, Charles.

Teitel has been associated with foreign films here for the last 31 years as exhibitor, producer and producer's representative.

What Film Biz Needs Is Broad Meeting of Minds

Charging that the film industry is facing its current crisis in a policy-less and "play it by ear" manner, producer Sidney Harmon suggests the convening of a seminar at which all segments of the industry would be represented so that the ailments of the industry could be thoroughly diagnosed.

In addition to the presence of representatives of production, distribution and exhibition, Harmon urges the inclusions of writers, directors, technicians and all others who make a living from the motion picture business. Harmon does not feel that such a seminar will solve all the problems confronting the industry, but he maintains that it will a least dramatize them and perhaps come up with some ideas that might provide a course of action for the future.

"Every segment of the industry is desperately trying to survive," he said, "but nobody has given the situation any thinking. It's the same old improvisation and follow the leader."

Titanus of Italy has concluded a unique three-way deal with Metro and United Artists for production of "Goya." M-G will handle overseas and UA in the States. Ava Gardner will star. Deal was signed on the Coast by Titanus' production topper Franco DeSimone.

Vet Exhibitor

Robert J. O'Donnell

is chiefly concerned with the

Flow of Not Enough Want-to-See Pix

* * *

Another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

RKO On Brink Of 2 Studios' Unload

In a move further reflecting the writeoff of RKO as a major picture-making entity, this company is near the signature stage of a deal to sell its two Coast studios, one in Hollywood and the other in Culver City, to Desilu Productions. Latter, headed by Desi Arnaz, within recent years has become one of the principal producers of telefilms, similarly as is Music Corp. of America's Revue Productions.

The two RKO lots have been inactive for some time so far as theatrical production is concerned but both have been used on a rental basis by tv film-makers, including Desilu.

Schneider Ducks Col Divvy Query as First Quarter May Show Loss

Columbia Pictures earnings for the first quarter of the current fiscal year will be "poor" and may involve a "possible loss." The second quarter earnings are expected to be slightly better. However, the returns from the final six months, involving the third and fourth quarters, are seen as being "great" and will contribute to "make the year a generally good one" for the company.

This appraisal was given to the company's stockholders Monday (18) by Abe Schneider, first v.p., at the annual meeting at the N. Y. homeoffice. The second half of the fiscal year will be bolstered with the returns from "Pal Joey" and "Bridge of the River Kwai."

In answer to stockholder queries, Schneider declined to predict whether or not the company would be forced to by-pass the first quarterly dividend. He said the board of directors would meet in mid-December and would weigh

(Continued on page 22)

Virginia Exhibs Advise Recruitment Of Public Opinion to Force New Release Patterns on Companies

Move is underway to draw the public into intra-trade differences. It's in the form of an organized campaign to enlist public and consumer press support of the exhib cause anent the release of important pictures throughout the year and not just on holiday periods.

Taking the public approach is the Virginia Motion Picture Theatre Assn. Addressing themselves to other theatremen, Syd Gates, president of the Virginia outfit, the Carlton Duffus, exec secretary, stated they've had the belief for some time "that the faults in distribution will have to be taken to the public through the press of the nation."

Urging that their comrades in exhibition seek out the same kind of press spotlighting of the situation, Gates and Duffus this week sent out tearsheets of a piece in the Richmond Time-Dispatch which calls for the abandonment of the policy under which top films are concentrated in the holiday slots.

In the form of an "open letter to film producers," by-liner Edith Lindeman reports the public is wearying of the frequent absence of pictures worth hiring a babysitter for during some periods, while in other weeks there's a big picture in every theatre. It's noted that the average family budget can't afford more than one trip to the theatre a week; the implication is that many quality features lose out because of the severe competition at certain times.

(Ed. note: The past summer, beginning around July 4, provided evidence of this condition. Business generally was good, but still short of expectations, and many highly-rated productions proved strictly a boxoffice disappointment.)

The Times-Dispatch article further observed: "You lost some of them (the public) to television, but you're losing a lot more on account of this spotty release of the better pictures. The curious thing is a lot of them are ready to come back if they can be assured a balanced diet of film fare. They just don't like this feast-or-famine business."

SWITCHING PROFESSIONS

Agent Into Manager As Manager Turns Producer

Hollywood, Nov. 19.

Murray Peck was named manager of the Crest Theatre in Westwood, succeeding Paul Mart, who will depart the post Dec. 1 to become an associate producer with Topaze Productions. His first two assignments will be "Savage Trap," to be made in the Philippines, and "Hong Kong 999," to be lensed in the British crown colony.

Peck is returning to exhibition after being in the personal management field for some time. He formerly was associated with Milt Arthur in Long Beach and with Galston & Sutton in Los Angeles.

City Hall's Slants On '59 Seaway's Chi Film Fest

Chicago, Nov. 19.

First steps to forward the city-sponsored film festival here for the 1959 St. Lawrence Seaway exposition were initiated at the offices of Mayor Richard J. Daley last week. The mayor is approaching members of the industry to select a committee for the "World Festival of Films." The committee, which will be named shortly, is to proceed with plans for a competitive film festival whether or not any response comes through from Motion Picture Assn. of America.

Col. Jack Riley, speaking for the Mayor's office, clarified slightly the intentions the city has for the festival. Distributors will be asked to exhibit their product on a competitive basis. Cooperation will be offered on publicizing their product, although Riley ridiculed any idea of needing a $100,000 budget to show stage a festival. Any parties that producers wish to throw for stars and industry people would not come out of city finances, he said. But publicity to the festival will be extensive. He noted the plans for San Francisco's festival —a $15,000 budget. The cost here, he said, need not run much higher.

Distrib Plugs Exhibitor 'Unity;' Charges Theatres Resist Change

Exhibitors are their own worst enemy.

This opinion was expressed last week by a top distribution man who, in time-honored distributor fashion, asked to remain anonymous. But his remarks jibe with the feelings of a good many executives in the distribution field and are apt to reflect themselves in any exhibitor-distributor dealings.

"Most of our legal squabb'es are created primarily by dissension between exhibitors, with the distributor caught in the middle," observed the sales topper. "What we need most in the industry today is exhibitor unity. Only after we get that will we make any progress at all in settling our many differences."

He went on to say that exhibitors should tackle among themselves the whole complicated question of clearances to allow for a more intelligent playoff of the product. The distributor's argument was that the companies would gladly go along with new release methods if it weren't for exhibitor resistance.

"We have to find a way of keeping films before the public for a longer period of time," he argued. "Now, we finish the first run and then go into the subruns. After a week, the picture is put out

finished. That isn't doing justice to the product, and it isn't doing justice to the industry."

Slant

As distribs today see the exhibitor, he fails to keep in mind the basic problem, i.e. to attract larger audiences. "This isn't the time to worry whether one theatre gets the profits this week and the other house gets it next week," he held. "The problem is to get the public back, and to keep 'em coming. If we don't keep that objective in mind"—and he made it amply clear he thought exhibs were ignoring it in its essentials—"than we may all go down the drain."

(Exhibitors, of course, will argue that the distribution companies are largely to blame by offering such an irregular flow of product, geared to holiday business only. This is one of the prime issues at the Theatre Owners of America convention at Miami this week).

The distribution man here quoted, and many with him, believe strongly that exhibition has failed to modernize its plant and to give the kind of comfort and service required to get people out of their homes. He, along with his colleagues, feels that there are too many theatres operating today. And he thinks very little of the "zonal" release suggested recently by the Allied States convention.

Distribution generally takes the position that exhibition is being delivered the goods, but does an inadequate job of "selling" them to the public. "Showmanship at the exhibition level is dead," claimed the distributor. "We knock ourselves out to make the best possible pictures, but we get little support in our efforts to sell them to the public. Unless the exhibitors wake up to the current critical situation, and by that I mean do something about it, we'll continue to lose patrons."

Curiously, though distribution is replete with criticism of the theatremen, several of the sales execs feel that the gap between

(Continued on page 20)

N. Y. to L. A.

Barney Balaban
Caroline Burke
David Craig
Alfred E. Daff
Russell Holman
King Sisters
Jerry Pickman
Milton R. Rackmil
Paul Raibourn
Sol C. Siegel
Willard Swine
Nancy Walker
Lawrence Weingarten
George Weltner

L. A. to N. Y.

Greg Bautzer
Pandro S. Berman
Rodney Bush
Jack Carson
Carol Channing
Jackie Cooper
Julian Epstein
Margaret Ettinger
Sid Garfield
Greer Garson
George (Gabby) Hayes
Vincente Minnelli
Michel Mok
Gene Norman
Leo Pillot
Jane Russell
Larry Shayne
Milton Sperling
William Sterling
Greta Thyssen
Dana Wynter

N. Y. to Europe

George Clarkson
George Comack
Billy Dick
Lady Molly Huggins
Joseph S. Hummel
Jack Hylton
Gail Leslie
David Merrick
Paul Monash
Rosalina Neri
Helen Norman
Jack Radcliffe
Tom Rodgers
Irene Sharp
Spyros Skouras
Will Starr
Max E. Youngstein

Europe to N. Y.

John Byram
Marian Byram
May Dalziel
Mary Jukes
Kitza Kazacos
Lawrence Langner
Armina Marshall
Jack Short
Jerome Whyte

TOA: 'OUR FEVER DISTRIBITIS'

Kerasotes Looms As TOA's Prexy

Miami Beach, Nov. 19.

George Kerasotes, chairman of the executive committee, is rated as the leading candidate to succeed Ernest G. Stellings as president of Theatre Owners of America. It's thought that Kerasotes, president of Kerasotes Theatres of Springfield, Ill., and a longtime official of United Theatres of Illinois, can have the job if he wants it.

It's customary for TOA to ask its incumbent president to accept a second term, but it's doubted that Stellings will accede. The job of TOA prexy, a non-paying one, requires a well-heeled theatreowner who can afford to take considerable time away from his business. Few TOA presidents have consented to serve for two successive terms.

Others in the running for Chief executive post include Burton I. Jones, J. J. Rosenfield and Sam Rosen. Rosen, executive v.p. of Stanley Warner, has been offered the post a number of times in the past, but has declined.

Kovner, Steinman Backing Danish Henning-Jensens; Four Features Planned

New company to produce a series of pictures in English has been formed by a husband-and-wife team of Danish filmmakers, Mr. & Mrs. Bjarne Henning-Jensen. First entry will be "A Trip to Myself," to be lensed mostly in Lapland starting next August. Three Americans—two femmes, one male—will star.

Henning-Jensen, whose documentary work includes a prizewinning "Where Mountains Float," said the Lapland film would be made "under $500,000" and the first one would have a sked of about 70 days. Negotiations with distributors are in progress. Initial pic will be color and widescreen.

Financing the new outfit, Griffin Films, are N.Y. hospital-owner Harold Kovner and Herbert L. Steinman, wholesale drug manufacturer. Plan is to make four films over a threeyear period.

The Danish team stressed in Gotham where they were houseguests of Steinman that they planned to make films for the international market. "We, in Scandinavia, have a tendency to think too much in our own, limited geographical terms," the producer-director said. "We never seem to want to worry about the rest of the world."

FILM CARRIER CLARK REDUCING SERVICE

Philadelphia, Nov. 19.

James Clark, president of Clark Transfer Inc., advised film distributors in Philadelphia and Washington that "due to the many theatre closings and part-time showings, which are cutting deeply into the firm's revenue, some routes will have to be eliminated. Others will be made second day returns, and some day operations will be curtailed until the routes get back on a break-even basis.

Clark noted that other film carriers throughout the country had made necessary adjustments three years ago.

Capra on 'Brethren'

Hollywood, Nov. 19.

Frank Capra is set with Columbia Pictures to produce and direct "Joseph and His Brethren," a top project for 1958.

Capra steps into breach left vacant when William Dieterle bowed out, following studio's decision two years ago to shelve property. Dieterle had already lensed considerable footage in the Near East.

Boxoffice Apart, Film Industry Enjoyed '57 Wins In Many Operational Areas

Miami Beach, Nov. 19.

Generally motion picture theatres and other amusements fared favorably on the issues of taxes, fees, censorship, and wages and hours which were raised in the legislatures of a number of states during the past year, according to report submitted to the Theatre Owners of America convention by the exhibitor organization's state and local legislation committee. The committee, headed by E. LeMar Sarra and Robert Bryant, reports, however, that some measures were enacted into law which will result in increased taxes.

The committee also reported that legislation increasing minimum wages was introduced in many states and was defeated in most instances.

The report warns exhibitors that renewed efforts will be made to amend existing wage minimum laws to exclude theatres from the special service group. TOA members are advised to take prompt, unified action to stop the extra burden that may be imposed by revisions of wage and hour laws.

The report also notes that bills affecting censorship were introduced in a nearly a score of states including New York, where several censorship bills were introduced but none passed. The Governor of New York vetoed a censorship fee decrease bill.

In Ohio, a bill to restore state censorship of films was defeated. More than six censorship bills were introduced in Pennsylvania but failed to pass.

In general, the committee noted, bills were introduced regarding unemployment compensation, workmen's compensation, educational television, racial discrimination, labor, communism and annual legislative sessions. In four states—Arkansas, Oklahoma, South Carolina and Texas—anti-checking legislation was introduced. The bills passed in Arkansas and Texas. In South Carolina, a similar bill carried over to the next session of the legislature. Attempts were to introduce anti-checking legislation in Ohio and Florida, but these efforts were defeated.

In a number of states, legislation was enacted making parents liable malicious and willful damage or destruction of property by minor children. Similar legislation was introduced in several other states in which it failed to pass. In Illinois, it was vetoed by the Governor.

N.H.'s 50% 10-Year Theatre Mortality

Manchester, N.H., Nov. 19.

New Hampshire's film theatres have had a mortality rate of 50% in the past 10 years, according to Frank Lyndon, executive secretary of Allied Theatres of New England.

In 1948, he said, the state had 90 houses, many running continuously from matinee time on and a number of them operating six or seven days a week. Total has dropped to 45 theatres, 27 of which are open only part of the week. Excluding the drive-ins, the mortality rate is thus about 50%.

Ozoners also have their problems, according to Dover's mayor-elect, Melvin Morrison, who operates the Newington Drive-In theatre. With the screen alone costing $25,000, the total construction cost of a drive-in will reach about $100,000, he said. Since the outdoor theatre is a new family form of entertainment, the ozoners have to offer such sidelines as playgrounds and pony rides

HARDLY A SURPRISE

TOA May Openly Give Up 'Hunt' For A Chief

Miami Beach, Nov. 19.

Indications are that Theatre Owners of America has abandoned its plan to hire an executive director. This was hinted at by TOA prexy Ernest G. Stellings in his report to the board of directors here. Many observers always doubted that a director was everybody's desire within TOA.

Although noting that if the right man came along "perhaps we should employ him," Stellings added that personally he is not "nearly so convinced, at this time, of the need of filling the post, as I was a year ago . . . "

The TOA topper reported that some 20 or 30 names were discussed and that possibly 15 were interviewed for the post during the past year, but "we were unable to locate the appropriate person

The absence of an executive director, Stellings said, placed a heavier burden on him, TOA's staff and "on our kitchen cabinet," but if the officers and members continue "to give the same kind of help I had from them," there may be no need to fill the post.

Writers Hold Back Anti-Agent Rule

Hollywood, Nov. 19.

Writers Guild of America West has agreed to hold back on its ruling last month on expiration dates of pacts with agents, upon protest of the Artists Managers Guild, until the matter is arbitrated.

Guild had asked members not to ink agent pacts after Oct. 15, "unless such agreement shall provide for automatic termination not later than the effective termination date of the current agreement between the Guild and the Artists Managers Guild."

Managers beefed that under its pact with Writers, a clause specifically forbids any Guild rule "which affects the business relationship of agents and writers during the life of the agreement." WGAW contends its ruling would affect such relationships only after AMG pact expires, but agreed to arbitration and to forego enforcement until issue is decided.

See Page 33

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

SUPPLIERS KEY TO ALL ELSE?

By HY HOLLINGER

Miami Beach, Nov. 19.

As a means to bolster attendance it has been customery for exhibitor trade associations to term each of their annual conventions as a critical one. However, as members of Theatre Owners of America gather here at the Americana Hotel for the opening tomorrow (Wed.) of the organization's 10th anniversary convention, it was superfluous to cry "wolf." He was here.

The majority of the delegates are actually aware that they are gathering at a time when the motion picture industry in indeed facing the greatest crisis in its history. There is agreement that the industry as it has exis'ed for the past 30 years is undergoing revolutionary changes and that the old methods of operation in the fields of production, distribution and exhibition will have to change dras ically. What the shape and form of the industry's future will be, no one can predict. But some effort to chart a sensible course will be made at this crucial meeting.

The TOA members gathered for four days probably represents theatreowners controlling the larges: investment in the brick and mortar that make up the nation's theatres. TOA members include the country's three largest circuits —United Paramount Theatres, Stanley Warner and National Thea res. In addition, TOA represesents numerous circuit of various sizes and many individual theatreowners.

Not the most optimistic theatreowner expects that any final solutions will emerge after the Miami conclave. However, by swapping ideas and exchanging informa ion at the meetings and in the corridors, it is hoped that some method will be found to check the faltering boxoffice and thus save the huge investments involved.

Foremost in the minds of the arriving delegates are two questions —(1) the relationship of the exhibitors with the distributors and (2) toll-tv, including the cable thea're and other varities of the pay-as-you-go system.

Many exhibitors agree with Walter Reade Jr., a former president of TOA, that all problems confronting the film industry hinge on the all important queston of the relationship be ween exhibitors and their suppliers. "Most people," comments Reade, "may consider toll-tv our greatest problem. I don't agree. I candidly believe that the basic question is the sta'e of mind that exists between exhibition and distributon. On that question hinges all other problems, including the declining boxoffice, business building and toll-tv.

Reade's point is that unless exhibitors can be assured of a s'eady flow of product at sensible terms, there s no point in even attempt-

(Continued on page 20)

Ready Seaports of Spain For U.S. 'John Paul Jones'; Shooting Starts in March

Madrid, Nov. 19.

Producer Sam Bronston and director John Farrow are laying the keel for "John Paul Jones" in Spain. Historical biopic is to be interiored in Madrid studios while exteriors include Spain ports and coastline sites. Bronston heads the indie setup. Actual shooting aims for a March '58 start.

Following a check on two men-of-war being constructed in Italy and a preliminary survey of Spain sea locations, Bronston and Farrow proceeded to London with Admiral Boone of the U. S. Navy and Alan Villers, Captain of the Mayflower. Latter is counseling on the four boats to be used during filming.

The Bridge On The River Kwai
(C'SCOPE—COLOR)

A smash. But no romance.

Hollywood, Nov. 3.

Columbia release of Sam Spiegel production. Stars William Holden, Alec Guinness, Jack Hawkins; features Sessue Hayakawa, James Donald, Andre Morell, Peter Williams, John Boxer, Percy Herbert, Harold Goodwin, Ann Sears, Henry Okawa, Keiichiro Katsumoto, M. R. B. Chakrabandhu (Col. Broome), Vilaiwan Seeboonreaung, Ngamta Suphaphongs, Javanart Punynchoti, Kannikar Dowklee. Introduces Geoffrey Horne. Directed by David Lean; screenplay, Pierre Boule from his own novel; camera (Technicolor), Jack Hildyard; editor, Peter Taylor; music, Malcolm Arnold. Previewed Oct. 31, '57. Running time, 161 MINS.

Shears	William Holden
Colonel Nicholson	Alec Guinness
Major Warden	Jack Hawkins
Colonel Saito	Sessue Hayakawa
Major Clipton	James Donald
Lieutenant Joyce	Geoffrey Horne
Colonel Green	Andre Morell
Captain Reeves	Peter Williams
Major Hughes	John Boxer
Grogan	Percy Herbert
Baker	Harold Goodwin
Nurse	Ann Sears
Captain Kanematsu	Henry Okawa
Lieutenant Miura	K. Katsumoto
Yai	M.R.B. Chakrabandhu
Siamese Girls	Vilaiwan Seeboonreaung, Ngamta Suphaphongs, Javanart Punynchoti, Kannikar Wowklee

"The Bridge on the River Kwai" is a gripping drama, expertly put together and handled with skill in all departments. It's potency stems only partly from the boxoffice draw of William Holden and, to a lesser degree, Alec Guinness. What elevates "Kwai" to the rank of an artistic and financial triumph for producer Sam Spiegel is the engrossing entertainment it purveys, including some scenes which will be listed as among the best of film memorabilia.

From a technical standpoint, it reflects the care and competence that went into the $3,000,000-plus venture, filmed against the exotic background of the steaming jungles and mountains of Ceylon. It's a long picture—161 minutes of footage and without he-she angles. A story of the futility of war in general, the underlying message is never permitted to impede. The picture is loaded, but with women to be heard from.

Pierre Boulle scripted from his own novel, changing minor story points here and there to make better use of the cinematic medium. It is an excellent job of screenwriting (particularly since it marked Boulle's debut in the medium), bristling with dialog that makes the characters absorbingly real and understandable. Director David Lean picked up where the script left off, guiding his performers through a series of fine portrayals. It is a superior job with fullest use of the background.

Story is "masculine." It's about three men, Holden, Guinness and Sessue Hayakawa. Latter is the commandant of a Japanese prison camp in which Holden, a Yank sailor posing as a commander, is a prisoner. Guinness is a British colonel who commands a new group of prisoners. He's a strict rules-of-war man who clashes immediately with Hayakawa over the latter's insistence that officers as well as men must work on the railroad bridge being built over the River Kwai. Guinness wins and then proceeds to guide his men in building a superb bridge to prove the mettle of British soldiers under any conditions. Holden, meanwhile, escapes to safety but is talked into leading Jack Hawkins and British commandos back to the bridge to blow it up.

The daring mission is discovered, moments before fulfillment, by Guinness, now unbalanced by the "glory" of his bridge-building feat and he fights off the commandos until, in his death throes, he accidentally falls on the detonator and completes the mission in the climactic scene that is one of several highspots in the film.

Interspersed through the mounting suspense are some memorable scenes, particularly the one in which Guinness' defeated regiment marches into the prison compound, the men whistling their regimental song. Other standout scenes include the one in which the British troops greet Guinness' victory over Hayakawa and the quietly-dignified but potent meeting at which Guinness and his officers take over the job of building the bridge.

There are notable performances from the key characters, but the film is unquestionably Guinness'. He etches an unforgettable portrait of the typical British army officer, strict, didactic and serene in his adherence to the book. It's a performance of tremendous power and dignity. Hayakawa, once a star in American silents and long absent from the screen, also is solidly impressive as the Japanese officer, limning him as an admixture of cruelty and correctness born out of a lifetime of training and the pressing need to mollify his superiors.

Holden turns in another of his solid characterizations, easy, credible and always likeable in a role that is the pivot point of the story. Hawkins is fine as the commando chief and there is good support from Geoffrey Horne, a young commando recruit; James Donald as a British army surgeon; Ann Sears, glimpsed briefly as a British nurse; and M.R.B. Chakrabandhu, leader of the native villagers who aid the commando mission.

Spiegel's overall production supervision is a topnotch job, from his concept of the story as a big picture, to his choice of the untried Boulle as scripter, to the deft casting and the shrewd selection of technical assistants. In the latter department, there are a succession of top credits; Jack Hildyard's exciting Technicolor lensing, Peter Taylor's editing and the music by Malcolm Arnold which is welded to the story's mood and action.

Kap.

The Violators

Soap opera quality drama for the duals; thin b.o. prospects.

Universal-International release of an RKO Teradio picture; a Galahad Production produced by Himan Brown. Stars Arthur O'Connell; features Nancy Malone, Fred Beir, Clarice Blackburn. Directed by John Newland. Screenplay, Ernest Pendrell, based on "The Violators" by Israel Beckhardt with Wenzell Brown; camera, Morris Hartzband; editor, David Cooper; music, Elliot Lawrence. Tradeshown N.Y., Nov. 7, '57. Running time, 76 MINS.

Solomon Baumgarden	Arthur O'Connell
Debbie Baumgarden	Nancy Malone
Jimmy Coogan	Fred Beir
Eva Baumgarden	Clarice Blackburn
David Baumgarden	Henry Sharp
Mrs. Riley	Mary Michael
Mr. Riley	Joe Julian
Anthony Calini	Bill Darrid
Sharon Riley	Sheila Copselan
Judge McKenna	Bernie Lenrow
Barnie	Martin Freed
Judge Blatz	Mercer McLeod
Jean	Eva Stern
Stephen	Norman Rose
Salesgirl	Maxine Stewart
Mollie	Margaret Draper
Sam	Frank Maxwell
Mr. Coogan	John McGovern
Ray	Norman Feld
Ralph	Tom Middleton

A quiet story of average people, "The Violators" generates little excitement dramatically. Its passiveness will likely be matched by an equal placidity at the boxoffice. Save for Arthur O'Connell who stars, the cast is relatively unknown to filmgoers.

New York-made film is the second which ex-radio producer Himan Brown's Galahad Productions has delivered to RKO Teleradio under a four-picture deal. Brown, as well as his brother, associate producer Mende Brown, and director John Newland all have had extensive air serial experience. This is clearly evident as the Ernest Pendrell screenplay, based on a story by Israel Beckhardt and Wenzell Brown, unreels.

For the script's talky soap opera overtones, modest sets and a distressing lack of movement make this Universal release look off the beltline. With the Bronx as the locale throughout, story is primarily a character study of O'Connell who supports himself, his daughter and spinster sister as a county probation officer.

His interests, like most family men, lie in his prosaic job and his close kin. The years go by and the daily routine changes little. But daughter Nancy Malone has now grown to womanhood and she plans to wed a neighborhood lad, Fred Beir. Strapped for funds, the latter permits circumstances to lead him and his girl into perpetrating a swindle on gullible friends and relatives. Naturally the law catches up with them. Windup finds O'Connell in his capacity as probation officer trying to straighten the couple out.

O'Connell manages to wring some emotional values out of his lengthy role. Father and daughter scenes at the finale are particularly touching, and may prompt some distaff audiences to reach for their handkerchiefs. Miss Malone is acceptable as the girl who temporarily rejects parental guidance, Beir is suitably callow as the suitor who turned dishonest while Clarice Blackburn does what she can with the unglamorous role of the sister who serves as family housekeeper.

With exception of the aforementioned tearful sequences, director Newland couldn't inject much sparkle and drive into the cast's performances. But admittedly the script was a formidable hazard for him. Fair support is provided by Mary Michael, Joe Julian, Henry Sharp and Bill Darrid, among others. Camerawork of Morris Hartzband at times seems too low key. The Elliot Lawrence score is adequate as is David Cooper's editing. Production values reflect a modest budget.

Gilb.

April Love
(C'SCOPE—COLOR—SONGS)

Second Pat Boone film. Story of city boy's rehabilitation in Kentucky Bluegrass region. Good returns, particularly with younger audiences.

Hollywood, Nov. 15.

Twentieth-Fox release of David Weisbart production. Stars Pat Boone, Shirley Jones. Co-stars Dolores Michaels, Arthur O'Connell. Features Matt Crowley, Jeanette Nolan, Brad Jackson. Directed by Henry Levin; screenplay, Winston Miller from novel by George Agnew Chamberlain; camera (DeLuxe color), Wilfrid Cline; editor, William B. Murphy; music adaptation, Alfred Newman, Cyril J. Mockridge; songs, Paul Francis Webster, Sammy Fain. Previewed Nov. 13, '57. Running time, 98 MINS.

Nick Conover	Pat Boone
Liz Templeton	Shirley Jones
Fran	Dolores Michaels
Jed	Arthur O'Connell
Dan Templeton	Matt Crowley
Henrietta	Jeanette Nolan
Al Turner	Brad Jackson

For its second Pat Boone starrer, 20th has come up with a remake of "Home in Indiana," (now Kentucky) adding some tunes to take advantage of the star's chief qualification as a draw. The result is good family entertainment, with emphasis on teenage audience tastes. Returns should be okay in all situations built-in exploitation value in the title tune, a hit weeks before the picture is even released, will help.

Some minor changes have been made in the basic story line and it has been updated by Winston Miller, who also wrote the first film version of the George Agnew Chamberlain novel. It's a bit of homespun hokum but it has been skilfully written to evoke an emotional response in the unfolding of the story of a big city boy sent to the Bluegrass region of Kentucky after a minor brush with the law. It's basically the story of his rehabilitation, his emergence as a sulky driver and the awakening of love with the girl next door. (Script slickly gets around the problem of Boone's personal aversion to public osculation; it will be more of a problem in succeeding films as the public begins to realize he's acting like a traditional film cowpoke).

Film is pro-directed by Henry Levin, with a feeling both for teenagers and the Bluegrass atmosphere. Boone is a more assured performer in this second film, turning in an easy, affable performance that registers, particularly when he's singing. Shirley Jones is fine as the girl next door, both in the song and performance department and there is a topnotch piece of character work by Arthur O'Connell as Boone's uncle. Others in the small cast, all convincing, are Dolores Michaels and Matt Crowley, as Miss Jones' sister and father respectively; Jeanette Nolan as O'Connell's wife; and Brad Jackson as Miss Michael's boy friend.

Production is a good credit for producer David Weisbart who has mounted it with an eye toward top visual appeal in addition to investing it with good components. Technical work, including Wilfrid Cline's lensing and William B. Murphy's editing, is good.

In addition to the title tune, Paul Francis Webster and Sammy Fain turned out four songs to help carry the story along. All fit effectively into the framework with "Give Me a Gentle Girl" and "Do It Yourself" both possibilities for some disk interest that will also help.

Kap.

Old Yeller
(COLOR)

Heartwarming story of boy and his dog; hefty returns indicated.

Hollywood, Nov. 15.

Buena Vista release of Walt Disney production. Stars Dorothy McGuire, Fess Parker; features Tommy Kirk, Kevin Corcoran, Jeff York, Chuck Connors, Beverly Washburn, Spike. Directed by Robert Stevenson. Screenplay, Fred Gipson, William Tunberg, from novel by Gipson; camera (Technicolor), Charles P. Boyle; music, Oliver Wallace; editor, Stanley Johnson. Previewed Nov. 8, '57. Running time, 83 MINS.

Katie Coates	Dorothy McGuire
Jim Coates	Fess Parker
Travis Coates	Tommy Kirk
Arliss Coates	Kevin Corcoran
Bud Searcy	Jeff York
Lisbeth Searcy	Beverly Washburn
Burn Sanderson	Chuck Connors

Disney organization's flair for taking a homely subject and building a heartwarming film is again aptly demonstrated in this moving story of a Texas frontier family and an old yeller dog. Picture, caught in the lush tones of Technicolor and one of producer's better entries, carries strong family appeal which should run up good returns in the general market.

Based on Fred Gipson's novel of same tag, this is a careful blending of fun, laughter, love, adventure and tragedy. Narrative as scripted by Gipson and William Tunberg is eloquently simple, lending both charm and dramatic impact to its topic of a big, rough range dog which appears out of nowhere and proceeds to protect the family from wilderness dangers.

Emphasis is laid upon animal action, including squirrels, jackrabbits, buzzards and newborn calves as well as more rugged depictions. Packed into film's tight footage is the 115-pound dog's fight with a huge bear, its struggle with a marauding wolf and battle with a pack of wild hogs, all creating an aura of excitement which director Robert Stevenson handles expertly. Yarn is given an emotional tug when dog comes down with hydrophobia.

Dorothy McGuire and Fess Parker head up the small cast, playing the parents of two unusually promising newcomers, Tommy Kirk, 15, and Kevin Corcoran, seven.

Young Kirk is fine in his characterization and Miss McGuire gives a lasting impression in mother role. Kevin as a fiery youngster also delivers strongly, and Parker, is for footage only in the opening and ending, still manages an outstanding portrayal. Jeff York as a mooching neighbor, Beverly Washburn as his young daughter and Chuck Connors, owner of the dog who makes a present of it to the family, all are in for top support. Spike, the dog, acquits himself as a fine new canine star.

Color photography by Charles P. Boyle leads off above-average technical credits, and Oliver Wallace's music score points up the action splendidly. Editing by Stanley Johnson is a potent assist in building and holding mood. Second unit direction by Yakima Canutt is good and art direction by Carroll Clark is in keeping with pic's 1869 period.

Whit.

The Tarnished Angels
(C'SCOPE)

Poorly written and produced. Names of Rock Hudson, Robert Stack, Dorothy Malone and Jack Carson to spark its chances.

Hollywood, Nov. 8.

Universal release of Albert Zugsmith production. Stars Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson; co-stars Robert Middleton; features Alan Reed, Alexander Lockwood, Chris Olsen, Robert J. Wilke, Troy Donahue, William Schallert. Directed by Douglas Sirk. Screenplay, George Zuckerman, based on novel, "Pylon," by William Faulkner; camera, Irving Glassberg; editor, Russell F. Schoengarth; music, Frank Skinner. Previewed October 29, '57. Running time, 87 MINS.

Burke Devlin	Rock Hudson
Roger Shumann	Robert Stack
LaVerne Shumann	Dorothy Malone
Jiggs	Jack Carson
Matt Ord	Robert Middleton
Colonel Fiseman	Alan Reed
Sam Hagood	Alexander Lockwood
Jack Shumann	Chris Olsen
Hank	Robert J. Wilke
Frank Burnham	Troy Donahue
Dean Baker	William Schallert
Dancing Girl	Betty Utey
Telegraph Editor	Phil Harvey
Young Man	Steve Drexel
Claude Mollet	Eugene Borden
Mechanic	Stephen Ellis

"The Tarnished Angels" is a stumbling entry, loosely produced and in need of all the draw its star power can muster. Characters are mostly colorless, given static reading in drawn-out situations, and story line is lacking in punch.

Film is designed as a follow-up to studio's last year hit, "Written On the Wind," to take advantage of the principals both before and behind the camera in that venture. Rock Hudson, Robert Stack and Dorothy Malone again co-star—this time with Jack Carson—and film is turned out by the same producer-director-scripter team. Difference, however, lies in a generally inconsequential plot reaching no particular climax, the direction by Douglas Sirk doing little to lift it above a monotone.

The Albert Zugsmith production is based on William Faulkner's novel, "Pylon," and screenplay by George Zuckerman carries an air circus setting. Hudson is intro'd as a seedy, but idealistic, New Orleans reporter covering a barnstorming show in that city. He falls for Miss Malone, trick parachutist-wife of Stack, speed flyer and World War I ace, still living in his past glory as he and his small unit cruises about the country participating in air events. Carson is third member of this combine, a hero-worshipping master mechanic in love with the wife.

Hudson appears in an unrealistic role to which he can add nothing and Stack spends most of the time with eagles in his eyes. Miss Malone devotes most of her attention to long passages of dialog. Carson to bitter reflection about Stack's treatment of his wife. Middleton comes through with an okay performance, Chris Olsen is good as the young son and Alan Reed competent as the airport manager.

Technical credits are capably undertaken, leading off with Irving Glassberg's photography.

Whit.

Paths of Glory

Grim story of 1916 French army politics. Justice loses. Prospects dim.

Hollywood, Nov. 15.

United Artists release of James B. Harris production. Stars Kirk Douglas; costars Ralph Meeker, Adolphe Menjou; features George Macready, Wayne Morris, Richard Anderson. Directed by Stanley Kubrick. Screenplay, Kubrick, Calder Willingham, Jim Thompson, based on novel by Humphrey Cobb; camera, George Krause; editor, Eva Kroll; music, Gerald Fried. Previewed Nov. 12, '57. Running time, 87 MINS.

Colonel Dax	Kirk Douglas
Corporal Paris	Ralph Meeker
General Broulard	Adolphe Menjou
General Mireau	George Macready
Lieutenant Roget	Wayne Morris
Major Saint-Auban	Richard Anderson
Private Arnaud	Joseph Turkel
Private Ferol	Timothy Carey
Colonel Judge	Peter Capell
German Girl	Susanne Christian
Sergeant Boulanger	Bert Freed
Priest	Emile Meyer
Private Lejeune	Kem Dibbs
Cafe Owner	Jerry Hausner
Shell-Shocked Soldier	Frederic Bell
Captain Nichols	Harold Benedict
Captain Rousseau	John Stein

"Paths of Glory" is a starkly realistic recital of French army politics in 1916 during World War I. While the subject is well handled and enacted in a series of outstanding characterizations, it seems dated and makes for grim screen fare. Even with the Kirk Douglas star name to spark its chances, outlook is spotty at best and will need all the hard selling United Artists, which is distributing the Bryna production, can muster.

Produced by James B. Harris and directed by Stanley Kubrick, who lately have functioned as a team, script by Kubrick, Calder Willingham and Jim Thompson is sometimes difficult to follow and ends so abruptly audience is left with a feeling of incompletion. Purportedly an expose of the French military system, as translated from the novel by Humphrey Cobb, narrative lays bare the injustices that existed during the floweriest days of the French army, and presents one man's fight against the system.

Story nub revolves around decision of the General Staff for a military unit commanded by George Macready, a general of the old school, to take an objective held for two years by the Germans. Knowing full well the impossibility of such an assault because of lack of manpower and impregnability of the position, the general nevertheless orders Douglas, colonel in command of the regiment, to make the suicidal attempt. When his men either are driven back by enemy fire or are unable to leave the trenches, an unjust charge of cowardice against the men is lodged by the general and Douglas is ordered to arrange for three men to be selected to stand courtmartial, as an object lesson to whole army.

Douglas, previously a brilliant Paris attorney, takes upon himself the task of defending his men at the trial, but it's a hopeless case and men are executed by a firing squad. Yarn ends with Douglas presenting proof to Adolphe Menjou, corps commander repping the General Staff, of Macready having ordered his own artillery to fire on the advancing French as they attempt to storm the objective.

Kubrick in his taut direction catches the spirit of war with fine realism, and the futile advance of the French is exciting. He draws excellent performances, too, right down the line. Douglas scores heavily in his realization that his is a losing battle against the system, and Macready as the relentless general instilled with the belief that an order is an order, even if it means the death of thousands, socks over what may be regarded his most effective role to date. Menjou, in an offbeat casting, is excellent as the General Staffer who knows the weaknesses of the military system.

Ralph Meeker, one of the executed trio, gives substance to role; Wayne Morris, as the cowardly lieutenant, scores in a difficult part; and Richard Anderson is good as the prosecutor. Joseph Turkel and Timothy Carey, handle their roles well as the other two executed; Peter Capell as court-martial judge, Bert Freed, a sergeant, and Emile Meyer, a priest, are well cast.

George Krause' photography is interesting, particularly in catching backgrounds around Munich, where pic was filmed in its entirety. Gerald Fried's music score also is effective.

Whit.

Franklin Productions Inc. has been authorized to conduct a motion picture business in New York. Capital stock is 200 shares, no par value. Levine, Rembar & Zolotan were filing attorneys at Albany.

GROUP RULINGS KILL NOVELTY

New York Sound Track

It was before World War II that **Norman Corwin** wrote a novel titled "Dog in the Sky," which concerned a little boy's planet-hopping canine pet . . . **George J. Schaefer** confirmed as next president of the Todd-AO Corp . . . **Harry Foster** has completed his 100th dubbing job, this being "Men and Wolves" with **Valerie Bettis** and **Paul Valentine** speaking the English for **Silvana Mangano** and **Yves Montand.** In addition to dubbing, Foster produces and directs Columbia's sports and travel shorts.

Educated guess: "Farewell to Arms" will end up in the Roxy, following "Peyton Place." Talks were on to slot it into the newly renovated Loew's State, but they fell through.

Boston exhibs are getting a kick out of a line in the new **William Inge** play, "The Dark at the Top of the Stairs," current at the Wilbur. **Teresa Wright,** playing a mother, says to her son: "If the whole world was falling to pieces, you'd still want to go to the movies." The lad replies, "Well, I don't see why not."

Alex Harrison, 20th-Fox general sales manager, re theatre acquisitions by 20th: "Count us out, but definitely. We don't want to take on any of those headaches." . . . **Dorothy Masters** of the N.Y. Daily News is the new chairman of the N.Y. Film Critics. **Justin Gilbert** of the Mirror is vice-chairman. Crix will vote on their awards Dec. 30 . . . **Eduardo Gardunio,** head of Mexico's Film Bank and an important voice in the Mexican Cimex (export assn.), was a Gotham visitor.

Constance Tomkinson, author of "Les Girls," book on which the M-G-M film is based—sans screen credit—finished her second book "African Follies," same evening she saw "Les Girls." She's daughter of a Canadian clergyman who was proud of her career as a Folies Bergere line girl. Married, out of show biz and living in London, authoress was asked by Maclean's Magazine of Canada how she felt about her brainchild's screen brushoff. She said, "I've had my little screaming sessions." She sold the rights outright to M-G-M for a reputedly whopping sum and after British taxes had about $60,000 left. Incidentally, in her book, to avoid embarrassing friends, she used pseuds for all except herself and **Josephine Baker.** But the movie opens with a court case in which Les Autres Girls accuse her of maligning them.

J. D. Salinger's novel of a prep school boy, "Catcher In the Rye" may get Australia's customs censorship abolished. Recently revealed to have been there since '51 by edict of a customs clerk, it is now on sale again after becoming a cause celebre. Once described by **S. N. Behrman** as "the finest novel written by an American since 'The Great Gatsby,'" it was defended in Australian press, parliament and pulpit. Very Rev. S. Barton Babbage, dean of Melbourne, described it in St. Paul's cathedral as "deeply moving" and its ban as "an act of incredible stupidity." Parliament didn't protest till it learned the book had even been removed from the parliamentary library.

James ("Maverick") **Garner** has a No. 3 role in WB's "Sayonara" but because of his tv click the company plans leaning on that. Plus strongly in merchandizing the film which goes into Radio City Music Hall either Dec. 5 or 12, as the Xmas holiday attraction.

Harry Novak, Continental head of Columbia Pictures, is recuperating at the Hotel Negresco, Nice, where his sister Rose and her husband, film exec Joseph H. Seidelman, have joined them. Novak underwent surgery at the American Hospital, Paris, recently and expects to be back in harness in a month . . . Leonora and Joseph S. Hummel (he's general European boss for WB) back to their Paris base after a month's holiday in New York—went the slow route via the SS U.S.

It went this way chronologically: **Gene Schoor,** pressagent, announces a Lotus Club luncheon for the press at which **Capt. Harold Auten** would announce a new theatrical enterprise in association with a prominent show business attorney. A check with Auten brought a denial. Later from Auten, a copy of a telegram to Schoor relieving the latter of the Auten account. Finally, a press notice from Schoor that the luncheon was called off because Auten "rushed to hospital for emergency eye operation."

RCA ads claiming color television surpassing the quality of pictures in theatres aren't going to sit well with the film industry . . . **Gen. Curtis LeMay** probably doesn't know it, but he's been a real friend to **Lynn Farnol.** Latter's p.r. accounts include the Cigar Institute of America and everytime LeMay is in the public prints he's been smoking a stogie . . . Columbia hosting **W. C. Silver,** Missouri exhib, around town. He won a Col-sponsored exploitation-contest . . . **Eric A. Johnston** reported ready to blast both exhibs and distribs, in his Theatre Owners of America talk, because of the absence of industry unity.

Edward L. Kingsley almost recovered and out for his first walk . . . **Spyros P. Skouras,** 20th-Fox prexy, in London on production deals . . . Walt Disney Productions prepping for the January visit of **Romy Schneider,** the young German star, whose "Sissi" Disney has dubbed and will release in the States . . . The Government had a bid for the lease of the Central Theatre on Broadway, seized for tax debts: $10 . . .

Could be "South Pacific" will open at the Warner Strand for Easter . . . Isn't Warner Bros. acquiring the indie-produced "Mark of the Hawk," costarring **Sidney Poitier** and **Eartha Kitt?**

Geoffredo Lombardo, prexy of Titanus Films, will produce "Goya," biopic of the Spanish painter for distribution abroad (except Italy) by Loew's with United Artists handling it in this country . . . **Gary Cooper** will star in "Ten North Frederick," **Charles Brackett** production at 20th-Fox . . . **Victor Mature** signed a six-picture contract with Warwick Productions, beginning with "The Bandit of Zhobe," will roll in India next July.

Jerry Wald optioned "The Best of Everything," new novel of **Rona Jaffe** and is paging Lana Turner . . . Metro confirmed the casting of **Elizabeth Taylor** for "Cat on a Hot Tin Roof," which **George Cukor** will direct . . . British comic **Cecil Parker** into "Kind Sir," **Cary Grant-Ingrid-**

(Continued on page 18)

AND THAT CRIMPS FILM ADS--BASS

By FRED HIFT

Film industry advertising, because of its failure to seek new and "modern" approaches, is far behind that of other areas of merchandising.

Thus, recently, opined Saul Bass, indie designer, who's been specializing in title and credit designs for films and whose offbeat work has created attention for such pictures as "Man With the Golden Arm," "Around the World in 80 Days," "Saint Joan," "Carmen Jones," etc. He's currently winding up for "Bonjour Tristesse."

A staunch advocate of the avant garde approach to film ad and title design, an approach that—particularly in the ads—has generated exhibitor as well as ad department resistance, Bass said the art of title designing particularly had been sadly neglected in tradition-conscious Hollywood.

"A title must catch, in those brief two or three minutes, something of the flavor and the mood of the main show. It's the titles, after all, that create the impression that what follows is interesting. Titles are like setup exercises, like the warmup period before a radio or tv show." The way the designer looks at it, the titles must be made an integral part of a film rather than "an irritating appendage that drives people into the lobby to buy candy. Titles in our pictures often are abonimably bad, and the whole field has been neglected."

Decrying the prevalent attitude that the industry is "unique," and that ad rules of thumb applying to other merchandise don't apply to films, Bass said the hesitancy on the part of the studios to go for modernistic or even abstract art in the ads was due to a large part to the desire for security and to the "group decision" psychology.

Furthermore, he said, many of

(Continued on page 24)

information that Essex had liquidation in mind, various kinds of deals which would benefit Essex and injure Rep stockholders, and indicated nothing was being done about the Essex obligation to "use its best efforts" to hire "one Sol Schwartz, an individual with extensive experience in the motion picture industry." Schwartz was

(Continued on page 70)

Paramount Chiefs Blow Their Fuses As Warners Steals Globemaster Boasberg

Muttnik In Your Eye

Atlanta, Nov. 19.

Management of Buckhead Theatre, nabe located in silk stocking suburb of Atlanta, hopped on the satellite bandwagon and began orbiting Sunday (10) with George Pal's "Destination Moon," plus "Satellite in the Sky," twin bill reporting attracting fair trade.

Catchline in Buckhead's ad "What have the Russians got that we don't have?"

In a surprise switch, and one that has Paramount brass seething with resentment, Charles Boasberg has resigned as global sales chief for Par's "Ten Commandments" to become general sales manager for Warners. Although an official statement has the effective date as being in January, a Par source said "it will be before that."

Par's top echelon brass at the New York homeoffice, feel that WB pulled a "raid" on a key exec who's been effectively calling the turns on the most important picture in the company's history. Boasberg, according to inside sources, was approached by WB with so attractive an offer that he accepted, making no effort to negotiate a better deal with Par. WB deal provides him with a three-year contract, whereas he had no employment security with Par.

Boasberg began in the industry in 1927 as a special representative in the field for Metro. In 1930 shifted to RKO as salesman in Buffalo and moved up to the post of global sales chief in 1952. He went to Distributors Corp. of America in 1954 as v.p. and general manager and a year later moved to Par as assistant to distribution head George Weltner.

In taking over the WB g.m. spot, Boasberg replaces Roy Haines, who returns to his former position as western division manager. Haines headed sales since July, 1956, at which time he was given the top job on a temporary basis. In going back to the western division, he'll be able to rejoin his family who remained on the Coast while he operated in the east.

Boasberg's supervision of the "Commandments" sale had been subject to policy decisions of a committee which included Par president Barney Balaban, v.p. Paul Raibourn and Weltner. All three along with other execs went to the Coast at the past weekend for a series of studio huddles and it's expected the matter of naming a successor to Boasberg will come up for consideration.

Par's long-range method of handling the picture requires the employment of an exec in command and his giving his time to it exclusively.

Schwartz's Name Dropped in Yates' Fight With Harris

Sol A. Schwartz, president of RKO Theatres, was in the wings while negotiations were going on looking to the sale by Herbert J. Yates of his controlling stock in Republic to Essex Universal Corp., headed by Joseph Harris.

In an answer to Essex' Federal Court complaint which charged that Yates reneged on the sellout deal, Yates over the past week said that, in fact, Essex was the party not living up to the terms of the agreement. Prior to the closing, the Rep president said he obtained

'Line 'Em Up, Chop 'Em Down' Art

Exploitation men employed by the film companies continue skeptical about "artistic" ad-copy. One of them commented this week upon the opening in Buffalo to whammo trade of United Artists' "Baby Face Nelson." The newspaper ads were admittedly old style but "hard sell." Captions ran to this flavor:

More Vicious Than Little Caesar!
More Savage Than Scarface!
More Brutal Than Dillinger!
. . . The Baby-Faced Butcher who lined them up —Chopped them down—and terrorized a nation.

Guys operating on the boxoffice firing line may be "conditioned" to their own ways of thinking, and these may be old-fashioned, but they're pretty unimpressed by art directors and artists that want "symbols" and "insignia." Argument is that each firm is a different production—not a uniform "copy platform" or "set design."

UA's Roger Lewis Sees Rut-Happy Slant On 'Sell'

Heads of the film companies this week were charged with forcing their ad-pub departments to remain with the status quo in picture promotion, showing reluctance to sanction any real experimentation and, in general, frequently failing to create a climate conducive to fresh ad approaches. Charges were made by Roger Lewis, United Artists ad-pub director, who elaborated on remarks he made before the New York Chapter of the Alpha Delta Sigma National Advertising Fraternity.

Lewis, who stressed he had no reference to any policy or individual at his own company, accused top-echelon execs of approving offbeat approaches only tentatively, and quickly disparaging them if they didn't show results pronto.

He said many ad-pub heads in the picture business were in favor of changes but their hands are tied. Because of this situation, he said, the question of how best to use television, for example, still remains unanswered.

And why not, he wants to know, slant advertising more directly to femme audiences—why not examine each ad campaign in terms of its femme appeal?

Lewis suggested that the attitude of top policy heads at many companies is preventing a search for

(Continued on page 26)

'We're Not Reaching the People' and Paramount Pictures May Do a Rewrite

Top officials of Paramount are meeting on the Coast this week and the decisions could influence all of show business. Film company execs are convinced "we're not reaching the public" with present-day advertising and publicity approaches, as one key source put it, and the aim now is to come up with some sort of new ideas.

Participating in the conclave are Barney Balaban, president; Y. Frank Freeman, studio v.p.; Paul Raibourn homeoffice v.p.; Jerry Pickman, ad-pub v.p.; Russell Holman, eastern production chief; George Weltner, global distribution chief, and others.

Disturbing to the Par brass is the fact that many pictures of recent times have measured up fine by traditional standards but have proved shaky at the boxoffice. Stress on "scientific" research expectedly will result from the current meetings.

NAB MICHAEL CONRAD FOR 'ACTOR' CON BIT

Los Angeles, Nov. 19.

Arrest of producer-actor Michael Conrad for allegedly bilking between $15,000 and $22,000 out of aspiring thesps in a variation of the old "training" gimmick was disclosed in Municipal Court proceedings here. Judge Vernon Hunt currently has demurrer filed by Conrad under advisement, and will rule on it tomorrow (20).

Conrad surrendered to L. A. police bunco detectives Stanley Johnson and John DiBetta on Nov. 1, on complaints charging eight

(Continued on page 25)

Vet Yank Filmer

Arthur L. Mayer

amusingly recounts why he's been

Yodeling Like A Producer

during his hegira overseas

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Columnist-Author

Jim Bishop

has written a seasonal short story appropriately titled

No Room At The Inn

* * *

another Editorial Feature In the upcoming

52d Anniversary Number

of

VARIETY

'Jailhouse' Terrif 120G, 17 Spots, Leads L.A.; 'Rodan'-'Korea' Bangup 102G in 13, '10 C's' Stout 28G, 4th

Los Angeles, Nov. 19.

First-run biz continues a rosy hue here in current round, with a pair of strong new bills coupled with some hefty holdovers overshadowing generally poor biz of other films. "Jailhouse Rock" shapes sturdy $24,000 in three first-runs plus an additional $96,000 from four nabes and 10 drive-ins, making a mighty $120,000 total for 17 playdates. "Rodan" plus "Hell in Korea" looks to reap a tidy $22,000 in three first-runs plus $80,000 additional from two nabes and eight ozoners, for a topflight $102,000 or near.

"10 Commandments" is heading for stout $28,000 in fourth round in three houses. "Les Girls" looks big $19,000 in second week at Pantages. "Pal Joey" shapes great $16,000 in fourth session at the Egyptian.

Hard-ticket pix also are strong. An exception to hard - ticket strength is "Raintree County," which is down to $10,000 in sixth week at Warner Bev. "Kiss Them For Me" is poor $8,000 opening week at Chinese. "3 Faces of Eve" on mutiple run looks $14,500 in 3 houses.

Estimates for This Week

State, New Fox, Fox Beverly (UATC-FWC) (2,404; 965; 1,334; 90-$1.50)—"Jailhouse Rock" (M-G) and "Domino Kid" (Col) (State, New Fox); "Until They Sail" (M-G) (Fox Beverly) (m.o.). Sturdy $24,000 or near. Last week, State, "Sail" (M-G) and "Silken Affair" (DCA) (2d wk), $3,300. New Fox with El Rey, "Desiree" (20th) and "Viva Zapata" (20th) (reissues), $3,400. Fox Beverly with Los Angeles, Loyola, Iris, "Stopover Tokyo" (20th), and "Back from Dead" (20th), $15,300.

Hillstreet, Vogue, Uptown (RKO-FWC) (2,752; 825; 1,715; 90-$1.50)—"Rodan" (DCA) and "Hell in Korea" (DCA). Tidy $22,000 or close. Last week, Hillstreet with Hollywood, Ritz, "Operation Mad Ball" (Col) and "Parson and Outlaw" (Col) (2d wk), $14,800. Vogue with Downtown Paramount, Fox Wilshire, "Tin Star" (Par) and "Triple Deception" (Rank), $16,000. Uptown with Orpheum, Hawaii, "Hunchback of Notre Dame" (AA) and "Portland Expose" (AA), $15,800.

El Rey, Globe (FWC-Metropolitan) (861; 799; 90-$1.50)—"Story of Mankind" (WB) and "Let's Be Happy" (AA) (El Rey), "Died With Boots On" (WB) (reissue) (Globe), wobbly $4,800.

Chinese (FWC) (1,908; $1.25-$2.40)—"Kiss Them for Me" (20th).

(Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week $484,200
(Based on 21 theatres)
Last Year $547,500
(Based on 22 theatres)

'Jailhouse' Loud $12,000, Philly

Philadelphia, Nov. 19.

The film boxoffice is very uneven here this session but good pix drew brisk weekend trade. Of newcomers, only "Jailhouse Rock" at Viking looms solid. "Zero Hour" is particularly disappointing with a sad take at the giant Mastbaum. "Les Girls" still is terrific in second Arcadia stanza. "Pal Joey" also is great in first holdover round at Stanley.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Les Girls" (M-G) (2d wk). Smash $15,000. Last week, $20,000.

Boyd (SW-Cinerama) (1,430; $1.20-$2.80)—"Search for Paradise" (Cinerama) (7th wk). Up to big $15,500. Last week, $15,000.

Fox (20th) (2,250; 55-$1.80)—"Stopover Tokyo" (20th) (2d wk). Mild $9,000 or near. Last week, $10,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Street of Sinners" (UA) and "Trooper Hook" (UA). Mild $8,000. Last week, "Operation Madball" (Col) (2d wk), $9,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Town on Trial" (Indie) (3d wk). So-so $2,100. Last week, $2,400.

Mastbaum (SW) (4,370; 90-$1.49)—"Zero Hour" Par) and "Stowaway Girl" (Par). Sad $9,000 or less. Last week, "Hunchback Notre Dame" (AA) (2d wk), $9,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (47th wk). Holding sock at $9,500, same as last week.

Randolph (Goldman) (1,250; 65-$1.25)—"My Man Godfrey" (U) (2d wk). Slow $5,000. Last week, $8,000.

Stanley (SW) (2,900; 99-$1.49)—"Pal Joey" (Col) (2d wk). Great $30,000. Last week, $40,000.

Stanton (SW) (1,483; 99-$1.49)—"Rodan" (Indie) and "Hell In Korea" (Indie). Slow $7,000. Last week, "Tall Stranger" and "Gun Battle at Monterey" (AA), $8,000.

Studio (Goldberg) (450; 94; $1.49)—"Bed of Grass" (Indie). Verdant $4,200. Last week, "Mlle. Striptease" (Indie) (2d wk), $2,800.

Trans Lux (T-L) (500; 99-$1.80)—"Joker Is Wild" (Par) (6th wk). Hot $7,000. Last week, $7,500.

Viking (Sley) (1,000; 75-$1.80)—"Jailhouse Rock" (M-G). Fast $12,000 or better. Last week, "Time Limit" (UA) (2d wk), $8,500.

World (Pathe) (599; 99-$1.49)—"Hapepned in Park" (Ellis) (2d wk). Okay $2,500. Last week, $2,500.

'Wonders' Cops Alltime Cincy Mark in 76 Wks., Lush $16,000 for Final

Cincinnati, Nov. 19.

Fadeout of "Seven Wonders" with Cincy records for longrun, attendance and gross crowns this week's front line pix outlook. Otherwise first-run outlook this round is spotty. Three new bills, in mild tempo, are "Tin Star" at Albee; "Stopover Tokyo" at Palace and "Devil's Hairpin" at Grand. Fourth-weeker "Operation Mad Ball" continues winning way at Keith's. "Around World" retains fast pace in 23d week at suburban Valley Theatre.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Tin Star" (Par). Fairish $8,500. Last week, "Jailhouse Rock" (M-G) (2d wk), $8,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Seven Wonder of World" (Cinerama) (76th wk). Solid $16,000 looms for eight-day windup of Cincy record engagement for time, attendance and gross. "Search for Paradise" opens Nov. 19 after four-state preem guesting of press and public officials.

Grand (RKO) (1,400; 75-$1.10)—"Devil's Hairpin" (Par) and "Short Cut to Hell" (Par). Thin $4,500. Same last week for "Hear Me Good" (Par) and "Stowaway Girl" (Par).

Keith's (Shor) (1,500; 75-$1.25)—"Operation Mad Ball" (Col) (4th wk). Sweet $7,000 after third round's $7,700.

Palace (RKO) (2,600; 75-$1.10)—"Stopover Tokyo" (20th). Fair $7,500. Last week, "Zero Hour" (Par), $7,200.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (23d wk). Good $9,000 after $10,000 in 22d session.

'HUNCHBACK' NICE 9G, L'VILLE; 'HAIRPIN' 5½G

Louisville, Nov. 19.

Boxoffice pace at downtown first-runs looms just about average. New product and holdovers are holding on an even keel, with few outstanding pix. "Raintree County" at Brown in seventh week shapes solid. Second round of "Jailhouse Rock" at Loew's looks lively. "Hunchback of Notre Dame at Rialto is hefty.

Estimates for This Week

Brown (Loew-Fourth Ave.) (1,000; $1.25-$2) — "Raintree County" (M-G) (7th wk). Saturday (16) night was sellout, with balance of stanza showing surprising strength. Likely solid $10,000 after $10,500 last week.

Kentucky (Switow) (1,200; 50-85)—"Devil's Hairpin" (Par) and "Stowaway Girl" (Par). Mild $5,500. Last week, "Quantez" (U) and "Unholy Wife" (U), $5,000.

Loew's (Loew-U.A.) (3,000; 50-85)—"Jailhouse Rock" (M-G) and "Sierra Stranger" (Col) (2d wk). Lively $8,000 after first week's $15,000.

Mary Anderson (People's) (1,200; 50-85)—"Story of Mankind" (WB). Medium $4,000. Last week, "Beginning of End" (Rep) and "The Unhealthy" (Rep), same.

Rialto (Fourth Avenue) (3,000; 50-85) — "Hunchback of Notre Dame" (AA). Healthy $9,000. Last week, "Stopover Tokyo" (20th) and "Courage of Black Beauty" (20th), $8,000.

'Sail' Sharp 10G, Mpls.; 'Star' 7½G

Minneapolis, Nov. 19.

Improved product finds the Loop perking again. More than the usual number of holdovers are staying strong, with some fairly good grossers among newcomers "Until They Sail," "Tin Star" and "Escapade in Japan." "Sail" shapes best of newies. It's the 67th and 19th weeks, respectively, for the hard-ticket "Seven Wonders of World" and "Around World in 80 Days," both doing amazingly well. It's second week of the high-stepping "Les Girls" and "Jailhouse Rock" and for the much praised "Time Limit."

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "Around World" (UA) (19th wk). Off a bit, but still remarkable at $12,000. Last week, $13,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (67th wk). Aso starting to sag some albeit amazingly virile at $9,000. Last week, $9,500.

Gopher (Berger) (1,000; 85-90)—"Walk Into Hell" (Indie) and "Guns Don't Argue" (Indie). Mild $3,500. Last week, "Motorcycle Gang" (Indie) and "Sorority Girl" (Indie), $4,500.

Lyric (Par) (1,000; 85-90)—"Jailhouse Rock" (M-G) (2d wk), Presley's vogue apparently undiminished, with fancy $7,000 likely. Last week, $11,000.

Radio City (Par) (4,100; 85-90)—"Until They Sail" (M-G). Sold as "an adult drama" and recipient of much praise with hep $10,000 likely

(Continued on page 22)

Balto Yens Sex, R 'n' R; 'Jailhouse' Loud 12G, 'Dad' Big 15G, 'Woman' 9G

Baltimore, Nov. 19.

Sex and Rock-'n'-Roll are giving exhibs here one of their brighter weeks. "Jailhouse Rock" at Hippodrome looks lofty. "Mom and Dad" is rated giant at the Century while "And God Created Woman" at the Cinema shapes record. Latter two are sexy pix. "Zero Hour" at the Mayfair and "Stopover Tokyo" at the New look okay. "Bombers B-52" is fair at the Stanley. "Doctor at Large" still is nice in fourth Playhouse round.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Mom and Dad" (Indie) and "Monika" (Indie). Great $15,000. Last week, "Three Faces of Eve" (20th), $7,000.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings). Smash $9,000. Last week, "French Are Funny Race" (Indie) (2d wk), $3,000.

Film Centre (Rappaport) (800; $1.25-$2.25) — "Around World" (UA) (48th wk). Nice $6,400 after $7,000 last week.

Five West (Schwaber) (460; 50-$1.25)—"Triple Deception" (Rank) (4th wk). Good $3,700. Last week, $3,500.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Jailhouse Rock" (M-G). Tall $12,000. Last week, "Operation Mad Ball" (Col), $7,000.

Mayfair (Fruchtman) (980; 50-$1.25)—"Zero Hour" (Par). Mild $3,000. Last week, "Gunsight Ridge" (U), $3,000.

New (Fruchtman) (1,600; 50-$1.25) — "Stopover Tokyo" (20th). Oke $5,000. In ahead, "Time Limit" (UA), $13,000 in 11 days.

Playhouse (Schwaber) (400; 50-$1.25)—"Doctor at Large" (U) (4th wk). Sock $3,900 after about same in third.

Stanley (SW) (3,200; 50-$1.25)—"Bombers B-52" (WB). Fair $9,000. Last week, "Hunchback of Notre Dame" (AA), $7,000.

Town (SW - Cinerama) (1,125; $1.25-$2.25) — "This Is Cinerama" (Cinerama) (12th wk). Good $8,500. Last week, $9,500.

'Godfrey' Lusty $16,000, Det.; 'Kiss' Fair 12G; 'Joey' 20G, 'Girls' 14G, 2d

Detroit, Nov. 19.

Newcomers lack punch this week to some extent but holdovers are sustaining biz at a good level. "Kiss Them for Me" shapes fair at the Fox. "My Man Godfrey" is rated okay at the Michigan. "Decision at Sundown" is average at Broadway-Capitol. "Pal Joey" at the Madison and "Hunchback of Notre Dame" at the Palms are enjoying great second weeks.

"Les Girls" looms big in second round at the Adams. "Around World in 80 Days" stays solid in 47th round at the United Artists. "Seven Wonders of World" is good in 68th week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Kiss Them for Me" (20th) and "Plunder Road" (20th). Fair $12,000. Last week, "Stopover Tokyo" (20th) and "Ride a Violent Mile" (20th) (2d wk-3 days), $6,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"My Man Godfrey" (U) and "Slim Carter" (U). Okay $16,000. Last week, "Operation Mad Ball" (Col) and "Triple Deception" (indie) (2d wk), $15,500.

Palms (UD) (2,961; 90-$1.25)—"Hunchback of Notre Dame" (AA) and "Gun Battle at Monterey" (AA) (2d wk). Swell $18,000. Last week, $25,000.

Madison (UD) (90-$1.25) — "Pal Joey" (Col) (2d wk). Great $20,000. Last week, $26,000.

Broadway - Capitol UD) (3,500; 90-$1.25)—"Decision at Sundown" (Col) and "Escape From San Quentin" (Col). Oke $12,000. Last week, "08/15" (Indie) and "Woman of River" (Col), $11,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (47th wk). Staying at big $13,000. Last week, same.

Adams (Balaban) (1,700; 90-$1.50)—"Les Girls" (M-G) (2d wk). Big $14,000. Last week, $15,200.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (68th wk). Down to good $10,400. Last week, $11,400.

Krim (Krim) (1,000; $1.25)—"Lost Continent" (Indie) (3d wk). Oke $6,500. Last week, $6,100.

Key City Grosses

Estimated Total Gross
This Week $2,452,600
(Based on 22 cities and 252 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,963,650
(Based on 24 cities and 245 theatres.)

'Nelson' Wow 21G, Buff; 'Ball' Oke 9G

Buffalo, Nov. 19.

Big news here currently is the showing being made by "Baby Face Nelson," which is racking up a smash take at the Buffalo. Otherwise, biz is inclined to be spotty. "Amazing Colossal Man" however is stout at Paramount while "Operation Mad Ball" looms okay at Century. "Search For Paradise" is rated neat in sixth session at the Teck. "Zero Hour" looms limp at Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Baby Face Nelson" (UA) and "Hell Bound" (UA). Smash $21,000 or near in 8 days. Last week, "Jailhouse Rock" (M-G) and "Ride Back" (UA), $19,000 in 10 days.

Paramount (AB-PT) (3,000; 70-90) — "Amazing Colossal Man" (AIP) and "Cat Girl" (AIP). Stout $12,000. Last week, "Joker Is Wild" (Par) and "Pawnee" (Rep) (3d wk), $10,000.

Center (AB-PT) (2,000; 70-90)—"Zero Hour" (Par) and "Hear Me Good" (Par). Limp $9,500 in 9 days. Last week, "Story of Mankind" (WB) and "Woman in Dressing Gown" (WB), $8,000.

Lafayette (Basil) (3,000; 70-90)—"Hunchback of Notre Dame" (AA) and "Badge of Marshall Brennan" (AA) (2d wk-5 days). Mild $7,500. Last week, $14,000.

Century (Buhawk) (2,900; 70-90)—"Operation Mad Ball" (Col) and "Domino Kid" (Col). Okay $9,000. Last week, "Stopover Tokyo" (20th) and "Copper Sky" (Indie), $7,500.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Search For Paradise" (Cinerama) (6th wk). Neat $10,500. Last week, $11,800.

'10th Ave.' Fair $9,000, Cleve.; 'Joey' 22G, 2d

Cleveland, Nov. 19.

There's a slight upturn at many key houses here this week, even though some of newcomers are not so bright. "Zero Hour" is rated fairly good at Stillman while "Slaughter on 10th Avenue" is just fair at the Allen. "Pal Joey" is great in second session at Hipp while "Cinerama Holiday" moved up to a socko total in 21st round at Palace.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.25)—"Slaughter on 10th Avenue" (U) and "Tammy and Bachelor" (U) (return date). Fair $9,000. Last week, "Three Faces of Eve" (20th), $12,500.

Embassy (Community) (1,200; 70-90)—"Escape From San Quentin" (Col) and "Decision at Sundown" (Col). Good $6,000. Last week, "Battle Stripe" (NTA) and "Armored Attack" (NTA) (reissues), $5,400.

Hipp (Telem't) (3,700; 90-$1.25)—"Pal Joey" (Col) (2d wk). Great $22,000. Last week, $27,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"French Are Funny Race" (Indie). Fair $2,900. Last week, "Oedipus Rex" (Indie) (2d wk), $2,200.

Lower Mall (Community) (500; 50-90)—"Wife For a Night" (Indie). Oke $3,000. Last week, "Sinners" (Indie) and "Tempest in Flesh" (Indie) (2d wk), $2,500.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (23d wk). Okay $10,000. Last week, $11,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (21st wk). Up to sock $12,400 after $11,300.

State (Loew) (3,500; 70-90)—"Jailhouse Rock" (M-G) (2d wk). Fine $8,000. Last week, $11,000.

Stillman (Loew) (2,700; 70-90)—"Zero Hero" (Par). Fairly good $7,000 or near. Last week, "Time Limit" (UA) (m.o.), $4,000.

'Spee' Brisk $8,000 In K.C.; '10th Ave.' Ditto, 'Joey' Fat 8½G in 2d

Kansas City, Nov. 19.

Moderate week looms at the wickets currently although pair of strong holdovers are listed among several fairish newcomers. "Slaughter on Tenth Avenue" in three Fox Midwest houses is only fair as a newcomer. Continuing strong is "Pal Joey" in second week at the Roxy, and likely to hold again. "Jailhouse Rock" is nice in second round at Midland. "Graf-Spee" looms brisk at Paramount.

Estimates for This Week

Glen, Dickinson, Shawnee-Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75e person)—"Naked in Sun" (AA) and "Affair in Havana" (AA). Light $3,500, sag being blamed on weather. Last week, "Reach for Sky" (Rank) and "Triple Deception" (Rank), $4,000.

Kimo (Dickinson) (504; 75-90)—"Value for Money" (Rank). Brisk $2,500; holds. Last week, "Rising of Moon" (WB) (2d wk), $900.

Midland (Loew) (3,500; 75-90)—"Jailhouse Rock" (M-G) and "Girl in the Black Stockings" (UA) (2d wk). Fine $7,000. Last week, $13,000, best in months.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (13th wk). Nice $9,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Pursuit of Graf Spee" (Rank). Bright $8,000 or near, with personals by April Olrich in lobby opening day helping. Last week, "Bombers B-52" (WB), $5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Torero" (Col). Modest $1,200. Last week, "Naked Eye" (Indie), same.

Roxy (Durwood) (879; 90-$1.25) —"Pal Joey" (Col) (2d wk). Fat $8,500. Last week, $11,000.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (25th wk). Good $6,000. Last week, ditto.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"Slaughter on Tenth Avenue" (U) and "Unholy Wife" (U). Fair $8,000. Last week, "Perri" (BV), $11,000.

Chi Likes Action Films; 'Jailhouse' Lusty $24,000, 'B-52' Fast 18G, 'Spee' 12G, 'Godfrey' Sock 24G, 'Joey' Same

Chicago, Nov. 19.

Nearly every house is running an action bill this frame and prospects look a bit better than in recent weeks. "Jailhouse Rock" at the Chicago starts out with a peppy $24,000. A nifty $18,000 shapes for "Bombers B-52" and "Tip on Dead Jockey" at the Roosevelt in initial session.

"Pursuit of Graf Spee" is hotsy $12,000 in first week at the Loop. "My Man Godfrey" shapes pleasing in first frame at United Artists for $24,0000 while "Scandal in Sorrento" shapes a fancy $7,200 at the Esquire in first.

Second frame of "Stopover Tokyo" is sluggish at Oriental, but "Les Girls" shapes sharp for third at the Woods. "Pal Joey" at State-Lake is still a focal point for Loop crowds in fourth week being sock. "Around World in 80 Days" is pace setter for hard-ticket pix in its 33d session at Todd's Cinestage, hitting a record $27,300. "Seven Wonders of World" marks its 48th frame at the Palace with another hefty total.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Jailhouse Rock" (M-G). Fancy $24,000. Last week, "Operation Madball" (Col) (2d wk), $19,000.

Esquire (H&E Balaban) (1,350; 90-$1.25)—"Scandal in Sorrento" (DCA). Hotsy $7,200. Last week, "Doctor at Large" (U) (2d wk), $6,400.

Garrick (B&K) (850; 90-$1.25)— "Zero Hour" (Par), "Hear Me Good" (Par). Dull $3,800. Last week, "Devil's Hairpin" (Par), "Mr. Rock and Roll" (Par) (1st wk), $4,000.

Grand (Indie) (1,200; 90-$1.25)— "Invisible Boy" (M-G), "Hired Gun" (M-G). Happy $7,000. Last week, "Whispering Smith" (Par) and "Streets Laredo" (Par) (reissues), $5,000.

Loop (Telem't) (606; 90-$1.50)— "Pursuit of Graf Spee" (Rank). Booming $12,000. Last week, "Perri" (BV) (5th wk), $7,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G)

(Continued on page 22)

'Nelson' Whopping 18G, D.C.; '10th Ave.' Lofty 9G, 'Star' Sharp 16G

Washington, Nov. 19.

Despite five newcomers, main stem b.o. continues very spotty. Real excitement is concentrated in holdovers, "Pal Joey," being socko at Trans-Lux, and "And God Created Woman" at the tiny Plaza shaping wow, both second-weekers. "Zero Hour" is sluggish at Capitol. But "Babyface Nelson" at the Palace is smash. "Slaughter on 10th Ave." is fine at RKO Keith's. "Tin Star" looms sharp in two houses.

Estimates for This Week

Ambassador (SW) (1,490; 85-$1.25)—"Tin Star" (Par). Nice $6,000. Last week, "Hunchback Notre Dame" (AA), $4,700.

Capitol (Loew) (3,434; 70-90)— "Zero Hour" (Par). Sluggish $11,000, despite lowest scale here in months. Last week, "Jailhouse Rock" (M-G) (2d wk), $10,000.

Columbia (Loew) (1,154; 70-90)— "Midnight Story" (U). Dull $5,000. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), $4,000 in 5 days.

Keith's (RKO) (1,850; 85-$1.25)— "Slaughter On 10th Ave." (U). Favorable reviews boosting this to trim $9,000 or near. Last week, "Unholy Wife" (U), $5,500.

Metropolitan (SW) (1,100; 85-$1.25)—"Tin Star" (Par). Solid $10,000. Last week, "Hunchback Notre Dame" (AA), $8,000.

Palace (Loew) (2,350; 70-90)— "Babyface Nelson" (UA). Looks to hit great $18,000 or near. Last week, "Stopover Tokyo" (20th), $14,000 in 9 days.

Plaza (T-L) (275; 90-$1.35)—"God Created Woman" (Indie) (2d wk). Sensational $11,000 or close for 2d consecutive week. Stays.

Trans-Lux (T-L) (600; 90-$1.25)— "Pal Joey" (Col) (2d wk). Socko $20,000 after $22,000, house record last week. Continues.

Uptown (SW) (1,100; $1.25-$3)— "Around World in 80 Days" (UA) (33d wk). Big $14,000. Last week, $14,500, with added show.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (47th wk). End-of-run notices help this to fine $10,000 for second consecutive week. Holds on.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Baby Face' Boff $14,000 in Prov.

Providence, Nov. 19.

Sock is the word for biz at the Strand where "Hunchback of Notre Dame" is scoring this week. Also up there, with 9-day stand, is State's "Baby Face Nelson." Majestic and RKO Albee are just fair with "Rodan" and "Rock Around World." Elmwood is still happy with sixth session of "Around World in 80 Days."

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Rock Around World" (AI) and "Reform School Girl" (AI). Fair $6,500. Last week, "Stopover Tokyo" (20th) and "Copper Sky" (20th), $6,000.

Elmwood (Snyder) (745; $2-$2.50) —"Around World in 80 Days" (UA) (6th wk). Neat $10,000. Last week, $11,000.

Majestic (SW) (2,200; 65-80) — "Rodan" (PDC) and "Hell In Korea" (PDC). Mild $6,000. Last week, "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues), $9,000.

State (Loew) (3,200; 65-80) — "Baby Face Nelson" (UA) and "Hell Bound" (UA). Big $14,000 or near in 9-day stand. Last week, "Invisible Boy" (M-G) and "Town on Trial" (Col), $7,000 in 5 days.

Strand (National Realty) (2,200; 65-80) — "Hunchback of Notre Dame" (AA) and "Naked Sun" (AA). Boffo $9,000. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), $3,200.

'TIME' SMOOTH $9,000, FRISCO; 'JOEY' 20G, 2D

San Francisco, Nov. 19.

First-run trade shapes uneven in current stanza. However, some of newcomers look okay and a few of second-week pix will fare nicely. "Time Limit" looms as ace newcomer, with an okay take at United Artists. "Kiss Them For Me" shapes modest in second Fox session. "Zero Hour" is not getting very far at Paramount in initial round. "Pal Joey" is great in first holdover week at St. Francis. "Seven Wonders of World" and "Around World in 80 Days" continue excellent.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Mr. Rock and Roll" (Par) and "Short Cut To Hell" (Par). Mild $8,000. Last week, "Slaughter On 10th Avenue" (U) and "Quantez" (U), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Kiss Them For Me" (20th) and "Ride Violent Mile" (20th) (2d wk). Modest $10,000. Last week, $14,000.

Warfield (Loew) (2,656; 90-$1.25) —"Jailhouse Rock" (M-G) (3d wk). Good $8,500. Last week, $11,000.

Paramount (Par) (2,646; 90-$1.25) —"Zero Hour" (Par) and "Hear Me Good" (Par). Slow $10,000. Last week, "Graf Spee" (Rank) and "Death In Small Doses" (AA). $14,000.

St. Francis (Par) (1,400; 90-$1.25) —"Pal Joey" (Col) (2d wk). Great $20,000. Last week, $28,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (52d wk). Dandy $14,800. Last week, $15,200.

United Artists (No. Coast) (1,207; 90-$1.25)—"Time Limit" (UA) and "Monte Carlo Story" (UA). Fine $9,000 or over. Last week, "Hunchback Notre Dame" (AA) and "Naked In Sun" (AA) (2d wk), $8,200.

Stagedoor (A-R) (440; $1.25-$1.50)—"Perri" (BV) (3d wk). Nice $4,800. Last week, $5,500.

Larkin (Rosener) (400; $1.25) —

(Continued on page 22)

'10th Ave.' Rousing 11G, Denver; 'Days' New High

Denver, Nov. 19.

"Around World in 80 Days" goes into 28th week at the Tabor to easily top any record made by any film in this city. New product currently is not faring too well. However, "Devil's Hairpin" is rated good at Denham and "Kiss Them For Me" is heading for an okay session at the Denver, "Bombers B-52" looms barely fair at Orpheum. "Slaughter on 10th Avenue" shapes fine opening stanza at Paramount. "Hairpin" holds a second at Denham.

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25)— "Story of Mankind" (WB) (2d wk). Sad $6,000. Last week, $10,500.

Denham (Cockrill) (1,428; 70-90) —"Devil's Hairpin" (Par) and "Hear Me Good" (Par). Good $9,000. Last week, "Joker Is Wild" (Par) (3d wk), $6,500.

Denver (Fox) (2,586; 70-90) — "Kiss Them for Me" (20th) and "Under Fire" (20th). Okay $12,000. Last week, "Operation Mad Ball" (Col) and "Town on Trial" (Col), $14,000.

Orpheum (RKO) (2,596; 70-90)— "Bombers B-52" (WB) and "Dominno Kid" (Col). Fair $8,000 or close. Last week, "Jailhouse Rock" (M-G) and "Battle Shock" (Indie), $17,000.

Paramount (Wolfberg) (2,200; 70-90)—"Slaughter on 10th Avenue" (U) and "Triple Deception" (REDA). Fine $11,000. Last week, "Stopover Tokyo" (20th) and "Restless Breed" (20th), $11,000.

Tabor (Fox) (930; $1.25-$2.50)— "Around World" (UA) (27th wk). Hep $5,000. Last week, same.

Vogue Art (Sher-Shulman) (442; 75-90)—"Devil's General" (Indie). Good $2,000. Last week, "Bed of Grass" (Indie), $1,600.

'Girls' Giant 35G Toronto Topper

Toronto, Nov. 19.

With "Les Girls" doing sensational turnaway biz, including late-night performances over the week-end, this is leading the city for wham returns at a two-house Loew combo and with upped prices. Pic is easily the major newcomer. Holdover honors go to second stanza of "Hunchback of Notre Dame" plus third frame of "Perri." Other good holdovers include "Operation Mad Ball," "Jet Plane" and "Sea Wife," all in second stanzas. Also big, of course, are such standard holdovers as "This Is Cinerama" in fourth frame, "Around the World in 80 Days" in 14th week; and "Ten Commandments" in 52nd frame.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1) — "Operation Mad Ball" (Col) (2d wk). Nice $9,000. Last week, $12,000.

Christie, Hyland (Rank) (877; 1,337; $1)—"Sea Wife" (20th) (2d wk). Oke $6,000. Last week, $9,000.

Colony, Danforth, Fairlawn, Humber (Rank) (838; 1,330; 1,165; 1,203; $1) — "Destination Moon" (IFD) and "Devil Girl from Mars" (IFD) (Reissues). Fair $12,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 698; 50-75) — "Gunsight Ridge" (UA) and "Enemy from Space" (UA). Light $12,000. Last week, "Shortcut to Hell" (Par) and "Stowaway Girl" (Par), $10,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)— "Hunchback of Notre Dame" (AA) (2d wk). Holding at hep $22,000. Last week, $30,000.

Imperial (FP) (3,344; 60-$1.10)— "Jet Pilot" (RKO) (2d wk). Good $11,000. Last week, $14,500.

International (Taylor) (557; $1) — "Woman in Dressing Gown" (WB). Fair $3,500. Last week, "Smallest Show on Earth" (IFD) (5th wk), $2,500.

Loew's, Uptown (Loew) (2,098; 2,096; 75-$1.25)—"Les Girls" (M-G). Wham $35,000. Last week, Loew's "Time Limit" (UA) (2d wk), $7,000 at 60-$1). Uptown, "Invisible Boy" (M-G), $4,500 at 60-$1.

Tivoli (FP) (995; $1.75-$2.40) — "Around World in 80 Days" (UA) (14th wk). Swell $13,000. Last week, same.

Towne (Taylor) (693; $1) — "Perri" (BV) (3d wk). Night turnaway biz for $8,500, with no letdown on previous weeks' biz.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (4th wk). Sellout at $24,000. Last week, same.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (52d wk). Upsurge to $4,000. Last week, $3,500.

B'way Spotty; 'Water'-Stageshow Good 135G, 'Zero' Slim 8G, 'Gervaise' Record $15,500, 'Joey' Trim 44G, 4th

Despite three new bills launched in current session, Broadway first-run trade shapes very spotty, with many houses off considerably this week. Return of unseasonably mild weather and widespread prevalence of flu coupled with fear of catching the disease, kept many away from attending the cinema.

Biggest money is going to the Music Hall with its new bill of "Don't Go Near the Water" and stageshow. First stanza ending today (Wed.) looks like good $135,000 or close. "Zero Hour," which got away slowly, wound initial session at the State with slight $8,000 or close.

"Gervaise" broke the arty Baronet record opening round with a great $15,422. Extra shows Friday and Saturday were needed to handle the crowds. At the arty Paris, "And God Created Woman" topped the third session with a terrific $21,500 in fourth week.

"Slaughter on 10th Avenue" wound its second stanza at the Astor with a sturdy $15,000. It's now in third week. "Story of Esther Costello" finished its first holdover frame at the Palace with a stout $15,800, and likewise is now in third week. "Story of Mankind" is slipping to a mild $23,000 in current (2d) round at the Paramount, being replaced Friday by "Bombers B-52." "Kiss Them for Me" with stageshow slumped sharply to a light $38,000 in second frame at the Roxy.

"Pal Joey" still is in the chips in current (4th) session at the Capitol with $44,000 or close. "Operation Mad Ball" opens today (Wed.) at the Victoria, supplanting "Time Limit," which was mild $8,500 in fourth round.

Hard-ticket pix held remarkably well. "Around World in 80 Days" was capacity $37,700 in 57th week at the Rivoli, starting the 58th round today. "10 Commandments" is heading for a big $27,000 in present (54th) stanza at the Criterion. "Search for Paradise" climbed ahead of seventh week to land a bright $36,800 in its eighth session at the Warner. Pic is now in ninth week. House used two student shows last week to swell the total.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Slaughter on 10th Avenue" (U) (3d wk). Second round finished Monday (18) was nice $15,000. First was $22,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Sins of Casanova" (Times) (7th wk). Sixth session ended Saturday (16) was fine $7,400. Fifth was $7,100. "Smallest Show on Earth" (Times) opens Friday (22).

Baronet (Reade) (430; $1.25-$1.80)—"Gervaise" (Cont) (2d wk). Initial stanza ended Sunday (17) was mighty $15,400, record here. Opened up great, with reviews helping, and built so that management was forced to use extra shows on Friday and Saturday. Opening on Monday (11), of course, gave it a fine sendoff.

Capitol (Loew) (4,820; $1-$2.50) — "Pal Joey" (Col) (4th wk). Fourth session winding up next Friday (22) looks like fancy $44,000 or near. Third was $60,400. Due to stay on.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (54th wk). This week ending tomorrow (Thurs.) is heading for big $27,000 in 14 performances. The 53d week was $32,800 for 16 shows.

Fine Arts (Davis) (468; 90-$1.80) — "Cabiria" (Lopert) (4th wk). Third stanza ended Sunday (17) held at big $13,200. Second was $13,900.

Guild (Guild) (450; $1-$1.75) — "Silken Affair" (DCA) (4th wk). Third round ended yesterday (Tues.) was okay $5,000. Second was $7,200. "Cast Dark Shadow" (DCA) opens Nov. 27.

Normandie (Trans-Lux) (592; 95-$1.80)—"Perri" (Bv) (8th-final wk). The seventh week ended Monday (18) was okay $6,000. The sixth was $7,500. "La Strada" (T-L) (reissue) opens Nov. 27.

Palace (RKO) (1,700; 95-$2) — "Story of Esther Costello" (Col) (3d wk). First holdover stanza ended Monday (18) was fine $15,800. Opening week was $22,000. Stays indef.

Paramount (AB-PT) (3,665; $1-$2)—"Story of Mankind" (WB) (2d-final wk). This session winding tomorrow (Thurs.) is heading for mild $23,000. First week was $32,000. "Bombers B-52" (WB) opens Friday (22).

Paris (Pathe Cinema) (568; 90-$1.80)—"And God Created Woman" (Kings) (5th wk). Fourth stanza finished Sunday (17) was terrific $21,500. Third was $21,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Don't Go Near Water" (M-G) and new stageshow. Initial session ending today (Wed.) looks to reach good $135,000. In ahead, "Les Girls" (M-G) with stageshow (6th wk), $142,000 and finishing a very big longrun here.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (58th wk). The 57th stanza completed yesterday (Tues.) was capacity $37,700 for 11 shows. The 56th week, with 12 performances, was capacity $41,000.

Plaza (Brecher) (525; $1.50-$2)— "Love in Afternoon" (AA) (13th wk). This session finishing up tomorrow (Thurs.) is heading for great $8,400. The 12th was $9,000. Stays on at least until some time in December.

Roxy (Nat'l Th.) (5,717; 65-$2.50) —"Kiss Them For Me" (20th) with stageshow (2d wk). This week finishing tomorrow (Thurs.) looks to dip to mild $38,000, and may be shoved out after three weeks. First week was considerably below expectancy at $60,000 despite Tribute-to-Pat Boone show the night of Nov. 12. Due to stay on until around Dec. 12.

State (Loew) (3,450; 50-$1.75)— "Zero Hour" (Par) (2d wk). Wound up first week last night (Tues.) with slow $8,000 or near. Last week, "Tin Star" (Par) (3d wk), hit $13,000 including preview of "Hour" on Tuesday.

Sutton (R&B) (561; 95-$1.75)— "Across Bridge" (Rank) (4th wk). Third week ended yesterday (Tues.) was fair $6,900. Second was $8,700.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Please, Mr. Balzac" (DCA). Opened big on Saturday (16). In ahead, "Colditz Story" (DCA) (3d wk-9 days), fair $7,000 after $7,700 in second week.

Victoria (City Inv.) (1,060; 50-$2) —"Operation Mad Ball" (Col). Opens today (Wed.). In ahead, "Time Limit" (UA) (4th wk), was light $8,500 after $12,000 in third round.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (9th wk). Eighth session ended Saturday (16) was bright $36,800 for 16 performances. The seventh week was $32,100 in 16 shows.

World (Times) (400; 95-$1.50)— "Razzia" (Kass). Opened Monday (18). In ahead, "Devil's Daughter" (Times) (3d wk-10 days), was fair $4,600. Second full week was $5,100.

'Hunchback' Torrid 23G, Hub; 'Star' OK $14,000, 'Woman' Socko 20G, 3d

Boston, Nov. 19.

Biz is sagging some at wickets, with mild weather hurting. "Hunchback of Notre Dame," best of newcomers looks big at the Metropolitan. "Unholy Wife" is okay at the Memorial. "Tin Star" is fairly good at Paramount and Fenway.

Holdovers dominate the scene and are holding down total take. "Jailhouse Rock" at State and Orpheum now in second round is in nosedive. "And God Created Woman" is wow at Gary in third. "Raintree County" is rated nice in fifth week at Astor.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75) —"Raintree County" (M-G) (5th wk). Fourth week was nice $16,000. Third week, $18,000.

Beacon Hill (Sack) (678; 90-$1.25) —"Gigi" (M-G) (2d wk). Good $5,000. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama). Preem for Archbishop's Fund, Tuesday (19), and opens to public Nov. 20. Last week, "Seven Wonders of World" (Cinerama) (64th wk), $22,000.

Copley (Indie) (961; 90-$1.25)— "Miracle of Marcelino" (UMPO) (9th wk). Eighth was oke $4,000. Last week, $5,100.

Exeter (Indie) (1,200; 60-$1.25)— "Novel Affair" (Indie) (2d wk). First ended Nov. 16 was stout $8,500.

Fenway (NET) (1,378; 60-$1.10)— "Tin Star" (Par) and "Short Cut to Hell" (Par). Good $4,500. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), $5,000.

Gary (Sack) (1,340; 90-$1.80)—

(Continued on page 22)

THE SAME 3 EXCITING *Stars!*
THAT GAVE

ROCK HUDSON

BURKE...he had heard all the whispers. He knew just what La Verne was—but he also knew that he loved her!

ROBERT STACK

ROGER...he won La Verne on a throw of the dice. He gave her his name—and took everything else!

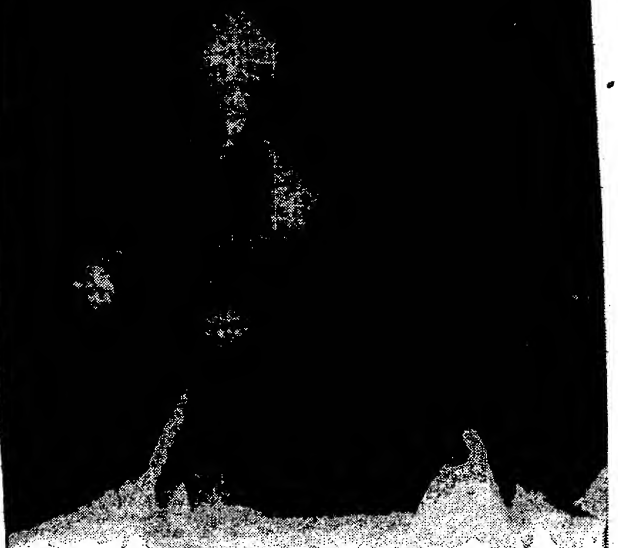
The

TARNISHED

co-starring ROBERT MIDDLETON with ROBERT J. WILKE Directed by DOUGLAS SIRK

THE SAME JOLTING IMPACT!
"Written on the Wind"
SUCH BOX OFFICE POWER!

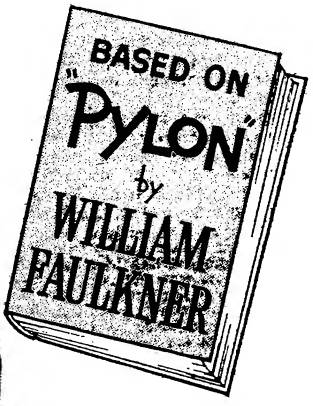
DOROTHY MALONE



LA VERNE...she was sixteen
when she found a dream—
and she followed it
all the way to Hell!

THE BOLDEST AUTHOR OF OUR TIME!

THE BOOK THEY SAID COULD NEVER BE FILMED!



ANGELS

Universal International

Screenplay by GEORGE ZUCKERMAN · Produced by ALBERT ZUGSMITH · A UNIVERSAL-INTERNATIONAL PICTURE

Italo Communist Party, Under Cloak Of Cultural Film Setup, Now Going Into Pix Distrib-Exhib Via Clubs

Rome, Nov. 12

The Italian Communist Party has entered the distribution-exhibition field in pictures, according to a report from Bologna, in the heart of the Red belt of Emilia. Source reports that leftwingers, apparently disguising the effort as a cultural association of "friends of the cinema," have been buying pix outright for showing in the private "circuit." Furthermore, they have been building or reconditioning meeting halls into theatres boasting 250 to 800 seats.

To escape control, no tickets (only memberships) are sold. In this way, they need no go-ahead from the Italian entertainment office. Yet the effort appears to be turning into a regular circuit organization, able to negotiate and purchase features outright for showing to "members." For the moment, the movement would be limited basically to the region of Emilia, where the Communist party has traditionally maintained its Italian stronghold.

What apparently has brought the matter to Yank attention here is that the "circuit" reportedly not only books leftist product or Russian pix which might otherwise not see the light of day in the country, but also is reported to have bought release rights outright on some U.S. product.

From early indications, the move seems to be a development of the long-popular film club idea in this country. Film societies grew and developed rapidly in the years following the last World War with the object of showing art pix and screen classics for the students of motion pictures. A strong infiltration effort has been made in this sector over the years, with some success, by the Communist party.

To fight it, the church at first set up rival clubs. Later it went into regular showing of pix in parish film houses and auditoriums, which subsequently were united in a large and powerful association, the ACEC (Catholic Exhibitor's Assn). This is said to control over 4,000 of Italy's 16,000 cinemas.

Luben Vichy Bags Hurok's Paris Rep

Paris, Nov. 19.

After some 20 years as Paris representative of Sol Hurok, European concert impresario L. Leonidoff is joining National Artists Corp. of New York as its continental general director. He is, of course, not the Leon Leonidoff who has long been senior producer at the Radio City Music Hall N.Y.

President Luben Vichy of NAC, who has been visiting a series of European centres signing up concert attractions for America, raided Hurok of Leonidoff in the wake of a whole series of N.Y. officials Hurok enticed away from NAC upon ending his (Hurok's) tie of many years to set up his own booking office.

BRITISH PIX INDUSTRY WANTS NO ADMISH TAX

London, Nov. 19.

Total abolition of Admissions Tax is the British picture industry's goal. The Cinematograph Exhibitors' Asso. has stated that nothing short of this can save it.

The CEA, in supporting this claim, which will be made by the All-Industry Tax Committee to the Chancellor of the Exchequer, has instructed its members to make known the full facts about any theatre closings to their members of Parliament. Publicity about theatres which go dark, the association says, should be directed towards Westminster, because efforts to interest the public in the need for tax abolition were not only unprofitable, but might have the effect of creating an unfavorable impression in the public's mind as to the future of the industry.

'The Mace' Picked Up By Rank for Distrib

London, Nov. 19.

Following its successful opening in Canada and New York "The Sceptre and the Mace" has been snapped up for British distribution by Rank Film Distributors. It opens in the West End this week, and has already started its provincial run in key cities.

"The Mace" is a documentary produced by the National Film Board of Canada. It shows the arrival of Queen Elizabeth in Ottawa, the glittering scene as she opened Canada's Parliament and vividly explains Canadian Parliamentary procedure and how the Queen fits into it. Shot in Eastmancolor and available both in 36m and 16m, "The Mace" will shortly be released for exhibition in British schools.

Europe Pix Pool Sets New Confab

Rome, Nov. 12.

The three-country committee charged with setting up the European Film Pool organization will hold its next meeting in Hamburg Nov. 25-27.

Principal topic up for discussion by members of delegations from Italy, France, and Germany will be a report to be submitted to German Minister of Economy Ludwig Erhard on Nov. 28, in Bonn. Report will compare the German film industry setup with that of France and Italy, devoting special attention to the film aid laws. Germany to date has no aid legislation, and this is viewed as a major hurdle before a Continental pic pact can be sealed.

Other subjects of discussion will be the coordination of procedure by the three film industries in their presentation to the respective governments of plans regarding the substitution of current bilateral co-production agreements with new tripartite pacts. Confabs will also cover a proposal to go to the various governments to unify financial and other film legislation in France, Italy and Germany within the framework of the European Common Market idea. Latter topic was already discussed during the recent tripartite talks held in Munich Oct. 27 and 28.

Italian delegation to Hamburg meetings will comprise Eitel Monaco, Goffredo Lombardo, Alfredo Guarini, Enrico Giannelli, Nicola DePirro and Benedetto Orta.

The Roamin' Roman

SAM'L STEINMAN

details why

Old Revistas (Italian Revues) Never Die: They Just Keep Rollin' Along

* * *

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

Takeover Of British Lion Now in Works

London, Nov. 19.

A bid for takeover of British Lion Films, the government-owned distribution company, is in the works. Behind the takeover, according to authoritative reports here, is agent Christopher Mann, who, it's understood, is organizing a syndicate of producers and directors to provide the necessary bankroll.

Mann declined to comment when questioned by VARIETY, but neither did he deny that he was associated with the deal. He indicated that he might have some observations to make within two or three weeks, even though he had nothing to say at the present time.

It's been a fairly open secret along Wardour Street (London's Film Row) for some weeks that a group was negotiating the British Lion takeover, but utmost secrecy had hitherto been maintained. There's no hint at the present time of the amount involved, but the company has an authorized capital of $2,800,000 of which $1,680,000 has been issued.

Any offer for the acquisition of the company would, presumably, need clearance at Treasury and Board of Trade level and it's not clear what the procedure would be. In its present setup, the share capital of the company is owned by the National Film Finance Corp., which, in turn, originally got its coin from the Treasury.

British Lion is, in any event, about to undergo important executive changes following the appointment of Sir Arthur W. Jarratt, its managing director, as honorary president of the Kinematograph Renters Society. It's been generally assumed that David Kingsley, who's also a member of the board and managing director of the NFFC, would move in to fill the vacancy. That appointment, however, has to be made by the directors of the film bank.

In the last annual report for the year ended last March 31, British Lion showed a trading loss of around $60,000 before taking into account dividend and interest payments. There was no dividend payment.

Vichy Ties Up Austria State Troupes

Vienna Philharmonic Already Booked — Statoper Tour in Prospect—Spanish Horsemen to Hit U.S.

Luben Vichy, the former Met Opera basso who became a concert impresario as president of National Artists Corp., returned Monday (18) from Europe with exclusive managerial rights for Austrian state-subsidized cultural organizations. He has world tour rights for the Vienna Philharmonic, which will hit Russia, Japan, Philippines and the U. S. in 1959.

NAC hopes to book American dates in 1960 for the Vienna Statoper, Vienna Opera Ballet and the Burgteatre repertory. Latter is the main problem because of its German language dramas. Another Vienna organization, the Spanish Riding Academy, which has extensively toured European centres, will be managed for U. S. arena bookings.

Vichy's reported contract with the Austrian Ministry of Culture is for five years. It does not, of course, preclude private managements making deals with private Austrian entertainers. Andre Mertens of Columbia Concerts has his own "Vienna On Parade" opening in the U. S. this January for an extensive tour.

Dicker Patrice Wymore

London, Nov. 19.

Patrice Wymore is planning to open in cabaret in London. Music Corp. of America has offered her to Harry Morris, boss of Mayfair's Colony Restaurant.

Morris, who will visit New York in January in search of floorshow talent, said he is also dickering with Kaye Ballard for her to return to London cabaret at the Colony.

Belgium's Film Biz Up in Arms Vs. Competish of Brussels World's Fair

Paris, Nov. 19.

Word has been received that film circles in Belgium are up in arms against the overpowering competition which the Brussels World's Fair may develop during its six-month (April 17 to Oct. 17) tenure. With Russia and U. S. probably getting the top play (exhibits being practically side by side), the news that both will count heavily on permanent film setup has Belgian distribution and exhibition circles feeling this may seriously dent their b.o. receipts during the fair. Additionally, there will be three film fests going on at the fair. This, it's feared, mean that films will languish at the regular cinemas in Brussels, which supplies the key receipts from this small country.

Hence, the Belgian filmites feel that 1958 may turn out to be a really non-vintage year as far as film grosses go. Exhibs in Brussels and other keys are now concocting ideas to combat this rugged rivalry. To tap the big influx of Yank and Anglo visitors, exhibs hope to demand and get top new British and American product for showing in original versions with subtitles all over Brussels, not a common practice. Dubbed versions are usually used.

Exhibs also hope to make-up losses via daily midnight shows, thereby catching crowds after they leave the fair. Small Belgian night-life current is envisaged as helping these late-late shows. Foreign films may also be shown in Anglo and German subtitled versions to get visitors who do not dig French or other lingos. Also being considered are special programs of pix that the average visitor might not be able to see at home.

Battle For Int'l Film Okay

Film circles are also watching fair's battle for recognition by the Federation of International Film Producer Associations still going on. Though wanting the Fair and its film fest aspects to be a success from a national point of view, some Belgian distribs and exhibs secretly hope that a real international film fest is not held so as to eliminate further competition.

FIFPA still has not given the proposed Brussels International Film Fest, May 30 to June 13 next year, an "A" rating. It is believed that the French strength in the org is bringing the stalling. At any rate there will be an International Experimental Film Fest, April 21-25, to crown the amateur pic which is tops in giving new ways and methods of film technique and expression. There also will be a fest which will screen the best pictures of all times as chosen by the leading world film historians and critics.

British Film Actor Named College Rector

Edinburgh, Dec. 12.

James Robertson Justice, British film actor, was elected Lord Rector of Edinburgh University. He outdistanced the other nine candidates with a total of 1003 votes. Justice, 52-year-old actor, has played the role of surgeon in the Rank Organization's "Doctor" films. He is the second film actor to become rector of Edinburgh, the first having been Alastair Sim.

Justice was nominated by medical students. He beat nine others, who included Malcolm Muggeridge, controversial British tv personality (who recently criticized Royalty in the Saturday Evening Post), and tele personality Jacqueline Mackenzie, actress and mimist.

Arg. Film Studios Gather Cobwebs

Buenos Aires, Nov. 12.

Time is fleeting but Argentina's film studios are still gathering cobwebs, very few pictures are rolling or in print, and production interests are distinctly soured over vanished hopes that the new Film Law (62/57), passed last January, would automatically bring a revival of their industry. Producers had imagined they would be given the millions pouring in from the 10% boxoffice tax to play around with while unemployed film workers looked to it to restore their jobs.

No one has relied on good pictures to give the industry the needed shot. Recent releases of pictures made subsequent to the revolution have done nothing to counteract the citizenry's feeling that the native material isn't worth seeing. "La Sombra de Safo" (Sappho's Shaw) ((ADOCA), a sequel to a hit of 1943, "Sappho," flopped miserably. "Alfonsina Storni" (D'An Fran), based on the life of a loved Argentine poetess, and the historical "La Muerte en las Calles" (Death in the Streets) (Atalaya), a historical opus set in 1808, were both boxoffice failures, protection notwithstanding. A feeling is beginning to spread, in fact, that the wrong people are in charge of production.

Chagrin over the Film Law's failure to put things right is so strong that the industry union (Sindicato de la Industria Cinematografica Argentina, known as SICA), now grouping every one of the industry forces, has published a first bulletin embodying an unusually scathing denunciation of the National Screen Institute, created under the law in April. To quote the Union, the Institute "has utterly failed and is directly responsible for the dire straits of the industry workers." The Union diatribe winds up with an appeal to the government to sweep out the Screen Institute President, Antonio Aita, and his board.

Aita's resignation has been a foregone conclusion for months, but somehow gets no official announcement.

Estimates are that the 10% boxoffice tax for the Institute has already yielded 30 million pesos, which producers eye covetously. The Institute is expected to loan some of this to film worker cooperatives for production purposes, and a deal is under way to use them for purchase of the shuttered Emelco studios, which would be leased or loaned to experimental film groups.

Current activity on local lots has Lucas Demare rolling "Behind the Long Wall," from a Sixto Pondal Rios script, with Susana Campos and Lautaro Murua in the leads. "The Long Wall" was erected under the Peron dictatorship to close off the view of the shanty towns in which the dictator's most enthusiastic supporters and worst victims had to live.

Ruben Cavalotti is preparing work on "Prisoner 1040," which he will direct for Enrique Faustin, based on a story by Uruguayan author Juan C. Patron. This will

(Continued on page 14)

Rome Film B.O. In Minor Pickup

Rome, Nov. 12.

Rome film boxoffice returns, usually indicative of the remainder of the country, showed a slight upward trend after a disastrous fall start. Arrival of strong product also helped the upward swing, with Yank pix predominating the top spots.

Highest daily averages were being racked up here by "10 Commandments" (Par), helped by advanced prices in its current two-a-day at the Fiamma. The DeMille opus is averaging more than $1,500 per day, high for this city, at the comparatively small showcase. Gross to date is around $25,500.

Top local grosser at the moment is "Teahouse of August Moon" (M-G), currently better than $35,000 in Rome first-runs alone. It is closely followed by "Sun Also Rises" (20th), with $34,500, and an Italian pic, "Cabiria," (DeLaurentiis), with $34,400.

Other pix showing strength in early returns are "Prince and the Showgirl" (WB), "Gunfight at OK Corral" (Par) and "Sea Wall" (Rank).

BIG

ACTION FROM 20TH!

BIG

BOX-OFFICE!
FOR THE WHOLE FAMILY FOR XMAS!

ROBERT MITCHUM

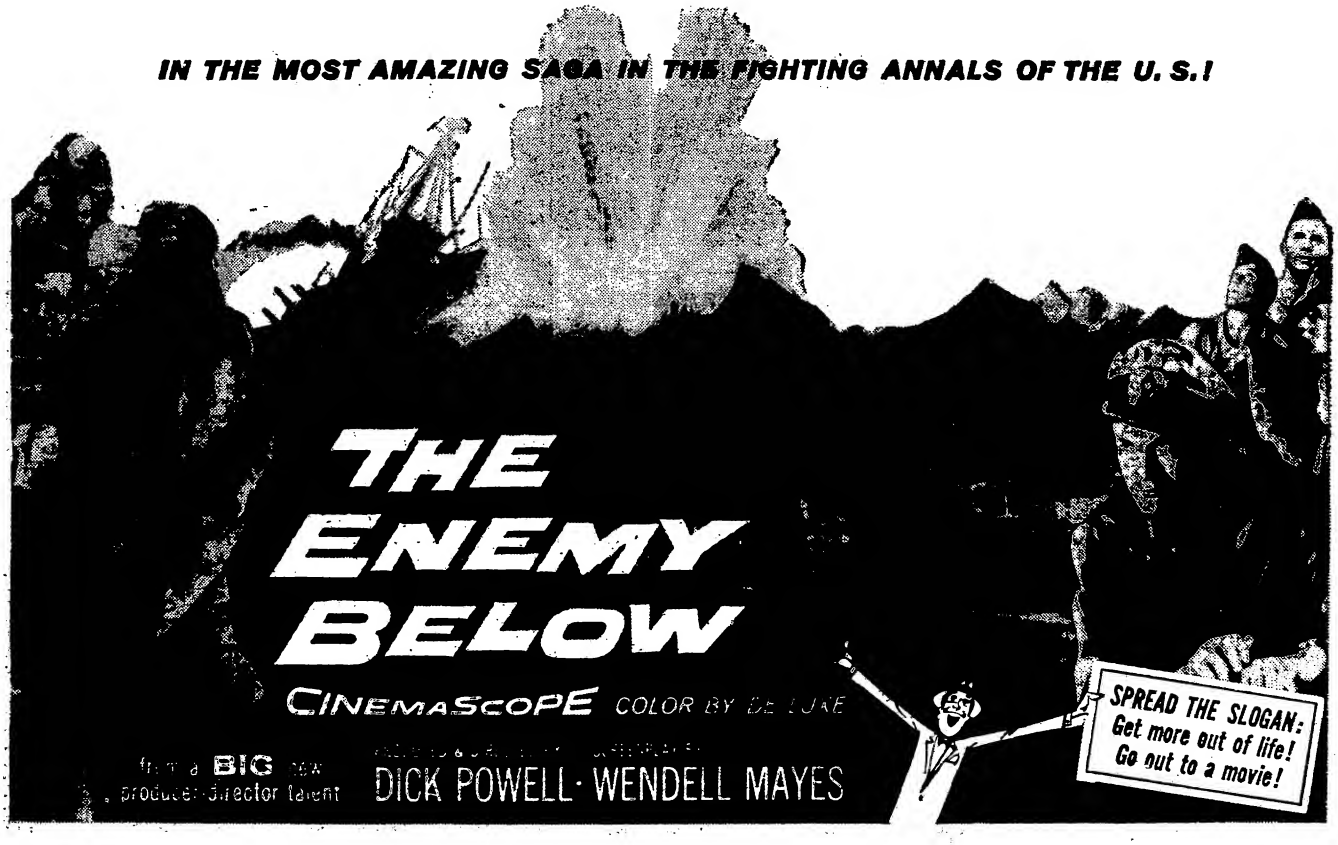
The tough marine of "Mr. Allison"—now the Captain of the Sub-killer!

BIG STAR NAMES!

CURT JURGENS

The famed international star as the Commander of the Killer Sub!

IN THE MOST AMAZING SAGA IN THE FIGHTING ANNALS OF THE U. S.!



West End Still Healthy; 'Les Girls' Lively $15,000, 'Time' Fast 9G, 'Kwai' Big 11G, 6th, 'Pride' Stout 7G, 5th

London, Nov. 12.

First-run biz continues healthy here, there being no evidence yet of seasonal decline. The major new entry of the last week was "Les Girls," the first musical ever chosen for a Royal Command show. It ended first week of regular run at the Empire Nov. 11 with a stout $15,000.

Another sturdy newcomer is "Time Limit," heading for a solid $9,000 or near in first full frame at Leicester Square Theatre.

Holdovers are also in good shape. "Bridge on River Kwai" in sixth Plaza frame looks big $11,000. "Pride and Passion" shapes lively $7,000 in its fifth Pavilion week.

"Bolshoi Ballet" looms smash $11,200 in fourth Gaumont round. "Sun Also Rises" is heading for a sturdy $8,500 at the Carlton in third session.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (19th wk). Huge $17,900.

Cameo-Royal (Indie) (417; 50-$1.20)—"Flesh Is Weak" (Eros) (15th wk). Stout $2,400.

Carlton (20th) (1,128; 70-$2.15)—"Sun Also Rises" (20th) (2d wk). Sturdy $8,500. Last week, $9,900.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (93d wk). Fine $17,000.

Empire (M-G) (3,099; 55-$1.70)—"Les Girls" (M-G). Hypoed by Royal Command publicity to hit stout $15,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Bolshoi Ballet" (Rank) (4th wk). Fancy $11,200 on two-a-day engagement. Third was $12,600.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Time Limit" (UA). Looks bright $9,000.

London Pavilion (UA) (1,217; 50-$1.70)—"Pride and Passion" (UA) (5th wk). Stout $7,000. Fourth was $7,600.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Joker Is Wild" (Par) (2d wk). Fair $8,000 or near.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Johnny Tremain" (Disney) (2d wk) and "Bambi" (Disney) (2d wk). Fair $5,600. First was $7,600.

Plaza (Par) (1,902; 95-$2.80)—"Bridge on River Kwai" (Col) (6th wk). Big $11,000 or near on two-a-day date. Fifth was $11,700.

Rialto (20th) (592; 50-$1.30)—"Back from Dead" (20th) and "Unknown Terror" (20th). Fine $4,500 or near.

Ritz (M-G) (432; 50-$1.30)—"Little Hut" (M-G). Good $3,000.

Warner (WB) (1,785; 50-$1.70)—"Both Ends of Candle" (WB). Mild $5,000.

Ealing Tele Deal Will Bring CEA Crackdown

London, Nov. 12.

If Ealing Films concludes its deal for the sale of its backlog to commercial television, the Cinematograph Exhibitors Assn. will call an emergency general council session to decide whether or not to introduce a boycott against the company. This was decided at the regular monthly meeting of the council last week on the personal assurance of the president, George Singleton.

That assurance was given at the tail end of a long debate, which was dominated by reports from South Wales that local exhibs had already been circularized by their branch to boycott Ealing films from now on. Several prominent general council members pointed out that the Welsh action was precipitated in as much as the embargo was being imposed before Ealing had closed the deal.

In giving his undertaking to call a special meet, the president explained that it would then have to decide whether or not to implement the resolution passed at their Llandudno summer conference in 1952. At this meeting, it recommended members to "discontinue trading with any distributor or producer making or handling entertainment films for both tele and cinema exhibition."

Italian Labor Unions Ask MPEA to Swing U.S. Prods. Into Line

Rome, Nov. 12.

The free Italian labor unions have officially approved the MPEA office in Rome, asking its intervention in convincing the American film companies in Italy to conform to local labor laws covering wage standards, pensions, illness indemnities, etc. Plea was made in friendly but forcible manner by Claudio Rocchi, head of the democratic labor unions in the Italo film industry. Rocchi made it clear that unless the companies complied with the local law, his organization would be forced to go to court for a judgment.

According to reports here, Rocchi said that previous union efforts, on an individual basis and via ANICA's labor office, had repeatedly been frustrated by tacit company resistance and even refusal to discuss the matter. Because of this impasse, and especially in view of the delicate political situation determined by the upcoming Italian elections in the spring of 1958, further leniency in the matter had become impossible. The free workers unions, he said, could not risk potential opposition criticism on this delicate question, but had to enforce the standard labor regulations for the U. S. companies.

The Italian labor topper is said to have acted with the full knowledge of Harry Goldberg, AFL-CIO rep in Italy, and to have compared the local situation with a similar one in the U. S.: Would American labor unions in the U. S. have long tolerated defiance of American labor laws by the Stateside workers of an Italian company?—say Buitoni—or the like? And over a period of years? In his forceful plea, Rocchi is also said to have noted that he was prepared to supply detailed proof of all Yank company "shortcomings" in the matter over the last few years.

As previously detailed in VARIETY, the Italo labor argument is that current Yank company worker contracts are still being negotiated on an individual basis and standard, rather than on the collective basis enforceable since all companies (except Metro) joined ANICA some years back. This makes them liable for all regulations agreed upon under the Italian Confederation of Industries (CONFINDUSTRIA).

The local labor rep is said to have claimed that with few exceptions all Yank companies here evade and have evaded the general Italian labor law. Rather than pay a salary plus the contributions called for (pensions, etc.) for around an added 5%, companies are said to have preferred to pay a global (higher) fee to include the aforementioned payments, asking the workers to sign in acceptance of these conditions.

It's figured locally that the labor unions have a fairly air-tight case, also, that if they want to push their arguments into court (which the Rocchi-MPEA talks were designed to avoid), the U. S. companies might lose out as well as cop considerable unfavorable publicity and ill-will in Italy, still an important market for Yank film companies.

MONTREAL BACH CHOIR SET FOR EDINBURGH

Edinburgh, Nov. 19.

Montreal Bach Choir, a group of 30, will sing at the 1958 International Festival here next summer. First Canadian musical ensemble to make the trek.

Founded in 1951, choir has appeared on radio and tv in Canada, and performed at Montreal festivals.

Only Canadian group at the Edinburgh arts junket was the Stratford (Ont.) Players, in 1956.

Black Market in Cinema Tickets Forcing Govt. In W. Pakistan to Act

Karachi, Nov. 12.

Shortage of cinema houses and the few new releases of Pakistani and Indian films plus overwhelming interest of the people in films has resulted in huge crowds thronging the cinemas when new product is preemed here. Taking advantage of the situation, brokers have gone into blackmarketing of admission tickets. To stop this evil, the Cinematograph Act will be amended with blackmarket selling of cinema ducats made a violation of the law. The penal provision would apply to both the general public as well as the cinema management.

Many cinemas in the country are not properly ventilated while general sanitary conditions are far from perfect. The act also will be amended, it's predicted, so as to give authority to the government to improve health conditions in the theatre.

A provision is also being made in the act to insure the youth against harmful effects of films. The Board of Censors will be authorized to be more strict in classifying films—for general unrestricted exhibition and "for adults only."

Int'l Scot Fest Short of Money

Edinburgh, Nov. 12.

Disaster faces the International Festival here unless more coin can be found in the near future. That's the solemn warning voiced here by the annual arts junket's artistic director, Robert Ponsonby.

"Unless substantial financial support can be found, there is a grave danger that the festival will come to an end within the next year or two," he said.

Since the Festival was started 11 years ago, grants received had not been increased apart from a further $30,000 from the Edinburgh Corp., he said.

"At first we could manage on the grants, but within the last two or three years, costs have increased tremendously. All commodities have gone up in price, and actors, actresses and musicians have wanted higher payments."

The price of ducats for fest shows could be raised, but indicated resistance by the management against such a raise. Even if given a big boost, it would not be enough to cover expenses.

Edinburgh, he said, has gained a world-wide reputation through its festival, and the Scot tourist trade would suffer considerably if it went down. So would Britain's prestige. Advertising costs had increased and would have gone up more if 3,000 journalists from all parts of the world had not attended the fest events in the past 10 years.

NEW DALLAS SPANISH HOUSE

Dallas, Nov. 19.

Trans-Texas Theatres has reopened the downtown Capitol Theatre here as a Spanish-language showhouse. The house is the city's oldest downtown theatre.

New carpets, new concession stand and refurnishing of the seats were among the improvements. Trans-Texas Circuit is headed by Louis Novy. Harold Novy is general manager of the circuit.

Noel Meadow

has written an amusing and searching treatise on

They Shall Not 'Pass'

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Reds Hold Lead on China Mime

By GENE MOSKOWITZ

Paris, Nov. 19.

From Formosa, with a two-way boost from the National China and U.S. Governments, has arrived here at the Chinese National Theatre, a company of some 60. It is in for two weeks at the Champs Elysees under the management of Eugene Grunberg, Jean Robin and Benjamin Carlin.

Unavoidably the contrast must be drawn to the Peiping company of mimes, acrobats and showgirls from Red China which was a wow in Paris and other European centres three years ago. The present venture suffers by comparison. It is slower, more singy-songey and without the show-stopping whirlwind acrobatics of the Peiping revue. In show biz terms Peiping was Sputnik, firstest with the mostest.

Formosa group has some offbeat values and exotic touches but as a concert or legit attraction in the States carries a danger sign lest it repeat the recent experience of the Dancers from Bali at the ANTA Theatre in Manhattan. By which this is meant: the show would need to be edited and speeded for American consumption.

Austrian Actor Sez He Can't Live On H'wood Pix Residuals; Returns Home

By HAZEL GUILD

Hamburg, Nov. 12.

"Man can't live on residuals alone" is the feeling of Hollywood screen and television actor Leon Askin, who's scoring an important first in West Germany. He's currently acting, producing and directing (in German) at the Hamburg Kammerspiele theatre. Vienna-born Askin went to the U.S. in 1938, with a background of stage and theatre experience including running a cabaret in Paris (which introduced Lili Palmer), where he had the late screenwriter Robert Thoeren as emcee and Henry Koster writing skits; wrote film scenarios in Paris, acted in Vienna and Duesseldorf. Three times his career was interrupted by stints in concentration camps.

In America, he recently completed a series as Chef Pierre on "The Charles Farrell TV Show" and had literally hundreds of tele and film character roles.

"Here in Europe, you still have a chance to prove yourself in new fields, without being type-cast," he claims. "In the States, I got sick of being sent out on interviews wearing a dark suit and a derby so that I would look like a villain. The final straw was when an agent asked me, 'Have you ever played a part wearing a beard?'"

40th As 'Othello'

Askin has just completed 40 performances as "Othello" at the Kammerspiele. He also directed and played the lead in G. B. Shaw's "Widower's House," both getting rave crix.

For his Kammerspiele performances, Askin is receiving an exceptionally high salary, by German standards, nearly $1,000 per month.

Compared to Stateside earnings, this isn't much money. But, as he adds, "Under the great economy wave in films, a supporting player today finds his role cut. What used to be four weeks work is now condensed to 10 days. Residuals on television bring in the main source of income for the supporting actor—but Hollywood doesn't offer enough challenge today.

"Americans, particularly those with European background, like to keep proving themselves. And for actors who can speak French or German, there are plenty of opportunities to come over here and act today."

The 50-year-old actor feels that the ideal is to split the year, with six months for television and acting in Hollywood and New York, and the other six months in Europe—"at less pay, but at trying new things."

French Film Directors, Irked by Crix, Would Pay to Educate Them

Paris, Nov. 19.

The old game of filmmakers hitting back at film crix is still going on here. The latest to take a slap at the scribes is young director Denys De La Patelliere who has had some neat boxoffice pix, but has been getting the brush from highbrow film reviewers. De La Patelliere suggested that a special fund be set up to pay for a picture course for the crix who seemed the most incompetent in their judgments during the year.

He was backed by another top-notch commercial director, Christian-Jacque, who felt he did not mind taking instruction and aid from intelligent reviewers but not from those who passed judgment without any seeming knowledge of the mechanics and essence of filmmaking.

De La Patelliere stated that various widely known highbrow critics had made some short pix which were piteously bad. He opined that a crix who did not truly understand all aspects of the film game had no right to exercise his profession. He feels that this type of film scribe is legion in France, but that the public is beginning to catch on. Film crix had much less power than legit reviewers.

The director stated that the danger was in the hinterland response of exhibitors who went by what crix in the key cities said quite often.

One critic, Francois Truffault of the highbrow weekly Arts, has replied. He maintains that the filmmaker has to treat the audience as an accomplice, not people to be pandered to. Truffault feels that too many directors fall into the trap if trying to please without feeling anything themselves.

Arg. Gobwebs

Continued from page 32

be an Argentine-Urguayan co-production. Hugo del Carril is at work on "Una Cita con la Vida" (A Date with Life) based on a Bernardo Verbitsky novel, "Street of Tangos."

Mexican director Miguel Morayta is rolling "La Venenosa" (The Poisonous One) for General Belgrano. This outfit already owes so much—backed by promissory notes—to local actors, that these refuse to accept contracts, so a circus film is now being planned for which juvenile players are being tested, presumably on a "pay if successful" basis. As Sudamfilm (David Cabouli) is now bankrupt, a deal was made with SICA to complete and exploit "Hay que Banar al Nene" (The Baby Must Be Bathed), which was directed by Eduardo Togni, with Ana Mariscal, Juan Jose Miguez and Nelly Meden. The picture is being distributed by Gong Cooperative, set up by former Lumiton studio workers.

Luis Mentasti is producing "En La Ardiente Oscuridad" (In the Burning Dark) with Daniel Tinayre directing and legit actress Luisa Vehil in a leading role, together with Alfredo Alcon, Ignacio Quiros and Diana Ingro.

Chappell Moves Higher As Producer For Rank

London, Nov. 12.

Connery Chappell, who joined the Rank Organization earlier this years as an executive at Pinewood Studios, has been named assistant executive producer, working under Earl St. John.

Chappell, a vet newspaperman, for some years was a screen writer at the WB Teddington Studios. He was associated with VARIETY's London bureau. In more recent times, he was editor of the Picturegoer and of the Kine Weekly. He held the editorial chair of Illustrated until he took up his new appointment.

FIRST 8 ENGAGEMENTS!

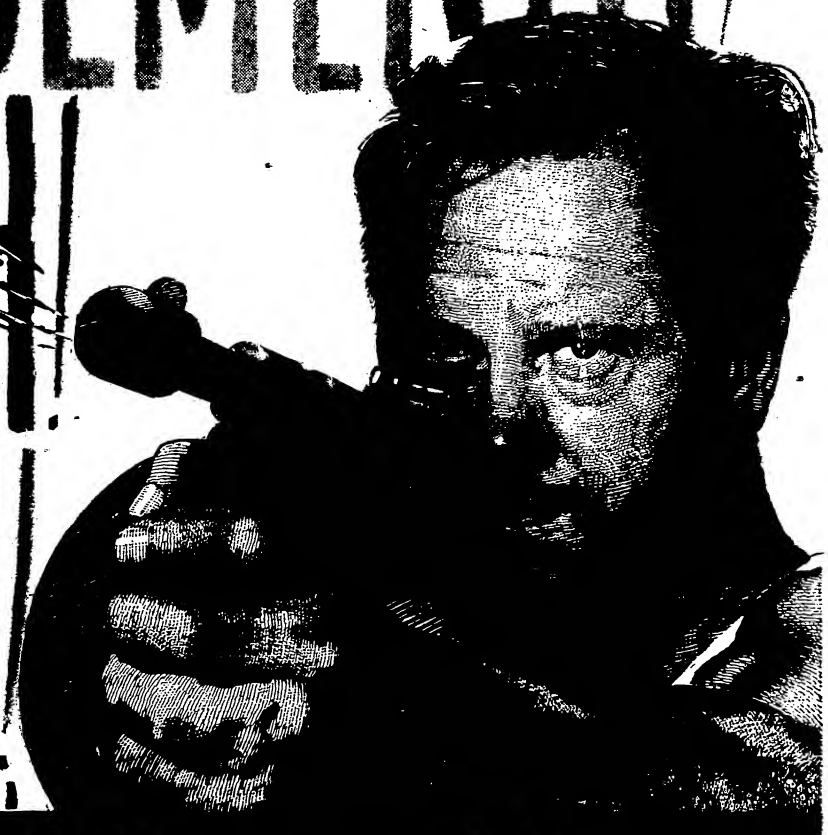
AKRON-Loew's : **WASHINGTON**-Loew's Palace

DAYTON-Loew's · **PROVIDENCE**-Loew's State

HARTFORD-Loew's Poli · **BUFFALO**-Shea's Buffalo

HARRISBURG-Loew's Regent · **CANTON**-Loew's

SMASH! SMASH! SMASH! SMASH!



BABY FACE NELSON

MICKEY ROONEY as

BABY FACE NELSON

CAROLYN JONES · BAR CEDRIC HARDWICKE · LEO GORDON · ANTHONY CARUSO · JACK ELAM · JOHN HOYT

BOOK IT THRU UA

SPAIN PLAYS AT 'EMBARGO' TOO; YANKS' QUOTA POSITION ON SHRINK

By HANK WERBA

Madrid, Nov. 19.

Jesus Orfila, Spain's film chief in the Ministry of Commerce, described for VARIETY the position of government film circles with regard to the Motion Picture Export Assn.

Explaining that the Spanish film market has been abundantly supplied for the 1957-58 season, principally with Continental films, he said "Therefore there is no present necessity for a pact with MPEA. An agreement with MPEA now would only bring in additional U. S. product we do not need or want because of current problems affecting our national economy."

Marking a distinct change of policy with that enunciated six months ago, when the Ministry of Commerce fixed an annual import quota of 80 U.S. pix (pre-MPEA embargo it was 100) and then urged the Americans to reach an agreement with the Spanish film industry itself, Orfila said the U.S. quota for the Sept. '57-Aug. '58 span has now been reduced to between 40 and 50 American pix and these had already been acquired by local distributors from sources other than MPEA.

Orfila, whose Servicio de Ordenacion Economica de la Cinematografia (SOEC) authorizes import licenses for all foreign films brought to Spain, said his office is currently withholding authorization on local distrib petitions for 22 U.S. pix in excess of the new quota and has suspended issuance of import documents for Yank films until further notice. Orfila underlines:

"Our decisions have been dictated solely by a given economic situation in our country and modifications of this policy will be related directly to future developments in Spain's financial and economic situation. Any other interpretation will be completely erroneous."

Orfila also commented on the sale of RKO interests and 18 films to the Ramos brothers and felt the liquidation of RKO in Spain was attributable to stalemated MPEA operations in this country, now becoming a burden on the companies concerned.

Its Up to Ramos

"Refusal of RKO to deliver 18 films has not been officially confirmed," he went on, "but would, in any case, remain a matter between RKO and Ramos. If the latter asks the government to intervene, we will do so but intervention will be purely along commercial lines and in no way different from official demarches taken whenever there is contractual non-compliance in international agreements affecting Spain. The Ramos company, if it so chooses, can also privately have recourse to international tribunals."

Vigorously denying certain Madrid Film Row assertions that the government was manifesting partiality in supporting local distrib film purchasing Central de Compras, Orfila said his SOEC arrangement with the Central was in exact proportion to official facilities granted any Spanish distributor requiring hard currency for film imports.

"Central de Compras delegations have been pressing during the past months for a peseta conversion in the amount of $800,000. We have authorized only $500,000 and we are temporarily annulling ten of the 30 import licenses now in possession of Central distrib member companies for film purchases in the U. S. A hard currency transfer of $500,000 for about 20 American films is entirely consistent with normal SOEC policy," he said.

Government film authorities, Orfila concluded, will nevertheless study Central de Compras bloc-buying moves to ascertain success of local distribs (1) in prying loose U.S. films at the source, (2) in reducing inflated prices of films now being paid by individual companies and (3) in eliminating existing marche noire money exchange operations in purchasing costly hard-currency film product."

Amusement Stock Quotations

Week Ended Tuesday (19)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	25	13⅜	12⅞	12⅞	— ¼
24⅞	13⅜	Am Br-Par Th	423	14½	13¾	13¾	— ⅝
36½	23½	CBS "A"	132	26½	25	25¼	+ ¼
35½	22⅜	CBS "B"	88	25½	23⅞	24¼	+ ¼
20½	13¼	Col Pix	54	15	13¼	13¾	— ¾
19⅝	13⅜	Decca	84	15⅞	14⅝	15⅜	+ ⅜
115	81¾	Eastman Kdk.	176	98⅜	90¾	93⅜	—1⅝
4¾	3⅛	EMI	163	3⅞	3⅝	3⅞	+ ¼
10⅜	7¼	List Ind.	87	8½	8⅛	8⅛	— ⅜
22	11¼	Loew's	466	12⅞	12¼	12⅝	+ ¼
9½	7⅝	Nat. Thea.	71	8	7¾	7¾	— ⅛
36⅞	28	Paramount	58	30¾	29½	30	+ ¼
37¾	36	Polaroid	561	34	30	32⅛	—2⅜
18⅜	11	Philco	224	15	13½	13⅝	— ⅜
40	27	RCA	628	28⅞	27¼	28¼	+ ¼
8¼	4⅞	Republic	100	5⅜	4⅞	5	— ⅜
13⅛	9	Rep., pfd.	4	10	9¾	9⅛	— ½
18½	13⅜	Stanley War.	57	14	13⅝	13⅞	+ ⅛
29¼	20⅞	Storer	70	22½	22	22½	+ ⅜
30¾	21⅜	20th-Fox	67	22⅞	22	22½	+ ¼
25⅜	16½	United Artists	21	18	17⅜	17½	— ⅜
30⅞	20⅛	Univ. Pix	6	21¾	21¼	21½	+ ¼
73	66	Univ., pfd.	*50	66⅞	66	66	—2
28⅞	19½	Warner Bros.	56	20⅛	19⅞	20	—
126½	91¼	Zenith	49	118¼	113½	117⅞	+3⅝

American Stock Exchange

4½	2¼	Allied Artists	104	3¼	2¾	3	+ ¼
10½	6⅝	Al'd Art., pfd.	6	7¾	7⅛	7¾	+ ⅝
11¾	6⅛	Asso. Artists	352	7⅝	7⅛	7⅛	— ½
1¼	½	C & C Tele.	240	9/16	½	½	—
6⅛	3	DuMont Lab.	76	3⅝	3⅛	3¼	— ¼
4⅝	2½	Guild Films	67	3	2⅝	2¾	—
9¾	5⅝	Nat'l Telefilm	151	7¾	7	7⅛	— ¼
9	3⅛	Skiatron	83	6	5⅛	5⅝	— ⅛
8¾	3½	Technicolor	113	4	3¾	3⅞	—
5⅞	3⅞	Trans-Lux	12	4⅜	3⅝	4	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	37¼	41⅜	—
Chesapeake Industries	1⅜	1¾	—
Cinerama Inc.	⅞	1⅛	—
Cinerama Prod.	1¾	2⅛	+ ⅛
DuMont Broadcasting	7¾	8½	—
Magna Theatre	1½	1⅞	—
Official Films	1⅜	1⅝	—
U. A. Theatres	3⅞	4½	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Paramount Also Drops Publicists; IATSE Calmer Than Guild at WB

The pruning of homeoffice pub-ad staffers, which started at Warner Bros. several weeks ago, spread to Paramount this week. Nine employees, including five publicists and four artists, were handed dismissal notices. Two of the staffers have been with Par for more than 30 years.

According to Dave Cassidy, business agent for the Eastern Publicists Assn., an affiliate of the International Alliance of Theatrical Stage Employees, the union has been assured by the Par management that there will be no additional dismissals in the pub-ad department "unless the bottom falls out of the picture business."

There were indications that rank-and-file members of the Par unit may join with the Screen Publicists Guild, a rival union representing publicists at Warner Bros., United Artists, Metro, Columbia, Universal and 20th-Fox, in concerted protest efforts. SPG officials have invited Par staffers to a confab scheduled for tomorrow (Thurs.). It's understood that Cassidy did not object to this procedure.

Asked if the IA intended to request arbitration of the dismissals or if it planned a campaign of harassment similar to that carried on by the SPG against Warners, Cassidy replied: "We have our own way of doing things. We're trying to avoid excitement. What's the use of upsetting everybody. We'll do what we think is best for our members."

According to reports, the Par firings were executed following a conference between Jerry Pickman, Par pub-ad v.p. and Richard F. Walsh, president of the IA. It's believed that the assurance of no more firings was given at this meeting.

The nine employees pinkslipped by Par are: Bob Schwartz, writer and copy editor; Bob Montgomery, publicist; Charles Earle, fan magazines; Grace Fischler, national magazines; Frances Weil, press books; Jack Berger, Frank McGuire, John Ficara and Charles Strobel, artists. All were given double severance pay in accordance with the company's contract with the union.

Meanwhile, at Warner Bros., where eight publicists and 32 artists were given their notice, an arbitration proceeding relating to the pinkslipping of the publicists, whose dismissals have been temporarily rescinded, will be held next Tuesday (26). At the same time, WB continued to cut its homeoffice white collar staff, four more having been given notices last week.

In another aspect of the film company homeoffice labor situation, the Homeoffice Employees Union, Local H-63, IATSE, will resume negotiations with the nine major companies as a body for a new contract to replace the two-year pact which expired on Sept. 1. During the prolonged talks, Local H-63 has negotiated with the film companies individually and on an all-industry basis. It has concluded the individual talks, involving fringe benefits such as hospitalization, etc. (WB being the last to settle the fringe benefit questions) and will sit down with the nine majors for an all-day session on the four main problems of money, hours, severance and vacation.

The Par publicists until recently were affiliated with Local H-63. Several weeks ago they were granted a separate charter by the IA.

Technicolor's Financial State

Technicolor Inc., and its wholly owned subsids ran up consolidated net earnings of approximately $591,850 for first nine months of 1957 after taxes, reports prexy Dr. Herbert T. Kalmus. Figure equivalent to 29 cents per share on the 2,033,904 shares of stock.

Corresponding figure last year was $1,026,000, or 51c per share. Said Kalmus:

"It was announced on July 25, 1957, that the earnings per share, after taxes on income, for the first six months of 1957, amounted to five cents per share. An operating loss of approximately six cents per share was experienced during the third quarter of this year, but this loss can be attributed to a great extent to the cost of merchandising Technicolor's vigorous diversification into the field of Consumer Photographic Products.

"The resulting loss of one cent per share during the first nine months was offset by a non-recurring profit, after taxes, during the second quarter of this year of approximately 30 cents per share, resulting from the sale of land in Van Nuys, Calif."

Spain May Not Knock U.S. Distribs One by One: But RKO's About-Face Only a Brief Boost for Morale

Madrid, Nov. 19.

The significant statement made by one of Spain's ranking government film toppers (herewith) knocks the Spanish props from under a Motion Picture Export Assn. settlement and confronts American distribution companies here with at least another, the third, full season of standstill operations.

U.S. film circles in Spain, whose film fever chart during the past month has been a zig-zag and who supposed themselves out of danger when RKO was reintegrated within MPEA's embargo ranks, is low again with the Orfila pronouncianemto. MPEA's successful crash campaign to head off RKO defection in Spain, a major U.S. distrib achievement in the United States, now appears a pyrrhic victory, least through Spanish lens.

While Yank reps here prefer a "common front," last ditch stand to being knocked off by the clever Spaniards one by one, the fact remains that RKO no longer exists in Spain. RKO prexy Tom O'Neill's agreement with MPEA "to cancel all or part of the Spanish arrangement" (VARIETY, Nov. 6), is taken seriously here only with regard to withholding 18 RKO films purchased by Jose Garcia Ramos and his brother Luis.

Spanish law, one U.S. rep here stated, once allowed foreign firms to own Spanish subsids 100%. Law, changed in 1940 and still in vigor, now limits foreign investments in Spanish-based enterprises to 25% capitalization. Having legally transferred RKO Spanish stock to Spanish hands, RKO could only repurchase a maximum 25% interest in Radio Films S.A. (formerly RKO-Radio Films). General feeling here is that Spain has nationalized an American film company and what's done cannot be undone.

There is considerably more speculation over RKO stand on 18 pix. Ramos only applied for eight import licenses out of the 18 acquired and licenses have not only been approved by Commerce Ministry but have been passed along to Spain's Instituto de Moneda Extranjera (government's foreign currency clearing house) with an urgent request to expedite, reliable sources say, and a government dollar transfer to RKO will be made this week for eight pix.

Observers here are sure Ramos has a strong damage claim if RKO continues to withhold after a government dollar transfer is executed, holding that "Jet Pilot," "The Conqueror," "Bundle of Joy" and five other Hollywood-labeled features would rack up strong gains in a market where rationed U.S. film product has 14-karat value.

Former RKO Iberian manager Rene Beja (still RKO rep in Spain), presently aiding Ramos here in take-over details, confirmed legality of RKO sale (including pix) but knew nothing of New York developments. Ramos also pleaded ignorance of Stateside RKO cancellation and would make no comment, although he intitmated his long association with RKO (over 20 years including 14 as manager of key Madrid territory) precluded any hostile action on his part. There was no repeat of Ramos assertion previously (VARIETY, Nov. 6) that RKO failure to comply on film deliveries would find him huddling with his lawyers and government authorities.

While some sage observers here were conjuring up the 18 RKO pix in contest to stand-or-fall proportions for both sides in the MPEA-Spain dispute, it is now a fact that Commerce Ministry Orfila's clear and firm delineation of the government's film position, relegates RKO to small sideshow status.

Sputnik Sure-Shot

Continued from page 1

thinking is seen in several events and public statements. The Treasury already has tipped its mitt by declaring that a lot of expense accounts will be gone over thoroughly in the quest for more coin. Marion Folsom, Secretary of Health, Education & Welfare, has stated in an address that the country will have to get along with less chrome and "perhaps a few less country clubs."

Folsom's remarks were aimed at the need for more and better classrooms in order to come up with sufficient scientists and engineers to meet the Sputniks head-on.

Some showmen already have given up the hope voiced earlier this year that the 20% cabaret tax will be reduced to 10% or eliminated.

However, the cafe industry, for example, is more concerned with the likelihood that entertainment and travel items on income tax returns will be scrutinized microscopically, and expense account spending will be reduced drastically. In a previous pronunciamento, it was indicated that expense accounts given in lieu of salary increases will be looked into more carefully.

It's anticipated that many class restaurants-cafes will suffer a drop in trade. There's also a fear that numerous industries such as resort hotels, airlines, pleasure boat yards, and even the auto industry (which benefits from the second car, often written off as expenses of the firm) and virtually every major industry is likely to be affected.

Another operation that will be looked into more carefully is the spending, done at company expense, on charge account cards. This is the major source of income for the countless restaurants and niteries.

Some industries, however, will benefit. Those engaged in defense work, research, the building of rockets, etc., are looked upon as being better cushioned against the inroads of taxes.

Some quarters feel that it may even be more difficult to find backers for legit shows when crackdowns start.

It's believed that the "scare" put out by the Treasury Dept. last month, in its announcement that expense accounts will be an object of closer scrutiny, was a prime cause in the unusual October decline that hit amusements. There were other factors too, including Asiatic flu scare and a couple of severe stock market dips, but some feel that the Treasury announcement was the villian in sliding boxoffice. That being the case, if the bare announcement can cause a dip, then actual practice of the anticipated Treasury program will be far more severe than the October amusements recession.

THE M·G·M LION IS ROARING LOUDER THAN EVER!

"RAINTREE COUNTY"—IT'S TREMENDOUS!

The Big MGM "Camera 65" production in the great tradition of Civil War romance. Launched to America in widely publicized area Premieres, hailed by press and public as one of the BIG ONES of our time. (Montgomery Clift, Elizabeth Taylor, Eva Marie Saint • In Color).

"LES GIRLS" BIGGEST MUSICAL OF THE YEAR!

Duplicating its smash Music Hall business in first play-dates! The most talked about film in many years. (Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg • Sol C. Siegel production • CinemaScope, Metrocolor).

"JAILHOUSE ROCK" SETS ALL-TIME RECORDS!

New M-G-M highs nationwide. It's Presley's best yet, already acknowledged to be his top grosser. At press time the title song is America's No. 1 hit! (Elvis Presley, Judy Tyler, Mickey Shaughnessy • Avon Production • CinemaScope).

"DON'T GO NEAR THE WATER" SMASH COMEDY!

Sensational Previews in 29 cities forecast smash hit! Best-selling book now a block-buster comedy. Now convulsing New York at Music Hall. (Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards • Avon Production • CinemaScope, Metrocolor).

"SADDLE THE WIND"—SOCK DRAMA OF THE WEST!

Fitting in with the trend for big-scale Westerns, this powerful picture is sure-fire! Filmed against the grandeur of the Colorado Rockies. (Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Charles McGraw • CinemaScope, Metrocolor).

"THE BROTHERS KARAMAZOV"—ALL-TIME GREAT!

Preview confirms advance reports that it is an industry milestone! Something to watch for is this widely publicized and eagerly awaited attraction. (Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner • Avon Production • Metrocolor).

"MERRY ANDREW"—DANNY KAYE'S BEST!

Danny Kaye returns to his waiting public with a NEW uproarious and spectacular musical comedy, already rated his best. (Danny Kaye, Pier Angeli, Baccaloni, Robert Coote • Sol C. Siegel Production • CinemaScope, Metrocolor).

"GIGI"—FAMED COLETTE PLAY ON THE SCREEN!

Big news! Rated in advance as the equal of "American In Paris," this new hit by the same producer is revealed in its Preview as topping all estimates! (Leslie Caron, Louis Jourdan, Maurice Chevalier, Hermione Gingold, Eva Gabor, Jacques Bergerac, Isabel Jeans • Arthur Freed Production • CinemaScope, Metrocolor).

"SEVEN HILLS OF ROME"—TOPS "GREAT CARUSO"!

Yes, it's Mario Lanza's big romantic singing hit, topping "The Great Caruso." And he sings to a gorgeous new girl! (Renato Rascel, Marisa Allasio, Peggie Castle • A Le Cloud Production • In Technirama® and Technicolor).

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN: *"Get More Out Of Life . . . Go Out To A Movie!"*

Calm Mulvey 'Star Witness' as Goldwyn Trial Resumes; Issues Put in Focus

By WILLIAM STEIF

San Fracisco, Nov. 19.

Sharpe cleavage between the operating philosophies of an independent film producer and a circuit was spotlighted last week as Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast resumed trial, without a jury, before Federal Judge Edward P. Murphy.

On the witness stand all week, under cross-examination of defense lawyer Arthur B. Dunne, was Goldwyn Productions' president James Mulvey. The conflict, clearer last week than at any time since this trial started in mid-July, boiled down to these questions:

(1) Isn't a film-maker contributing toward a tendency to exhibitor monopoly if he picks his own exhibition outlets?

(2) If smaller exhibitors refuse to play an independent producer's product is that the fault of a large, powerful exhibitor who has also refused the product but who has no overt arrangement with the smaller exhibitors?

(3) Does the independent producer have to have a wide-open opportunity to negotiate situation by situation with each unit in a large powerful circuit and simultaneously to negotiate with small exhibitors opposing the circuit's uni s in every situation?

(4) Finally, if this wide-open opportunity is the law, what is to be the fate of the large exhibition circuit—indeed, is there any reason for the large circuit's existence?

These are the hard questions which Judge Murphy must answer and, in answering, perhaps shape the future course of film producers and, more emphatically, the future course of both the profit-squeezed large circuits and the marginal small exhibitors.

Personifying the cleavage in thinking were the deliberate Dunne and the imperturbable Mulvey, who remained calm as a monk at matins through hour-upon-hour of questioning. At week's end both sides felt optimistic but the low-voiced, square-jawed judge gave no real hint of his inclinations and merely requested both sides to turn in de'ailed breifs of what they'd like his findings to be before he has to try another film antitrust case next spring.

Dunne's Dig

Dunne quickly got down to the seven pictures in issue here. Goldwyn wants triple damages for these films exhibited between 1947 and 1950: "The Secret Life of Walter Mitty," "Bishop's Wife," "Best Years of Our Lives" (general release), "Song Is Born," "Enchantment," "Roseanna McCoy" and "My Foolish Heart." Mulvey had testified before the trial recessed in September that "Mitty" should have taken about 40% of gross admissions as film rental on the FWC circuit, rather than the 29% it actually got. Dunne asked if his estimate included RKO's 20% (of film rental) distribution fee, and Mulvey admitted it had not.

Mulvey testified he didn't know of any formula to fix fair film rentals, said the fair rental is whatever a picture will bring, added that "as long as the market is open a film will find its own level."

Dunne's questions implied the Goldwyn organization had had a finger in effecting FWC-Warner product splits in Santa Barbara, Huntington Park, Fresno, San Bernardino and other smaller California cities, but Mulvey denied this vigorously, saying: *"We had nothing to do with the making of split situations. We knew of their existence and had to live with them."*

Despite the denial, Dunne hammered on this same point in half a dozen different ways all week, and introduced letters in evidence tending to show Goldwyn actively participated in making the splits.

Mulvey said he had been in daily contact with the RKO distributing organization and that Goldwyn films had been assigned to RKO theatres in Frisco and Los Angeles. But Dunne then pointed out that only three of the seven films under consideration had played RKO's Golden Gate in Frisco and only three had played RKO's Hillstreet and Pantages in Los Angeles.

Q.—Isn't it a fact that Goldwyn never failed to get the first-run house he wanted in Frisco, Los Angeles and other situations?

A.—No, that is not the fact.

Re 'Guys and Dolls'

Mulvey pointed out, for instance, that Loew's Warfield in downtown Frisco "would have been delighted" to play "Guys and Dolls" on a 90-10 deal but "we wouldn't permit it because of the tremendous expenses they asked for." He said Goldwyn finally had to take that particular picture to the 440-seat Stagedoor with a $100,000 guarantee against the 90-10—and that Goldwyn took $160,000 out of the Stagedoor.

Dunne crossed Mulvey up by bringing in his 1950 deposition in which Mulvey had testified the only effect of product splitting was that a film played one theatre as opposed to another. But last week Mulvey denied this was the only effect, cited rental, length of run and the handling—exploitation—of the film as other effects.

The Goldwyn president also took exception to Dunne's statement that as a picture plays off its box-office appeal declines. Mulvey said:

"That isn't necessarily so at all. There are many cases where a picture develops as it goes along. 'Marty' played two weeks at the United Artists here and was a bust. Then it went to the Stagedoor and started building."

Regular Customers

When Dunne returned to the subject of Goldwyn's "regular customers," he introduced a letter from Herb McIntyre, then RKO's Los Angeles branch manager, to an exhibitor named Mrs. Dodge in Ventura, Calif. The letter, written March 7, 1947, simply regretted that Mrs. Dodge had "passed up the opportunity" to play the roadshow "BYOL" in favor of a competing FWC house—Dunne's implication was that Goldwyn's "regular customers" got treated no differently than anyone else. But Mulvey's interpretation ran differently. He said:

"This is a clear indication to me that there was a deal between Mrs. Dodge and Fox that she wouldn't play the picture. The fact that she refused even to negotiate is decisive to me that that is what happened."

Dunne then started probing at another chink in Goldwyn's armor. He asked Mulvey whether "Enchantment" had been "disappointing" at the boxoffice and Mulvey said, "No, it did very vell on the Fox and other circuits." Dunne brought out that Goldwyn had adjusted the film's rental downward on the Warner circuit—down from 35 to 30% in the case of the better situations, from 30 to 25% for the smaller situations. Point here was that in September Mulvey had testified "Enchantment" rental, overall, should have been 32½% of the gross admissions, which was considerably more than the film got on the Fox circuit.

Dunne continued to toss individual situations at Mulvey and showed that, overall, Goldwyn made 80-odd adjustments on "Enchantment" in major situations—all downward. There were two methods of adjustment, a cut in percentage or a cut in playing time.

Mulvey, however, testified that in the case of the Warner circuit the circuit had the habit of asking for a price cut (or rebate) on an old film every time negotiations for a new picture started. He noted these adjustments, of course, would show up in the completed accounting on each picture.

Mulvey also caught up Dunne on a couple of adjustments Dunne put into the record.

Prelude to Apology

Dunne introduced letters showing that Standard Theatres' Riverside, in Milwaukee, had asked RKO for adjustment on "Enchantment," claiming house expenses (excluding film rental) were $5,600 weekly. Rialto, in Louisville, tried the same tactic on the basis of a $6,400 weekly house expense (excluding film rental).

Mulvey said he believed the figures were incorrect and Dunne, rather piqued, wouldn't believe RKO would pass on padded house expense data. Mulvey said that was just the point—RKO was simply passing on the requests, not certifying to the accuracy of the expense figures.

In the noon recess following this exchange, Mulvey phoned his New York office, got the data on Goldwyn's expense-plus deals with these two theatres. He returned to testify that the Riverside's weekly expenses for the roadshow "BYOL" were $4,970, for "Hans Christian Andersen" $4,836, for "Guys and Dolls" $4,907, and the Rialto's expenses for "Hans" were $5,250.

Dunne apologized.

At the week's last session, too, Goldwyn's lawyer, Joseph Alioto, introduced parts of the 1950 Spyros Skouras deposition which he wished to become a portion of the case's record. In the deposition Skouras said he'd fire anyone in his organization who engaged in product-splitting deals with United Artists Theatres after the dissolution of the United West Coast circuit in December, 1949.

N.Y. 'Location'

Continued from page 3

revealed that U had spent some $250,000, which went to merchants, hotels, technicians and extras, for 10 days of shooting in N. Y. To protect the Hollywood unit against bad weather, U arranged for two standing sets at the Gold Medal-Biograph Studios in the Bronx so that interiors could be shot during inclement weather. Outdoor locations included the Brooklyn dock area and the Fulton Fish Market.

A total of 75 N. Y. technicians were added to the 50 that were brought in from the Coast. In addition, 225 extras were hired in Gotham to portray longshoremen.

New York Sound Track

Continued from page 7

Bergman starrer which **Stanley Donen** will produce and direct in London for Warners . . .

At least four distribs showing interest in **David Piel's** annimated short, "Harold and the Purple Crayon," based on **Crockett Johnson's** book of the same name. Piel owns the film and tv rights to all the "Harold" stories by Johnson and plans a series of shorts . . . Strange reunion took place last week in office of **Bernie Kamber**, N.Y. representative of Hecht-Hill- Lancaster. Present were three former HHL pubad veepees—**David Golding, George Glass** and **Walter Seltzer** . . . **Graham Tharpe**, executive of Countryman Films Ltd., in Gotham to confer with Baum-Newborn agency to complete casting for "Our Virgin Island," starring **Sidney Poitier** and **John Cassevetes** and currently filming in the West Indies . . .

Max E. Youngstein, vicepresident of United Artists, off on a quickie swing of London, Paris and Munich, with his agenda including, among other things, a onceover of "The Vikings," now in its wrapup stages . . . Over 300 industryites at the Plaza Hotel Monday (18) for the unveiling of a plaque in memory of **Jack Cohn**. Touching tribute to the late Columbia co-founder delivered by **Judge Ferdinand Pecora**, his longtime friend . . . **Arthur Krim** says UA has no intentions of acquiring theatres, the Astor and Victoria here having been picked up solely to prevent a showcase logjam.

George Barnett of Movies-on-Route on a cruise . . . **Mike Todd** due in Gotham earlier than planned . . . Trans-Lux Theatres and Sahara Petroleum Co. glare at each other up on the 12th floor of 625 Madison Ave. . . . The French have completely dropped the idea of a distributing setup in the States . . . **Brigitte Bardot** rapidly emerging as the top sex & b.o. symbol. Even her bad films do good business . . . Warners' "Spirit of St. Louis," (produced on a budget originally reported as $6,000,000), (it's much closer to $5,000,000), won't return its negative cost. It may do $3,000,000 domestically.

Arthur Knight on Film Art

To the already voluminous literature on the motion picture, past and present, now is added Arthur Knight's "The Liveliest Art — A Panoramic History of the Movies." (MacMillan, $7.50; 383 p.) It is an analytical, well-written and intelligentaly planned updating of the history of the film, done with compassion for the medium and a grasp of its intricacies. Knight has turned out a volume that not only reads well, but is crammed with the kind of information that is indispensable to any student of what —eventually—may become known as the rise and fall of the motion picture.

Considering how thoroughly Hollywood's history has been covered, at least through the 1930's, Knight has done an excellent job in going over familiar territory in his chapters on the growth of the art and films in the twenties. But, apart from the clear and pleasant style he commands, the book is probably most important for bringing up-to-date earlier studies on the motion picture. The chapters on changing trends in the American film, the Challenge of Television, and the Shape of Things to Come are important contributions in an era when the industry obviously is on the brink of important changes.

He duly notes, for instance, the trend towards decentralization in Hollywood, commenting it is "heartening to note that the Hollywood films are struggling through the kind of personal expression so admired in European pictures." His chapter on television traces the film relationship to the electronic medium, including a brief reference to toll TV, a reference which, in the light of signs on the wall, might have been expanded.

If there is one major disappointment in this book it's Knight's failure to give sufficient space to film censorship, which has been a moulding force through the decades. He briefly mentions the Code and the Legion of Decency, but since he is concerned with "art" and its ramifications, censorship surely deserved bigger play.

Knight, who writes and lectures on film, has wisely included a chapter on international trends. It's very well done. What he underplays, and perhaps deliberately, are the economic factors that, in the film biz, are so intimately related to the development of the art. On the whole, however, and with a few minor exceptions he makes no mention of Cine-Miracle, for instance, in his rundown of the systems), the author demonstrates how well he knows his subject and the still-tremendous vitality left in the medium. He has made an important contribution in a field that has been somewhat neglected since the war. "The Liveliest Art," tracing the still-continuing evolution of the screen, is a "must" for industrytes' bookshelves. It has an excellent appendix listing the 100 best books on film. *Hift.*

DISNEYLAND CLERICAL HANDS VOTE NO UNION

Disneyland, Nov. 19.

A labor dispute that put pickets around Disneyland for one weekend last month was ended when office and clerical workers at the amusement park decided they did not wish to be represented by any union.

Office Employees Union Local 30 and Teamsters Union Local 952 had agreed to submit a jurisdictional quarrel to an election conducted by the California State Conciliation service. In the balloting, a majority of the employees concerned voted for "no union." Election did not affect any of Disneyland's other employees who are represented by a total of 36 union organizations.

Marguerite Higgins

Continued from page 1

lating, reads: "that he or she is not engaged in paid publicity or promotion work . . . and will not become so engaged while a member of the galleries."

Miss Higgins was challenged because of her paid endorsement of a toothpaste. She has also endorsed cigarets for pay.

The Herald Tribune correspondent, a Pulitzer Prize winner, admitted her ad sponsoring, but also called on the Standing Committee (an elected group of five newspaper correspondents) to investigate the eligibility of newspaper correspondents who appear on sponsored radio-television panel programs for fees.

However, it is pointed out here, newsmen on these shows do not speak the commercials or endorse the sponsors' products. They merely serve as newsmen questioning newsworthy guests. This is regarded as comparable to the job done by a reporter for a newspaper which also carries commercials, otherwise known as paid advertising. The reporter gets the news, but has nothing to do with endorsing any product in his publication.

There is a completely independent radio-tv group on Capitol Hill, known as the Radio and Television Correspondents' Galleries. Like the Press Galleries, this organization operates under rules laid down by Congress and administered by a committee of elected news correspondents of the radio-television galeries.

Significantly, however, these rules exclude the proviso, "engaged in paid publicity or promotion work." There is a reason for this: many newsmen in the broadcasting field also deliver the commercials for their sponsors.

Allied Artists' Fiscal Position

Hollywood, Nov. 19.

Allied Artists Pictures Corp. and its wholly-owned subsids chalked up a net profit of $90,800, before Federal income taxes, for first quarter ended Sept. 28 of current fiscal year, George D. Burrows, exec veepee-treasurer, reported at annual meeting of stockholders.

Figure compares with a net loss before Federal income taxes of $100,100 for corresponding quarter last year. No provision for Federal income taxes was made in quarter ended Sept. 28, 1957, according to Burrows, who presided in absence of prexy Steve Broidy, still hospitalized as result of auto accident, because of a loss carry forward credit of approximately $775,000 which can be applied against profits of current fiscal year.

Burrows disclosed that company's gross income for quarter ended Sept. 28, 1957 amounted to $4,894,000, as against $4,552,000 for the corresponding quarter of 1956.

Stockholders elected following directors for the coming year: G. Ralph Branton, Steve Broidy, George D. Burrows, Sherrill Corwin, W. Ray Johnston, Edward Morey, Paul Porzelt, Herman Rifkin and Norton V. Ritchey.

Board, which met directly after stockholders session, re-elected all present officers. It was announced that the Executive Committee of the Board had, on Aug. 5, 1957, authorized payment of the Dec. 15, 1957 quarterly dividend of 13¾ cents per share on company's 5½% cumulative convertible preferred stock. Payment will be made to stockholders or record Dec. 3, 1957.

COMBINED INTERVIEW

Rival Productions Share A Story In Kansas City

Kansas City, Nov. 19.

Town hasn't had a picture player in here on a p.a. tour in months, but had two in one day last week. April Olrich, plugging the British (Rank) "Pursuit of the Graf Spee," and Miiko Taka, plugging Warner's "Sayonara," were both here last Thursday (14).

Both were interviewed by the Kansas City Star (in a combined story), and by radio and television. Miss Olrich did an autographing p.a. in the lobby of the Paramount Theatre, where her picture opened Thursday afternoon.

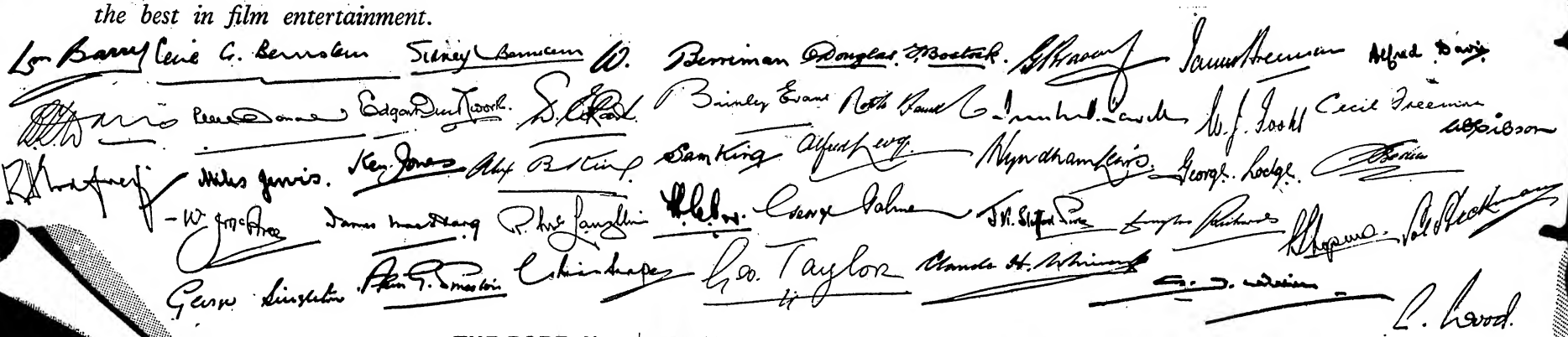
Thank you, Spyros Skouras

On the 4th Anniversary of the introduction of CinemaScope to the British public* we, the undersigned, Independent Exhibitors of Great Britain, wish to pay our tribute and offer our thanks to Spyros Skouras and 20th Century-Fox.

As the pioneers of CinemaScope, 20th Century-Fox have restored the cinema industry's faith in its future. Their team of producers, writers, directors and stars is one of the finest ever gathered together by one company. We can rely on them to give us in the future, films which will surpass in entertainment value those we have so much admired in the past.

Independent Exhibitors in Great Britain owe a special debt to Spyros Skouras and his associates for their staunch support, and we hope they will accept this tribute as a sincere expression of our gratitude.

May you, Spyros Skouras, and your colleagues, continue for many years to bring to the theatres of the world the best in film entertainment.



*THE ROBE, November 19th 1953, Odeon, Leicester Square.

Brylawski Recounts Congressional TOA Battle Against Minimum Wages

Miami Beach, Nov. 19.

On the national legislation front, Theatre Owners of America confined its activities during the past year entirely to combatting before Congress proposed legislation to extend and increase the minimum wage, according to A. Julian Brylawski, chairman of the exhib org's national legislative committee.

Brylawski noted that that he had appeared before a committee of the U.S. Senate which was considering some 10 separate bills to increase minimum wages. At the end of hearings lasting a month, Brylawski reported, the committee, headed by Sen. John F. Kennedy, (Dem., Mass.) endeavored to combine all 10 bills under consideration into one new bill which Sen. Kennedy personally introduced.

Brylawski added that no hearings were held on Sen. Kennedy's bill and that no action had been taken by the committee at any of its later sessions. However, he warned, that the bill still remains the "business of the committee" and may be called up by Sen. Kennedy or any member of the committee at any time. Sen. Kennedy's bill, Brylawski pointed out, does not specifically mention motion picture theatres, but calls for the inclusion of any retail or service establishment doing business of $1,000,000 per year to be included under the protection of the present minimum wage legislation.

The TOA official indicated that the fact that the coming year is a Congressional election year makes it a "dangerous situation" for theatres. The Democratic Party, he said, is out to embarrass the administration in every possible way. The President's veto of the Federal Pay Raise Bill passed by both Houses is a case in point, he added. "It is sure to be re-passed in but but a slightly revised form," he continued. "If the minimum wage extension legislation is tied to a Federal Pay Raise Bill, it is going to be hard to beat and almost fatal for the President to veto."

Brylawski reported that he also appeared before the House Education and Labor Committee which was considering some 14 bills on minimum wages. The House committee, he said, has not yet completed its hearings and is presently touring the country to consider the impact of the legislation on many industrial cities in the various states. Such activity by the committee, he said, indicates real interest in a new minimum wage law.

Such a law, providing $1 to $1.25 per hour minimum wages to all employees, would spell disaster to many small theatres, Brylawski emphasied. He warned exhibitors of the "ever-present danger," and urged them to impress on individual Senators and Congressmen, who are now at their homes briefly until January, "just how dangerously this legislation would affect us and how many small theatres would be closed by the impact of additional costs."

JOHN DAVIS PROPHECY: GRIEF LIES AHEAD

Some rough years ahead, with major changes in both distribution, were predicted last week by John Davis, managing director of the J. Arthur Rank Org..

In N.Y., Davis said the costs of physical distribution were "ridiculously" high and should be reduced only via a centralized setup. He said his company was greatly interested in toll-tv, but only as a second-run operation, following the theatres.

Rank will produce 20 next year, and most will be shown in the U.S.

Johnston's Presence

Continued from page 4

have been scotched by the lawyers who fear the onus of 'conspiracy.'

There is no question that the accent today is on the Motion Picture Export Assn. and that Johnston—personally and otherwise—finds the foreign problems more challenging and intriguing. Also, over 50% of the industry's total revenue now comes from abroad, and there is sharp awareness that the overseas income level must not be allowed to be reduced too much.

Nevertheless, there has long been a groundswell of sentiment demanding "leadership" in the industry, and Johnston stands out as an obvious figure. The fact that this leadership has not been—or couldn't have been—forthcoming, has led many to grumble over the MPAA's lack of action.

Lanza

Continued from page 1

he is temperamental. "Somebody ought to understand what temperament is. It's when you say 'No' in Hollywood. I figure that a man has the right to say 'No' when he really believes it!"

On his weight. "I'm not overweight. I'm just a husky guy, and except when I am making "Serenade' for Warners I've never been overweight. I always thought that it was necessary for a singer to put on weight when working. Now, I've found it's not necessary. I used to put on weight deliberately for the recording of my songs and then fine down for the actual shooting.

"Funny how stories circulate about a man," he continued. "I blame the publicity machine in Hollywood. I found that the studio were circulating 'hatchet stories' about me. When I discovered that I traced it to source and stopped it. Now I won't be kicked around by anybody."

Lanza good humoredly lambasted the British press when he said: "One of your top reporters came to me and said 'Who are you?' 'Don't you go to the pictures?' I asked. He also said: 'When did Metro forgive you?' Then I nearly blew my top. 'Forgive me? Why should it forgive a man who has brought it so much money. I forgave Metro.' Then I went to bed. I'd had enough.

"Everybody in Britain—the press that is—seemed to think they were going to meet a curious fat man from Mars. If they'd seen my films they'd know I am just an ordinary fit man who likes to sing!"

He stated that he was dickering with offers to appear at Covent Garden. "It's now simply a question of terms and other commitments."

Making With The Problems In Miami

Miami Beach, Nov. 19.

Tex McCrary on The Pitch

Is Tex McCrary pitching for the public relations account of Theatre Owners of America? McCrary, chairman of the board of the public relations firm of Tex McCrary Inc., is represented with an article on p.r. for theatres in TOA's manual and handbook distributed to delegates at the convention here.

McCrary pitched for Loew's Inc. corporate public relations when he appeared at the Loew's board meeting in Los Angeles at which the Joseph Tomlinson-Stanley Meyer faction first attempted to oust Joseph R. Vogel as president. McCrary was introduced to the Loew's situation by Robert Heller & Associates, the Cleveland management firm about which nothing is nowadays heard.

* * * *

Rock Hudson 'Star of Year'

Rock Hudson has been selected as winner of the "Star of the Year" award by Theatre Owners of America. Hudson will be a guest at the President's banquet Saturday (23). Prior TOA award winners were Danny Kaye, Jimmy Stewart and William Holden.

* * *

Dave Lipton on Young Faces

David A. Lipton, Universal's pub-ad v.p., will address TOA Friday (23) on new personalities in motion pictures. Lipton's talk will be of special interest since Rock Hudson is a product of Universal's star-building program.

* * *

Visiting From Scotland

TOA will receive greetings from abroad in the person of Scotland's Robert Wotherspoon, provost of the Royal Burgh of Inverness. Wotherspoon, in addition to other activities, is managing director of a theatre company.

* * *

Zenith Ducks Cable Panel

Zenith will not be represented at TOA's roundtable on the cable theatre. According to TOA, Zenith does not express sufficient interest in cable-tv. RCA also will not be represented since, says TOA, it is not taking any position on the cable-tv question at the present time. Moderator of the cable-tv session, set for Thursday (21), will be Philip F. Harling. Speaking for the proponents of cable-tv will be Herbert Barnett, of General Precision Equipment Corp.; Paul McNamara and Lou Novins, of Paramount's International Telemeter Corp., and Milton J. Shapp, or Jerrold Electronics Corp.

* * *

Distribs Paying Note

Film companies are showing unusual interest in TOA's convention. In addition to Eric Johnston, president of the Motion Picture Assn. of America, high officials of major distribs here include Abe Montague, Columbia's sales v.p. and Alex Harrison, 20th-Fox's sales chief. Irving Sochin, sales head of Rank Film Distributors U.S. operation, is also a visitor. Heading the foreign film delegation is Joseph Maternati, head of the French Film Office in the U.S. Also present are Mike Simons and Bob Wile, exhibitor relations chiefs of Metro and 20th-Fox respectively.

* * *

Schulbergs on Hand

Budd and Stuart Schulberg, shooting "Across the Everglades" in Florida, will drop in at the TOA convention "to make friends and influence people."

Exhibs' Own Fault

Continued from page 4

exhibition and distribution has narrowed rather than widened in recent years. The "common danger" factor is cited in support of the thesis that "unity" is more necessary today than ever; that there must be joint action in revitalizing the functioning and aims of the industry not strictly in terms of intra-industry relationships, but primarily in the effort to raise attendance levels.

Distribs say "progressive leadership" is urgently needed in exhibition—along with up-to-date thinking—to eliminate the (selfish) pressures that protect outdated operations and keep new ideas and methods from taking hold. Reply to the question why the distribs don't initiate action is that the circuits, via their buying power, won't allow any drastic revisions in the presentation of pix.

Stellings' 4 Main Problems

Miami Beach, Nov. 19.

The "bare, cold facts" that Theatre Owners of America and all theatreowners must face "as realistically as possible" are, according to Ernest G. Stellings, president of TOA, the following:

(1) *Business is still declining.*

(2) *There is still a shortage of product.*

(3) *There is a serious need for an orderly release of the product being made.*

(4) *Theatreowners are still faced with the questionable problem of cable-tv as well as the possibility of toll-tv.*

These problems were posed by Stellings in his report to TOA's board of directors who met today (Tues.) prior to the opening of the exhibitor organization's 10th anni convention tomorrow (Wed.) at the American Hotel here.

In outlining the activities of his 14-month tenure as TOA's chief executive, Stellings emphasized that 'the biggest problem we have all resolves around one subject—product." It is Stellings contention that if the nation's theatres had a sufficient supply of good product that was released in an orderly manner throughout the year and if it is supplemented with national and local exploitation, "we should be able to win back a large share of our lost audience."

"To me our objective is clear and apparent," he added. "We must get more people into our theatres. This is our one major objective, our major problem—the really important subject to which all of us must bend our efforts. All the other objectives of our program are aimed at the accomplishment of this one major need."

In a point by point discussion of the program he had suggested when he took office last September, Stellings revealed the following progress and accomplishments:

(1) There is the possibility of harmony among all segments of the industry. All elements of the film biz are conscious of the fact that each segment is entirely interdependent;

(2 TOA has given its members expanded service in many fields, including the introduction of a foreign film directory, the issuance of bulletins on cable-tv, wage and hour laws and showmanship. In addition, TOA has assisted its members in obtaining concessions from the film companies on film rentals and other terms. TOA also succeeded in getting the Small Business Administration to amend its rules so that theatres could become eligible for government loans. The organization's membership has been increased.

(3) TOA helped to evolve a conciliation plan and is continuing negotiations for an arbitration system.

(4) TOA has met with some success in convincing the film companies of the need to solve the problem in relation to quantity, quality and the time schedule on which the product is released. Favorable response has been received from 20th-Fox and Universal. Paramount has said it would produce more pictures, but has made no commitment relating to how many or when the pictures will be released.

(5) TOA urged the Dept. of Justice to relax the consent decrees so that all the former affiliated theatres may produce pictures. TOA has urged all its members to play all the product of the former affiliates "so as to encourage them to go on."

(6) TOA initiated and sparked an industry ticket selling and business building campaign. However, the development of this plan has taken too much time. Progress has been slow, but the effort has been worthwhile. The effectiveness of the campaign will be in direct ratio to the release of good product in an orderly manner.

'Distribitis'

Continued from page 5

ing to find a solution to the other problems confronting the business. "How can we bring people back to the theatres if we don't have the product or if it isn't released at the right time? Reade asks. The New Jersey theatreowner said that the attitude of distribution has a great deal to do with the final decisions that must be made on the question of toll-tv. "Suppose," he said, "that after due consideration the distributors decide that it is not advantageous to sell their picture to toll-tv. Then we don't have to face that problem."

With Eric Johnston, president of the Motion Picture Assn. of America, scheduled to address the convention tomorrow (Wed.), TOA members are hopeful that "he will face the music and call a spade a spade."

Declared one TOAite: "If Johnston is going to come before us and hand out the same old platitudes, he might as well stay home." He added, however, that Johnston had the respect of all segments of the industry and that his address before the TOA convention offered an excellent opportunity for him to present a program or a modus operandi for the entire industry to follow to meet the crisis currently facing it.

Robert Shapiro on Road

Robert Shapiro, managing director of the N.Y. Paramount Theatre, spent most of last week in Houston and Hollywood on biz. He made the quickie trip to Texas to give once-over to prospective pic, and then went on to the Coast for a fast looksee at some new product.

Shapiro planed back from Hollywood so that he was back at his N.Y. desk Monday (18).

Still Seek Easier Terms for Loans To Four-Wallers

Miami Beach, Nov. 19.

Although Theatre Owners of America has succeeded in obtaining concessions from the Small Business Administration so that four-wall theatres are eligible for Givernment loans under certain conditions, the exhibitor organization intends to press for additional liberalization of the SBA rules.

This is indicated in a report submitted to the TOA convention here by Philip F. Harling, chairman of TOA's Small Business Administration Committee. At the next session of Congress, through senatorial and congressional committees, TOA will seek the enactment of legislation so that:

The amounts of the loans be revised upwards.

The SBA be established as a permanent agency.

The SBA's policy board, presently consisting of the administrator and the Secretaries of Commerce and Treasury, be expanded to include bankers and business men.

The new policy board be authorized and empowered to guarantee, for a fee, a mortgage loan made by an individual qualified lending institution.

The SBA revise its rules requiring a statement of inability to obtain private financing as a condition precedent to filing an application for a mortgage loan, and that the amortization be extended from 10 to 20 years.

According to Harling, nine applications for loans through the SBA have been approved in varying amounts since TOA launched its campaign to obtain loans from the Government agency.

When they see SAYONARA they'll see the greatest!

TELL THEM ABOUT IT NOW!

Let them know it's your Xmas attraction! This 40 x 60 ready for immediate display at National Screen.

And spread the word: *GET MORE OUT OF LIFE...GO OUT TO A MOVIE!*

Picture Grosses

'Tokyo' Fine $7,000 In Pitt; 'Mad Ball' Boffo 12G, 2d, 'Search' 13½G

Pittsburgh, Nov. 19.

Big noise continues to be "Operation Mad Ball" at Harris, where second week will be better than the first. Squirrel Hill has another winner in "Perri" and both run pix. "Search for Paradise" at Warner and "Around the World" at Nixon are holding steady. "Tin Star" is disappointing at Penn after fine notices. "Stopover Tokyo" looks lofty at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Stopover Tokyo" (20th). Took off well over weekend and looks at least fine $7,000. Last week, "My Man Godfrey" (U) (3d wk), $5,000.

Guild (Green) (500; 85-99)—"A Man Escaped" (Cont). Fairish $2,000. Last week, "Third Key" (Rank) (4th wk), $1,700.

Harris (Harris) (2,165; 80-$1.25)—"Operation Mad Ball" (Col) (2d wk). Best thing here in a long time. Second weekend was $1,500 ahead of first. Looks sock $12,000, with terrific word-of-mouth. Last week, $10,000.

Nixon (Rubin) (1,500; $1.25-$3)—"Around the World" (UA) (32d wk). Holding steady, special parties bolstering weekends. Looks like good $7,000, same as last week.

Penn (UA) (3,300; 80-$1.25)—"Tin Star" (Par). Big disappointment considering good notices and looks only slow $7,000. Last week, "Jailhouse Rock" (M-G), $10,000.

Squirrel Hill (SW) (900; 85-99)—"Perri" (BV). Youngsters jammed the place Saturday and Sunday, insuring at least big $3,500, very good here these days. Last week, "Brothers in Law" (Cont) (2d wk), $1,700.

Stanley (SW) (3,800; 80-$1.25)—"Tall Stranger" (AA). Nothing doing and will be lucky to wind up with sad $6,000. Last week, "Hunchback of Notre Dame" (AA) picked up down the stretch and wound up with oke $10,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (6th wk). Staying up over the $13,500 mark fine, and same as last week.

LOS ANGELES

(Continued from page 8)

Poor $8,000. Last week, "Man Godfrey" (U) (4th wk), $6,800.

Fine Arts (FWC) (631; 90-$1.50)—"Happy Road" (M-G). Pale $2,800. Last week, "Perri" (BV) (11th wk-9 days), $3,700.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Adam and Eve" (Indie). Shaky $5,000.

Los Angeles, Loyola, Hollywood (FWC) (2,097; 1,248; 756; 90-$1.50)—"Three Faces of Eve" (20th) (1st multiple run) and "Death in Small Doses" (AA). Light $14,500.

Pantages (RKO) (2,812; 1.25-$2)—"Les Girls" (M-G) (2d wk). Big $19,000. Last week, $25,600.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Tin Star" (Par) and "Triple Deception" (Rank) (2d wk). Slow $5,800.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)—"Hunchback of Notre Dame" (AA) and "Portland Expose" (AA) (2d wk). Mild $7,200.

Iris (FWC) (825; 90-$1.50)—"Stopover Tokyo" (20th) and "Back From Dead" (20th) (2d wk). Dreary $2,000.

Ritz (FWC) (1,320; 90-$1.50)—"Operation Mad Ball" (Col) (3d wk) and "Helen Morgan Story" (WB). Slow $2,500.

Downtown, Wiltern, Hollywood Paramount (SW-F&M) (1,757; 2,344; 1,468; $1.25-$2.50)—"10 Commandments" (Par) (4th wk). Stout $28,000. Last week, $39,000.

Egyptian (UATC) (1,503; $1.50-$2)—"Pal Joey" (Col) (4th wk). Great $18,000. Last week, $22,700.

Warner Beverly (SW) (1,612; $1.50-$3.50)—"Raintree Country" (M-G) (6th wk). Dull $10,000. Last week, $11,700.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 24th week Sunday (17) after smash 26,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (48th wk). Wow $24,500. Last week, $24,700.

Canon (Rosener) (533; $1.50)—"Third Key" (Rank) (2d wk). Nice $3,800. Last week, $4,200.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Stella" (Indie) (3d wk). Slim $2,600. Last week, $4,200.

Vagabond (Rosener) (390; $1.50)—"Fire Under Her Skin" (Indie). Big $4,500. Last week, "Devil's General" (Indie) (3d wk), $1,900.

BOSTON

(Continued from page 9)

"And God Created Woman" (Kings) (3d wk). Wham $20,000 or near. Last week, $22,000.

Kenmore (Indie) (700; 85-$1.25)—"Young Stranger" (U) (4th wk). Third week slick $7,200. Last week, $8,500.

Paramount (NET) (1,700; 60-$1)—"Tin Star" (Par) and "Short Cut to Hell" (Par). Okay $9,500. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), $8,000.

Mayflower (ATC) (689; 65-90)—"Careless Years" (UA) (2d wk). Oke $4,500. Last week, $5,000.

Memorial (RKO) (3,000; 75-$1.25)—"Unholy Wife" (RKO) and "Lovers and Lollipops" (Indie). Okay $10,000. Last week, "Slaughter on Tenth Avenue" (U) and "Slim Carter" (U), $12,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Hunchback of Notre Dame" (AA) and "Naked In Sun" (AA). Sock $23,000, backed with heavy exploitation and advertising. Last week, "Stopover Tokyo" (20th) and "Persuader" (AA), $12,000.

Pilgrim (NET) (1,100; 65-95)—"Joker Is Wild" (Par) and "Stowaway Girl" (Par). Oke $4,500. Last week, "Battle Hell" (DCA) and "Loser Takes All" (DCA), $6,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (32d wk). Still high with $24,000. Last week, $26,000.

Trans-Lux (T-L) (724; 75-$1.10)—"Bride Is Much Too Beautiful" (Indie) and "Sorceress" (Indie). Big $7,200. Last week, "Devil's General" (DCA) and "3 Feet in Bed" (Janus) (2d wk), $5,300.

Orpheum (Loew) (2,900; 75-$1.25)—"Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk). Good $9,000. Last week, $19,000.

State (Loew) (3,500; 75-$1.25)—"Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk). Fair $5,000. Last week, $6,000.

'B-52' OKAY $8,000, OMAHA; 'SPEE' $4,500

Omaha, Nov. 19.

Biz remains so-so at the first-runs this stanza. Only opening near the good level is "Bombers B-52" at the Orpheum, undoubtedly helped by the location of Strategic Air Force headquarters here. "Mister Rock" and Roll," starring singers who were here in person a couple of weeks ago at the City Aud, is only modest at the Brandeis. "Pursuit of Graf Spee" is just fair at the Omaha despite a heavy bally. Strong weekend play makes "Jailhouse Rock" fairly pleasing at State.

Estimates for This Week

Admiral (Blank) (866; $1.50-$2.20)—"Around World in 80 Days" (UA) (12th wk). Shapes fair $4,000. Last week, $5,500.

Brandeis (RKO) (1,100; 75-90)—"Mr. Rock and Roll" (Par) and "Stowaway Girl" (Par). Modest $3,100. Last week, "Devil's Hairpin" (Par) and "Short Cut to Hell" (Par), $3,000.

Omaha (Tristates) (2,066; 75-90)—"Pursuit of Graf Spee" (Rank) and "Spook Chasers" (AA). Fair $4,500. Last week, "Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues), same.

Orpheum (Tristates) (2,980; 75-90)—"Bombers B-52" (WB) and "Deep Adventure" (WB). Fairly good $8,000. Last week, "Hunchback of Notre Dame" (AA), $6,000.

State (Goldberg) (850; 75-90)—"Jailhouse Rock" (M-G) (3d wk). Okay $2,800. Last week, $3,600.

MINNEAPOLIS

(Continued from page 8)

in first. Last week, "Stopover Tokyo" (20th), $7,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Tin Star" (Par). Mild $7,500. Last week, "Time Limit" (UA), $8,500.

RKO Pan (RKO) (1,800; 75-90)—"Time Limit" (UA) (m.o.). Neat $5,000. Last week, "Joe Dakota" (U) and "Man Afraid" (U), $4,000 at 65-85c.

State (Par) (2,300; 85-90)—"Escapade in Japan" (U). Very well liked and nothing but kind words for this. But it looks like slender $5,000. Last week, "Hunchback of Notre Dame" (AA), $9,000.

Suburban World (Mann) (800; 85)—"Laughter in Paradise" (AA) and "Last Holiday " (AA) (reissues). Okay $2,200. Last week, "Brothers in Law" (Cont), $1,800.

World (Mann) (400; 85-$1.25)—"Les Girls" (M-G) (2d wk). One of year's top grossers here with smash $8,500 in sight. Last week, $9,500.

'STAR' STURDY $8,500, INDPLS.; 'N.D.' 6G, 2D

Indianapolis, Nov. 19.

Biz is moderate at first-runs here this stanza, with three holdovers hurting. "Tin Star" at Circle, is drawing fairly well to lead new starters. "Abominable Showman" at the Indiana is just passable. "Around World in 80 Days" in 15th stanza at Lyric is still ace b.o. draw. "Jailhouse Rock" at Loew's and "Hunchback of Notre Dame" at Keith's are doing nicely in second weeks.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Tin Star" (Par) and "Hear Me Good" (Par). Nice $8,500. Last week, "Devil's Hairpin" (Par) and "Stowaway Girl" (Par), $7,500.

Indiana (C-D) (3,200; 60-90)—"Abominable Snowman" (20th) and "Ghost Diver" (20th). Just okay at $8,000. Last week, "Reach for Sky" (Rank) and "Noah's Ark" (Indie), $7,000.

Keith's (C-D) (1,200; 75-$1.25)—"Hunchback of Notre Dame" (AA) (2d wk). Hep $6,000. Last week, $9,000.

Loew's (Loew) (2,427; 60-85)—"Jailhouse Rock" (M-G) and "Ride Back" (UA) (2d wk). Nifty $7,000. Last week, $14,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World" (UA) (15th wk). Up again at slick $12,000. Last week, $11,000.

'Attack'-'Stripe' Torrid $8,000, Port.; 'Ball' 8½G

Portland, Ore., Nov. 19.

Too many holdovers are slowing the b.o. pace here this round even though many of these second-weekers are providing the backbone of trade currently. "Around World in 80 Days" moves into a rousing 31st week at Broadway. "Armored Attack" paired with "Battle Stripe" shapes big at the Fox. Ace holdover among regular runs is "Operation Mad Ball," loud in second Orpheum week.

Estimates for This Week

Broadway (Parker) (980; $2-$2.80)—"Around World" (UA) (31st wk). Hefty $9,000. Last week, $9,100.

Fine Arts (Foster) (425; 90-$1.25)—"Nana" (Indie). Preem of new Art house of Foster circuit. Stout $3,000. This formerly was the Plaza.

Fox (Evergreen) (1,536; $1-$1.50)—"Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues). Big $8,000 or near. Last week, "Stopover Tokyo" (20th) and "Unknown Terror" (20th), $6,300.

Guild (Foster) (400; $1.25)—"Rising of Moon" (WB). So-so $2,000. Last week, "Torero" (Col), $1,900.

Liberty (Hamrick) (1,890; 90-$1.25) — "Jailhouse Rock" (M-G) and "Action of Tiger" (M-G) (2d wk). Okay $5,500. Last week, $13,600.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Operation Mad Ball" (Col) and "Domino Kid" (Col) (2d wk). Loud $8,500. Last week, $10,200.

Paramount (Port-Par) (3,400; 90-$1.25)—"Devil's Hairpin" (Par) and "Stowaway Girl" (Par). Neat $7,500. Last week, "Time Limit" (UA) and "Satchmo The Great" (UA), $5,000.

CHICAGO

(Continued from page 9)

(4th wk). Okay $16,000. Last week, $21,000.

Monroe (Indie) (1,000; 57-79)—"Daughter of Dr. Jekyll" (AA) and "Death in Small Doses" (AA). Par $4,000. Last week, "Enemy from Space" (UA), "Street of Sinners" (UA) (1st wk), $5,000.

Oriental (Indie) (3,400; 90-$1.50)—"Stopover Tokyo" (20th) (2d wk). Sluggish $10,000. Last week, $13,000.

Palace (SW-Cinerama) (1,484; $1.24-$3.40) — "Seven Wonders" (Cinerama) (48th wk). Bright $25,000. Last week, $24,500.

Roosevelt (B&K) (1,400; 65-90)—"Bombers B-52" (WB), "Tip on Dead Jockey" (M-G). High-flying $18,000. Last week, "Brass Legend" (Par) and "Gunsight Ridge" (Par), $15,000.

State-Lake (B&K) (2,400; 90-$1.50)—"Pal Joey" (Col) (4th wk). Sock $24,000. Last week, $26,000.

Surf (H&E Balaban) (685; $1.25)—"Four Bags Full" (T-L) (2d wk). Okay $3,000. Last week, $4,400.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (33d wk). Record $27,300, with extra shows. Last week $25,000.

United Artists (B&K) (1,700; 90-$1.50)—"My Man Godfrey" (U). Lofty $24,000. Last week, "Time Limit" (UA) (2d wk), $12,000.

Woods (Essaness) (1,200; 90-$1.50)—"Les Girls" (M-G) (3d wk). Sharp $17,000. Last week, $21,000.

World (Indie) (606; 90)—"Richard III" (Lopert) (2d wk). Solid $6,200. Last week, $5,800.

SAN FRANCISCO

(Continued from page 9)

"Roots" (Indie) (3d wk). Oke $2,800. Last week, $3,100.

Clay (Rosener) (400; $1.25) — "Lovers' Net" (Times) (4th wk). Fair $2,200. Last week, $2,100.

Vogue (S.F. Theatres) (364;$1.25) — "Abdullah's Harem" (UA) and "Lover Boy" (UA) (reissues) (2d wk). Fair $1,500. Last week, $2,200.

Bridge (Schwarz) (396; $1.25) — "Silken Affair" (DCA). Fair $2,000. Last week, "Green Man" (DCA) and "Stranger's Hand" (DCA), $2,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (47th wk). Fine $20,000. Last week, $21,000.

Rio (Schwarz) (397; $1.10)—"The 41st" (Indie). Mild $1,500. Last week, "Ruten" (Indie), $1,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Love Lottery" (Cont) and "Maid In Paris" (Cont) (2d wk). Good $3,200. Last week, $4,000.

War Pic Cycle

Continued from page 1

sense of humor. Military leadership is no longer necessarily faultless. There are cowards, and men just doing a job, and a couple of genuine heroes.

Theory seems to be that the vast audience of former G.I.'s now is ready and willing to look back at the war as an adventure, a deep experience now dulled by the passage of time in which only the highlights stand out vividly. It is no longer the tension and the horror of action that counts. It is more the people that made up the army, the navy and the airforce. The war now emerges in a new form, updated by the war in Korea and the resultant new generation of battle vets.

Now and again, World War I still rates attention ("A Farewell to Arms," "Lafayette Escadrille") and, increasingly, the screen explores present-day services maintained by the armed forces in their world-wide operations and in the search for new and better weapons.

On the whole, it's fair to say that Hollywood hasn't had much to say about the atom or hydrogen bombs and their potential effects on mankind. "Peace," reasoned on the threat of an all-out war, is not a popular theme on the screen, possibly (and ironically) because the Soviets have made the "world peace" slogan one of their propaganda weapons.

Though films are paying a good deal of attention to personal interrelations in the armed forces, a brace of pix deal still with World War II itself. Among them—"Derby's Rangers," "The Deep Six," "Underwater Warrior," "Wings of the Eagle," "Dunkirk," "The Enemy Below," "The Young Lions," "The Naked and the Dead," "The Big War," "Bitter Victory," "Bridge Over the River Kwai," "Run Silent, Run Deep," "The Big Red," "No Time to Die," "Stella," etc.

Korean Tales

In addition there are the Korean war stories, like "Fright 3 to Hell," telling the story of an isolated U. S. army patrol. But, out of these conflicts, now come stories about people caught up in the backwash of war, like the upcoming "Sayonara," which dramatizes the conflict between Americans and the Japanese and couches them in dramatic-romantic terms, and "Fraulein," backgrounded in Germany. Similar these as "Sayonara," though handled as a comedy, was "Teahouse of the August Moon," which dealt with the occupation of Okinawa. In Germany again, it's "A Time to Love and a Time to Die."

Pix in the comedy vein are lacking. There are "Onionhead," "Kiss Them for Me," "No Time for Sergeants," "Don't Go Near the Water," "Operation Madball," "The Sad Sack," etc.

Many, if not most, of the top war films are based on novels that began to appear years after the sound of battle had died. "Naked and the Dead" and "The Young Lions" both are being made from best-sellers. In several films, the "enemy" had to be defined more closely, for fear of offending the Germans and the Japanese. Former particularly are sensitive to their war record, and the German market being as important as it is, none of the companies desire to "offend" by being too general.

It's ironic that, even as Hollywood exercises such caution in the portrayal of the Nazis, some of the best anti-Nazi films made on the Coast are showing up on television, an almost constant reminder to a wide audience of what Nazi Germany was like. No Hollywood producer in his right mind today would turn out the kind of hard-hitting (old) films that are being shown over tv.

In the opinion of story editors, the war cycle will continue as long as the experience continues to reverberate among the authors. Thus such films as "Kings Go Forth," etc., will be brought to the screen simply because the stories are presold and audience interest in them appears to be high.

Columbia Earnings

Continued from page 4

all aspects of the company's financial position before making a decision on the dividend. However, he indicated that Col's new bank loan for $23,000,000, dated Aug. 31, 1957, did not prevent the company from issuing a divvy if it so desired.

Schneider, who is the chief fiscal officer of the company, reported that Col would continue to cut expenses (We've been cutting expenses since we've been in business") and would do everything possible to reduce costs without imparing its competitive position. Asked by a stockholder if it could be assumed that the bulk of Col's first quarter earnings came from Screen Gems, Col's wholly-owned subsidiary, Schneider replied: "You could take that assumption." He flatly denied, however, the reports that Col planned to spin off the Screen Gems operation.

The meeting, presided over by prexy Harry Cohn, was attended by some 100 stockholders. Since most of the shareholders' questions dealt with financial matters, Schneider provided the majority of the answers. Elaborating on the anticipated poor earnings for the first and second quarters, Schneider revealed that overall domestic business for the film industry was down 15% to 20%. The first part of the second quarter, he added, will be seriously affected by the world-wide flu epidemic.

Tabs on Toll

Abe Montague, distribution v.p., revealed that Col was keeping close tabs on the question of toll-tv. He reviewed the Bartlesville, Okla., experiment. He said it was interesting to note that theatre business in Bartlesville did not decrease despite the operation of the cable-tv theatre. Asked if Col was contemplating acquiring an interest in a pay-tv system, Montague said that Col was giving some thought to the matter and careful consideration to the future of pay-tv. "If it works, it will mean a great deal of money for distribution," he declared.

Ralph Cohn, v.p. in charge of the Screen Gems operation, described the company's activities as "enormously successful," particularly in the release of the first 52 (mostly horror) films being handled for Universal.

The subject of star participation deals was, sharply introduced by a stockholder. "There's nothing we can do about these star deals," Cohn replied. "If Marlon Brando will make a deal with me tomorrow for 50% of a picture, I'd kiss him." Schneider added that the star participation dea's were part of the "hazards and problems of our business." He indicated, however, that the trend may soon reverse. He said he had heard a number of reports that a number of independent deals involving stars were "not working out so well" and that there was a possibility that some stars may return to the major studios shortly for a salary.

In the formal portion of the meeting, the stockholders unanimously reelected the board of directors consisting of Cohn, Schneider, Montague, Ralph Cohn, Nate Spingold, Leo M. Blancke, Donald S. Stralem, A. M. Sonnabend and Alfred Hart. In addition, the shareholders approved a new five-year employment contract at $2,500 per week for Montague and approved stock options for v.p. and treasurer Leo Jaffe, domestic sales manager Rube Jackter, International prexy Lacy W. Kastner, British managing director M. J. Frankovich, and Screen Gems sales v.p. John Mitchell.

A total of 90% of the 1,150,871 shares outstanding was present in person or by proxy.

THEY'RE PINNING BOX-OFFICE MEDALS ON "MAD BALL"— EVERYWHERE!

TWIN DRIVE-IN
HELD MIDWAY, D.I.
HELD ORPHEUM
CENTER
HELD MICHIGAN
HELD OVER

5TH AVENUE
HELD METROPOLITAN
HELD RADIO CITY
HELD SPRECKLES
HELD ORPHEUM, STATE
HELD OVER

GOLDMAN PHILADELPHIA
HELD MIDTOWN GRAND RAPIDS
HELD HIPPODROME
PLAZA
ESQUIRE, DEL PASO SACRAMENTO
HELD OVER

OLYMPIA, GABLES, FLAMINGO MIAMI
HELD MAJESTIC SAN ANTONIO
RIALTO
HELD OV
WORLD
HELD OVER

PARAMOUNT SAN FRANCISCO
KEITH'S
HELD HILLSTREET
DES MOINES

CHICAGO
HELD OVER! BYRD, STATE RICHMOND
HELD WILL ROGERS
HELD STUDIO

"OPERATION MAD BALL" keeps snowballing...

...from Columbia!

Legion of Decency's New 'A-3' Tag; Moving Into Television Programs

Par for the course: The Legion of Decency reviewed six films last week. One went into A-II, the rest into B.

Washington, Nov. 19.

Following an "exhaustive and long-term study," the Roman Catholic National Legion of Decency has added a new classification —A2: Morally Unobjectionable for Adults and Adolescents to its film evaluations. Purpose of the change appears to be to strengthen the definition of the "B" rating, which has been a catch-all in the past.

The Catholic Bishops of the U.S., at their recent meeting here, also appointed a committee to study ways and means of evaluating radio and tv programs. Activity was recommended in the recent encyclical letter from Pope Pius XII. Activity will be undertaken by the Legion, which so far has been active in the film field only.

New Bishops committee will be called the Episcopal Committee for Motion Pictures, Radio and Television. Its aim will be to make the Papal encyclical "applicable to radio and television on the American scene."

Bishops William A. Scully of Albany, chairman of the film committee, said the change in the rating system "should be understood as emphasizing the real moral dangers" of the B and C ratings. The Legion classifications now are: A-1—Morally Unobjectionable for general patronage; A-11—Morally unobjectionable for adults and adolescents, and A-111—Morally unobjectionable for adults. Then comes B, i.e. Morally objectionable in part for all, and C—Condemned.

The Legion in the past year (ended Oct. 1, 1957) reviewed 418 pictures, including 335 from Hollywood and 83 from abroad. Of the American films 109 (32.54%) were in the B class (against only 23.05% last year); 111 (33.13%) were considered unobjectionable for general patronage, and 114 (34.03%) rated unobjectionable for adults. One film, "Baby Doll," was condemned.

At the foreign end, there were 28 B pictures (33.74%) and 10 were condemned.

The number of B ratings has risen continously for years. It was 33.45% of the total of all American film reviewed by the Legion in 1955; dipped to 23.05% last year, and now is way up again. One of the explanations is that the Legion reviewers incorporated in the B class a lot of pictures that either barely missed making it for the A-II rating or the C class.

Now this has been changed, and it can be assumed that the Church will seek stricter observance of the B category by its members. To this moment, a B rating has virtually no meaning in the U.S. in terms of affecting Catholic attendance.

There appears to be some division within the Church re the real "moral dangers" from B and even C pix, with some holding that it's a matter of how frequent is the exposure to them.

Inventory of '57 Woes

Minneapolis, Nov. 19.

Cognizance of the current stock market decline is being taken in the large newspaper ads which four local neighborhood houses are running for "The Green Man" which they're playing day and date for its initial outlying engagements.

A postscript to the ads reads: "This is the kind of picture that will make you forget all about Sputnik, Asian Flu, Stock Market and all your personal cares. It will leave you and your family with *'that happy feeling.'*"

Station Buys 52 UAs

San Antonio, Nov. 19.

A group of 52 United Artists motion pictures produced since 1952 at a total cost of over $60,000,000, including many Academy Award winners, have been acquired by KONO-TV here, per a tout of Bob Roth, commercial manager.

Among the films are "Red River," "Moulin Rouge," "Return to Paradise," "The Purple Plain," "Suddenly," "The Adventures of Robinson Crusoe" and "Romeo and Juliet."

Civil Law Is Not Adequate Standard Of Morality—Position of Bishops

Washington, Nov. 19.

"Civil legislation by itself does not constitute an adequate standard of morality."

So declared the Catholic Bishops of America following their meeting here last week which reindorsed the National Legion of Decency work in film classification and the National Office of Decent Literature work with books.

Washington meeting took special note of the Pope's encyclical of Sept. 8, 1957, respecting the family media—movies, television, radio and also spelled out some further thoughts on the Catholic position. Liberty is not an absolute right but must be "understood and defended not as license, but as true rational freedom."

"The right to speak out in favor of good morals can hardly be challenged in a democracy such as ours," asserted the bishops in rebuttal to the anti-censorship arguments of the film attorneys who have been winning victory after victory in recent years.

From Booth to Cell

Concord, N.H., Nov. 19.

Bradley T. Callahan, 53, motion picture projectionist and former business manager of the Concord local of the Stagehands' and Motion Picture Operators' Union, has started serving a 60-day sentence for federal income tax evasion. Federal Judge A. J. Connor refused to reduce the sentence.

Callahan, whose local was involved in a membership-selling scandal, was also fined $2,000. The government charged that he evaded payment of $2,163 in income taxes.

Birth-of-Goat Scene Cancels French 'Summer'

Two subruns in Philadelphia last week pulled the French "Passionate Summer" (Kingsley-International) when threatened with arrest by the District Attorney. DA acted after the firstrun playoff, which was without incident.

Charge was that the Gallic import was "lewd and obscene" and that the DA had "hundreds of letters" of protest against the film, which shows the birth of a goat.

Picture was passed without a cut by the N.Y. censor and played the Paris Theatre, N. Y. The Philly reviews were neither here nor there.

Maryland Censors Want Under-16's Denied Films

Baltimore, Nov. 19.

The Maryland State Board of Censors wants a law to bar children under 16 from certain films. C. Morton Goldstein, board chairman, said last week, he is pushing actively for the legislation.

Ferdinand Sybert, the Maryland Attorney General, added: "We do not believe the proposed amendment should be drawn to permit some children to see a restricted film when accompanied by their parents, while other children are forbidden. The same harm would be done by exhibiting a film to a child accompanied by his parent, as by exhibiting it to an unaccompanied child."

Film Men Ask: Where Is Legion's 'Positive' Plan?

What happened to the program to route the activities of the National Legion of Decency into more positive channels?

Question was being raised in N.Y. film circles this week in the wake of the lengthy statement on censorship issued over the weekend by the Roman Catholic Bishops of the U.S. at the close of their annual meeting in Washington.

The Bishops' statement, rather than indicate a new slant for the Legion, in fact reaffirmed its importance as a guardian of Catholic (and American) morality, without defining whether the Catholic leaders deemed it necessary or desirable for the Legion to achieve its ends in more positive fashion.

In fact, said the Bishops, traditional American freedoms in the field of expression have created a wide gap between what is legally punishable and what is morally good. The Church, as a teacher of morals, has the right and the duty to step into this breach.

What is puzzling some observers is the failure of the Bishops to acknowledge the pressures within and without the Church for a re-examination of some of the Legion's basic operational concepts. Few will quarrel with the Church's right to determine moral values for its members. What many have been saying is that the methods used are out-of-line with modern thinking and haven't helped the Church in the U.S. public relations-wise.

Prior to the Bishop's powwow, there had been ample indications that changes are afoot and would be discussed. Some now speculate that the Bishops didn't want to act "under pressure." Others opine that, in the behind-the-scenes seesaw, the more conservative, status-quo faction won out and that changes will have to wait.

It's thought that the Jesuits have been in the forefront of those who have arguing for a new Legion approach. A critique of the Legion was contained in a recent issue of Theological Studies. Written by two Jesuit fathers, it emphasized the need for changes.

Group Decision

Continued from page 7

the industry's leaders lack courage for the simple reason that they lack the necessary criteria. "Courage and intelligence, courage and information tend to go together," he opined. "If a man lacks criteria, how can we expect him to show courage?"

Core of modern advertising is simplicity, Bass held, and this type of advertising requires concentration on one, single point. "If it catches on, you're a hero. If it doesn't, all's lost and you take the entire blame," he observed, adding that film people preferred multiple insurance, going for ads with multiple facets to caotch the fancy of different types of persons.

He said the indies are more receptive than the majors to new ideas, and he blamed the group decision system at the studios. "It kills everything new," he held. "When you have not one, but five people, each voicing their individual objections, any tendency to do something new is stifled."

Bass said he was aware of the resistance to the type of new thinking he represented, though he felt many art directors in the industry would like to do more challenging work were they allowed to develop in new and less orthodox directions. However, he said, it was to the credit of the industry that, now at least, there was a recognition of the need to explore new ad avenues. "I can testify to this simply by pointing to the sharp increase in requests for my services," he declared. "In fact, these requests by far exceed the time I can give to them."

Regardless of how good it is, advertising will never "save" a picture at the boxoffice, said Bass, the reference applying to "Saint Joan." What provocative ads may do, he said, is to help push a mediocre film "over the line." He opined that Hollywood generally tended to underestimate the public's receptivity to new things. There's no question that the film companies are wary of offbeat ads, much as they are wary of virtually anything that doesn't correspond to "formula." As the risk grows, so does the industry's conservatism.

Real problem in film ads is identification, Bass held. His own work tends strongly in that direction: For "Man With the Golden Arm," "Saint Joan" and others he designed what he called "visual slogans," with which the picture became widely identified. "It's the trademark principle," he said. "Ideally, there should come a time when you should be able to run an ad with just the symbol, and the public should know exactly what film is being referred to."

Bass feels strongly re Hollywood's collective timidity and traditionalism in the ad approach. "Other industries research their market and their public, and they design ads to please the potential customers and to lure them," he observed. "In the film business, we want to research not the existing facts, but the future. It doesn't work. And the results, if anything, are stifling and inhibiting down the line."

Arthur Krim Favors Fixed Clearance System If Law And Unanimity Both Met

Arthur B. Krim, president of United Artists, says he's in accord with exhibitor ideas about "reasonable clearance" between theatrical and television exposure of feature productions. But, he insists, distributors must agree to go along with this on a unanimous basis and this requires "serious legal considerations."

Krim added that UA attempted to prevent its independent producers from selling old pictures to telecasters and in the process of so doing found that other distribs were unloading their backlogs to the rival medium.

Under Hi Martin U Sales' 2-Zoned

Universal has consolidated the company's domestic sales organization into two divisions— eastern and western. This is the first change in U's sales setup under the direction of Henry H. "Hi" Martin, recently appointed general sales manager.

The two districts formerly operating under the southern division, which has been eliminated, will be divided between the eastern and western divisions. R. N. Wilkinson's district with headquarters in Dallas will be moved to the western division headed by Foster M. Blake. James V. Frew's district with headquarters in Atlanta will be shifted to the eastern division headed by P. T. Dana.

Martin, incidentally, was southern division manager, before he moved up to the top sales post.

Par Circuit Ends 3 Jersey Suits

Three antitrust suits involving total damages in excess of $3,500,000 have been settled by American Broadcasting-Paramount Theatres according to papers filed yesterday (Tuesday) in N.Y. Federal Court. Actions were brought last year by three New Jersey theatre corporations as many houses. Terms of the settlement were disclosed.

Plaintiffs include Kearuth Theatres Inc., operating the Rivoli, Rutherford; S. M. P. Corp., operating the Lincoln in Kearney, and Arlthe Inc., former operator of the Cameo, Newark. They charged the eight majors, AB-PT and Stanley Warner, among other defendants, with conspiring to violate the antitrust laws by discriminating against them in respect to runs and clearances.

Repping the plaintiff exhibs in the settlement was Harry Pimstein while Herbert Lazarus was attorney for AB-PT. Suit continues against the other defendants.

'Game of Love' Opens Against Chi Cops; City Rues Cost of Censors' Defense

Chicago, Nov. 19.

It is not yet fully clear what consequences may flow from the latest decision on censorship handed down by the U.S. Supreme Court. It could render municipal censorship (there are 13 of them in Illinois) financially prohibitive.

A hint that the distributors can win if they are prepared to fight was given by Chicago's Corporation Counsel, John Melaniphy. Said he: "The city can't afford these long court fights. 'Game of Love' has cost the city thousands of dollars." However, he stated that other disputed films handled on an individual basis, were not so expensive. Chicago's censor board, he states, will continue to operate but now with a liberalized viewpoint.

Chicago administers local censorship via policemen who get redfaced on the witness stand. Their veto to the foreign "Game of Love" brought the appeal of its distributor, Times Film Corp., first to the Illinois and then to the United States Supreme Court.

Times Film Corp. has now accepted a bid for the first Chicago showing of the pic by the H&E Balaban-operated Surf. The film, which started its court history here two years ago when the police censorship board turned thumbs down on it, needs only to go through the formal filing of a license fee before opening sometime this week.

However, Abner J. Mikva, who handled the case for Times Film Corp., from Chicago, since its inception, stated that he is advising exhibs who play his client's releases to refuse to submit them to the police censor board when applying for a license. But under such circumstances the city will prosecute, Meliphany warns.

The crux of the matter is that both the city and the distributor are trying to read their own interpretation into the Supreme Court ruling. Because the decision was handed down without a formal hearing it does not have the precedent-setting stature applicable to future cases of this sort, Mikva's office admitted. Mikva claims that the decision was determined on two counts, first that the picture in question is not obscene, as charged, and second, that prior censorship of films is unconstitutional in the light of the First and 14th Constitutional Amendments. The city feels forced to accept the first count but denies that the second one is contained in the court's ruling. If so it would mean that no censorship restrictions would be applicable to films prior to their actually being shown in theatres.

Rhoden's Next Venture

Kansas City, Nov. 19.

Kansas City Star last Thursday quoted Elmer C. Rhoden, president of National Theatres, as saying that Max Reinhardt's old "The Miracle" will be the next production in Cinemiracle. Contracts are being prepared, and the production will be made with Warner Bros. and National Theatres working together. "The Miracle" toured U. S. as a special auditorium spee in the 1920's.

First production in the new process has been completed as "Cinemiracle Adventure," and will be shown early in 1958 in New York and Los Angeles, he said.

(Robert Rosselini's Catholic-antagonizing Italian film with Anna Magnani was also called "The Miracle.")

'Game of Love' Hit Hub Censors, Too

Boston, Nov. 19.

Apropos the victory of "Game of Love" over the Chicago cops: this same film brought about a ruling of the Massachusetts Supreme Court against film censorship as an infringement of free speech. At the time, two years ago, Boston was operating a Sunday law setup which in practical effect was censorship for the whole week since distributors could not afford two sets of prints to service the state's largest city.

Boston officials hated like poison allowing the film to show at Beacon Hill Theatre in 1955. For the first time, they were not "invited" but Mayor John B. Hynes and a delegation of city officials saw the film. Said the mayor: "suggestive but not obscene." No action was taken.

Re-Trial in Fall River

Fall River, Mass., Nov. 19.

A Bristol County Superior Court jury will be asked tomorrow, Wednesday (20) to decide if the life-in-a-nudist colony "Garden of Eden" film is obscene.

Cases of two men, Benjamin P. Rogers, Brookline, and Antone T. Moniz, Fall River, named in complaints for showing the film, will have their cases returned to Superior Court after winning a round in their appeal to the Massachusetts Supreme Court.

The re-hearing, skedded for tomorrow, was ordered after the full bench of the high court ruled that Superior Court Judge Harry Kalus had erred in upholding guilty verdicts against the two men, imposed by the Second Bristol District Court. The supreme jurists ruled that the case should be tried by a jury.

Rogers was fined a total of $500 and Moniz, $200 for showing the film in the Embassy Theatre last winter. The appeal resulted in a viewing of the contro film by the full bench of the Supreme Court in Boston on May 1, and its ruling that Superior Court Judge Harry Kalus had erred in upholding guilty verdicts came on June 4.

At tomorrow's rehearing, Superior Justice Reuben Lurie will preside. The case of "Garden of Eden" has been going on for almost a year. The film was viewed by the district court, superior court and supreme court.

CORKERY'S BRAZILIAN CROSS

Robert J. Corkery, vice-president of the Motion Picture Export Assn. and director of its Latin American and Canadian division, last week was awarded Brazil's highest civilian award, the Cruzeiro do Sol (order of the Southern Cross).

Presentation was made by Ameral Peixoto, the Brazilian Ambassador to the U. S., at the Brazilian Embassy in Washington.

"HY GARDNER CALLING"

To Thank

ELVIS PRESLEY • PAUL MUNI
LIBERACE • MARGARET TRUMAN
KIM NOVAK • JIMMY DURANTE

. . . 6 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"DON'T GO NEAR THE WATER"
starring GLENN FORD
GIA SCALA • ANNE FRANCIS • EVA GABOR
An M-G-M Picture in CINEMASCOPE and METROCOLOR
and SPECTACULAR STAGE PRESENTATION

A Catholic Comment

Albany, Nov. 19.

United States Supreme Court, in invalidating a ban by the Chicago Police Board on the French-made "Game of Love," indulged "in another lesson in semantics at the cost of common sense and the public weal."

So declared the Evangelist, official weekly publication of the Albany Catholic Diocese, declared in Friday (15).

Michael Conrad

Continued from page 7

counts of violating California's corporation laws. According to detectives, Conrad advertised for thesps in local metropolitan press, stating that his Monarch Productions Inc. would make several feature pictures, including titles "High Yaller" and "The Madman Reincarnated." As a guarantee of their "loyalty" in return for "training" and percentage of possible profits, he asked for and got sums totalling between $15,000 and $22,000, detectives state. Sum isn't exactly known because Conrad kept no books, they point out.

Prospectus lists Conrad as a legit producer and actor in the East. Screen Actors Guild files show he joined SAG in N. Y. just last August, and has but one picture credit.

Attorneys Divide on 'Game of Love' As Forward, Back or No Step at All

Three lawyers who've made film censorship their specialty appeared at odds last week in attempts to determine the precise meaning of the U. S. Supreme Court's decision reversing the ban on the French film, "Game of Love," in Chicago.

One saw it as a step forward in the battle to kill pre-release censorship of pictures. Another maintained that, by sticking to the status quo, the decision actually was a step backward. And a third said the Court's ruling, coming without any comment, was meaningless in terms of an attempt to gauge its impact on the future of censorship.

They all came to the one logical conclusion, however, i.e., that the Court apparently isn't ready to do away with pre-release censorship of films. None believed that the example set with "Game of Love," with the Justices actually viewing the film, could be construed to set a future pattern.

"Game of Love," distributed by Times Films for William Shelton, was banned by the Chicago police censor on the grounds of obscenity. The lower court upheld the censor, though testimony established he lacked higher education and that the members of his board didn't speak French.

In reversing the lower court, the Supreme Court last week merely made brief reference to the Alberts vs. California case, in which a court upheld a state criminal conviction for the peddling of obscene books. At that time, the Court defined the meaning of "obscene" as: "Whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient (i.e., dirt for dirt's sake) interest."

In the opinion of Felix Bilgrey, attorney for Times, the citation of the Alberts case strengthens the argument against pre-release censorship inasmuch as, in the Alberts case, the book in question wasn't attacked until after publication.

Also, Bilgrey points out, the fact that the Supreme Court saw fit to actually view "Game of Love" may be misunderstood. "The Supreme Court isn't here to judge the facts," he said. "It's function is to see whether the correct standards and procedures have been applied by the lower courts."

In the Kingsley Books case, which was decided the same day as the Alberts case, the High Tribunal noted that liberty of speech and the Press wasn't an absolute right, nor was protection as to previous restraint absolutely unlimited. But, it added: "To be sure, the limitation is the exception; it is to be closely confined so as to preclude what may fairly be deemed licensing or censorship."

The legalites believe that the Supreme Court's "Game of Love" decision wasn't a hasty but a very well thought out one, since the Court failed to make a ruling on it at its first meeting in the new term. Also, the Court's failure to refer to prior film censorship cases, and specifically the original "Miracle" case of 1952, is deemed significant. In that case, the Court nixed a N. Y. censor ban on the film on the grounds that it was "sacrilegious," and it stated the new concept of films being equal with the press in their enjoyment of the protection of the First Amendment. In subsequent cases, the Court has ruled on that basis, and on the theory that various definitions used by censors were too vague to be legally applicable.

There may be many ways to use adhesive bandages... but there's only one way to use the BAND-AID trademark correctly...please say

BAND-AID TRADEMARK
Adhesive Bandages

Remember—all adhesive bandages are *not* BAND-AID Adhesive Bandages! "BAND-AID" is actually a trademark... one of the most widely known in the world... recognized in more than 50 countries.

It means Johnson & Johnson, not the name of a product...and it refers to a *whole family of products made only by Johnson & Johnson.*

The "BAND-AID" trademark is always followed by the product name, i.e. BAND-AID Plastic Strips, BAND-AID Plastic Tape, BAND-AID Butterfly Closures, BAND-AID Patch, Spot, Strip.

We appreciate your mentioning our products and we hope you will continue to do so. But when you do, won't you please use the *full name* correctly?

Johnson & Johnson

The most trusted name in surgical dressings

ILL-PREPARED, HURRIED 'CABLE' BIDS CRIMP TOLL'S PUBLIC RELATIONS: SHAPP

Difficulties experienced by Skiatron in San Francisco, where strong and articulate opposition has developed vs. its franchise application, are attributable for the most part to poor public relations, according to the executive head of another company, Milton J. Shapp, of Jerrold Electronics, which has long been in the forefront of those battling for "cable theatre."

"The rush for theatre franchise applications has given the whole cable theatre development a black eye," he opined.

"Serious franchise applications should be the culmination rather than the beginning of a program. Ill-prepared applications have had the effect of turning a confused public in many cities against the entire concept of cable transmission into the home."

The cable proponents feel strongly that some of the "confusion" has been sown quite deliberately by those who feel it may hurt their interest. Actually, it reflects quite accurately the state-of-mind in the industry itself, where there is a wide spread of opinion re the cable vs. air transmission issue.

Those who favor air channels say they're cheaper and more logical, particularly when it comes to the big cities. Those plugging for the cable say it isn't limited re the time that it can be used and—most important—it doesn't black out "free" tv, thus eliminating a prime objection. It's felt that many among the public fail to properly understand that the cable setup supplements rather than supplants the "free" tv shows.

Air Comics

Continued from page 2

start to speed up the pacing again until, by San Francisco, the act was again paced at the New York speed.

Since all the comedy casualties in tv have been New York or Hollywood originations and since a very considerable part of their audience (and those the advertisers is quite anxious to sell) is not a New York nor Pacific Coast audience, the end result desired, the purchase of the advertisers' product, does not result because the viewer has been lost. High cost per thousand—remember?

Here is a suggested remedy, and it is definitely constructive.

Every single one of these comedy personalities should take the show on tour. Originations should occur before a local audience in such cities as Pittsburgh, Cincinnati, Cleveland, Chicago, St. Louis, the Twin Cities, Omaha, Kansas City, Denver, etc. Since all these comedians play hard to their studio audience they would be forced to change their pace as was necessary, and as the oldtimers had learned long ago. These present personalities are being blamed for something they cannot be held responsible for unless they are permitted to tour and meet their great American audience face to face. The present crop of comedians are probably as talented as those of a bygone day and maybe more so. They are not getting a fair shake because no one has thought of the difference in audiences in the various sections of the United States.

Of course, the networks will not be happy with this suggestion. As you know, they are violently opposed to originations outside New York or Hollywood. However, good talent is scarce enough it needs to be husbanded and used correctly so it will grow and develop instead of dying on the vine, as it were.

Linda Burson Possible 'Anne'

Memphis, Nov. 19.

Linda Burson, 15-year-old teenager, is being groomed by director George Stevens as one of five aspirants to play the leading role in "Diary of Ann Frank." Pic is expected to roll next year.

Girl has made several stage appearances in several summer stock and in tv commercials.

DAN MAINWARING ASKS SOLO TAG ON 'BABY'

Hollywood, Nov. 19.

Demand that he be given sole screenplay credit on United Artists' "Baby Face Nelson" has cued hassle between Dan Mainwaring and producers of pic, including Al Zimbalist, Jerome 'Red" Doff and Mickey Rooney. Writers Guild of America West will hold grievance conference today (19) in attempt to iron out hassle.

Credit of "Baby Face," which goes into nationwide release this month, currently reads screenplay by Irving Shulman and Daniel Mainwaring, with story by Shulman. According to Doff, Shulman wrote the original, which was made for UA by Fryman-ZS Productions, a joint production firm between Zimbalist on one side, and Doff and Rooney on the other.

When director Don Siegel was hired, he suggested a rewrite polish, Doff continues. Mainwaring was called in for chore in June, 1957, and at a conference, asked for a certain fee, but specifically stated he wanted no screen credit at all, Doff states. His name, however, was included, to comply with WGAW regulations, according to Doff.

However, since pic's completion, Mainwaring has suddenly sprung his demand for sole screenplay credit, Doff states.

'Winners'

Continued from page 3

hardship." Commenting, a distribution v.p. this week made this point:

"Industry trends are often meaningless to individual enterprises. What does it matter to us if the business generally is bad so long as we're doing all right?"

Same spokesman made the point that this has become a per-picture industry, that the welfare of any one organization depends solely upon its own lineup of product. The overall ups and downs, as reported by Sindlinger, are important perhaps to the statisticians and historians, and carry weight in advancing arguments for tax reductions.

Par has benefitted, of course, from "Ten Commandments" but so far limitedly. This Cecil B. DeMille production still has a big distance to go, probably to next July or August at the present rate, before it's break-even gross is reached and thereafter the revenue will be all profit less distribution and advertising expenses. Consequently, other pictures on the Par roster clearly have contributed to the earnings rise.

RKO is well situated, particularly in New York, where the only major competition comes from Loew's in obtaining the best pictures. But this situation has obtained over the years. Competitive conditions haven't changed, but business has, for the better.

There's partial reason, of course, for the growing volume of gloom dialog in the trade. There are the pictures which disappoint. And disheartening, too, is the news of ad-pub dismissals, first at Warners and now, even though on a much lesser scale, at Par.

But the veteran observer of the picture scene must take note of much talk that is loose and unjustified. Cracks such as "the whole street is off" and "nobody is doing business" often are made by a distribution exec or an ad-pub official or even a producer as an alibi for the fact that his particular picture is proving a lemon.

Too, the finger-pointing at the sluggish b.o. of a rival's feature is more prevalent.

The accent has been on the negative within the trade and this, of course, had to reach the consumer press and the public. It's the opinion in some quarters that too many in the business are wearing two hats, making for one colossal clash. They're singing the blues and hanging crepe one day. And the next they're telling the public to "Get More Out of Life...Go Out to a Movie."

HAL ROACH RETURNS

With Hittelman and Will Produce Theatrical Features

Hollywood, Nov. 19.

Hal Roach is going back into theatrical film production in association with Carl K. Hittleman Productions Inc. New pact calls for dozen films, beginning with "Pirate Women," which rolls January 15.

It will be first feature film to be made at Roach lot since 1948 when Roach was then producing for United Artists release.

Following "Women," Roach-Hittleman group has three other properties all set to go, "Water Hole," "Rebel in Sun" and "Rip Cord."

Skiatron Plea Hearing Nov. 27

San Francisco, Nov. 19.

Finance committee of this city's Board of Supervisors has set Nov. 27 for hearing on Skiatron (and other pay-TV) franchise applications, after two-month hiatus during which Skiatron was supposed to supply Frisco officials with technical and fiscal data on proposed home-toll operation. Hearing, sought by Skiatron vice-president Alan Lane, is crucial because Northern California Theatre Owners' Committee Against Pay-TV is rapidly mounting a full-scale campaign against the home-toll medium.

Meantime, it was learned that Spyros Skouras has given assurances to Northern California theatre execs that he is in no way involved in home-toll. This revives a so-far unanswered question: if Skouras, who is very close politically to Frisco Mayor George Christopher, isn't involved in pay-TV, why doesn't he ask the Frisco mayor to squelch Skiatron's franchise application in the Board of Supervisors?

Arnold C. Childhouse, chairman of the theatre owners' committee and himself treasurer of Michael Naify's 100-theatre United California circuit, lit into home-toll again late last week and in so doing grabbed considerable space in the Frisco dailies. His pitch, as previously reported, was that "the basic issue, is whether pay-TV is right or wrong for the public," with the corollary that home-toll would kill film theatres, free (commercial) TV and badly hurt hotels, restaurants and down town merchants.

He shed a little more light on the controversy between his group and Skiatron over the cost of installating coaxial cable over 700 to 750 miles of Frisco. Skiatron has contended that the Pacific Telephone & Telegraph Co. could do the job for between $2¼ and $3 million, but Childhouse said late last week that the phone company's basic charge for putting coaxial underground (almost a necessity in a metropolitan area) is $8 a foot, which would add up to around $30 million for Frisco.

Childhouse also admitted he was "irritated and annoyed" that Skiatron's Lane and two of his lieutenants had "sneaked into" a strategy meeting the theatre owners held at the Coronet Theatre here week before last. He said: "That wasn't necessary. We would have welcomed them and I'd be glad to debate them any time."

Patachou

Continued from page 2

five weeks in Rio and has just been shifted from the smaller-capacity (180) Golden Room into the larger (300 seats) Midnight Room, both scaled at 440 cruzeros ($6) minimum check. Julie Wilson, Edith Piaf and Jane Morgan have been recent bookings in this spot which impresario Oscar Ornstein, on behalf of the Copacabana Palace, books via Eddie Elkort of General Artists Corp. New York's Mayor Robert F. Wagner and his wife and the U. S. Ambassador to Brazil were there thils past weekend. The Wagner party is vacationing in South America for two weeks.

Modified Meters For Bartlesville

In an effort to bring greater flexibility to its Telemovie setup at Bartlesville, Okla., Video Independent Theatres plans to install individual metering devices in a selected number of homes within 60 to 90 days.

Several such simple tape-metering devices, to be attached to the outside of subscribers' homes, have been developed, including one from Stromberg-Carlson. Under such a setup, a viewer would pay a monthly mimimum, for which he might get a certain number of top programs free. After that, he'd pay only for whatever he looked at.

Current Bartlesville setup calls for $9.50 a month on a flat basis, with no consideration as to what a consumer does or doesn't look at. Current subscriber total in Bartlesville stands at close to 600. Increase, according to Claude Fulgham, Video v.p., more or less offsets the loss of some 100 early "monitor" sets which Video never expected to keep.

Slow Gain

Bartlesville Telemovie operation according to some is gaining ground a lot slower than originally anticipated. However, Fulgham insisted last week that subscriptions were coming in "on schedule," i.e. at the rate originally anticipated. A house-to-house selling campaign to add subscribers will be started.

There are 30,000 people in Bartlesville. Number of tv homes is put at around 8,000, but only about 5,600 are within reach of the Telemovie main cable. Breakeven point for the operation has been put at 1,500 to 2,000 subscribers by Henry S. Griffing, Video prexy.

Plan to go for individual metering devices "for those who can afford it" apparently eliminates the original idea of installing a central metering board at the "studio" i.e. the central projection booth. Such a central unit has been developed by Jerrold Electronics of Philadelphia, which did a good part of the engineering at Bartlesville. However, the central registering board is expensive and Video feels the individual units are cheaper and more practical.

They can fulfill a dual function: (1.) Simply to indicate the programs seen to allow for a basis for accounting with the distributors contributing product. (2.) To give a viewer a chance to pay on a per-attraction basis. Many in the industry feel that the per-attraction charge is bound to be the type to operation that eventually will be adopted.

Two-Channel Choice

Bartlesville currently offers programming on two channels, one carrying new films, the other re-runs. The metering device would apply only to the prime channel, according to Fulgham. Telemovies already have turned to specialized programming, such as special children's shows on Sunday afternoons.

It's now thought that, eventually, the main cable may be split, to carry, in addition to the two pix channels, special sound programming on two or three channels. Thus, Video may offer its subscribers continuous music on either a free or charge basis. What would be needed would be a speaker, but without need for tuning equipment. Some special and public service programming also is being mulled by Video execs for their tv channels.

Preserve Film Classics—But Yes!

Paris Film Museum Discusses Problem—Nine-Point Plan Only Needs Capital

Paris, Nov. 19.

A nine-point program designed to preserve the great film masterpieces of the past was adopted last week by more than 20 motion picture historians at an informal meeting. Some 11 countries had delegates at the session which was backed by Henri Langlois, prexy of the Cinematheque Francaise, a film museum subsidized by both the government and the picture industry.

List of "musts" which the pundits feel is necessary for upholding the world's filmic heritage will be submitted to various governmental and industry bodies for possible action. Suggestions recommended by the historians include:

(1) Microfilming of all motion picture periodicals.

(2) Steps should be taken to compile a list of cinematic masterpieces considered worth preserving.

(3) Setting up a freer interchange among existing film archives of both eastern and western countries.

(4) An attempt should be made to restore great films which may have been defaced by censorship, bad printing or neglect.

(5) Establishment of a board of international experts to determine which films are worth keeping.

(6) Creation of a group which would study existing film histories in an effort to correct errors stemming from censorship or dubbing.

(7) A board should be named to study the conflicting censorship codes of the world to insure a better treatment of films.

(8) Liaisons would also be set up with existing governmental and industry film bodies in the various countries.

(9) Historians propose annual meets to hear reports on work in progress.

Ironically, observers point out, many of the above suggestions have gone awry in the past and plans for international repositories to preserve outstanding pictures are still being bandied about by various global film organizations. In addition, the film museum here is fighting for its life. Opposed to it is a faction composed of individuals repping both government and industry quarters.

Much of the historians' discussions were on a rather esoteric and even musty level. But evening screenings and lectures added some verve to the proceedings. Jean Renoir talked on the cinema's universal aspects, Joris Ivens went over the documentary as a witness of the times while Alberto Cavalcanti detailed the great documentary movement in England just before World War II.

Chroniclers of motion picture art came from Italy, U. S., Great Britain, Poland, Spain, Norway, Sweden, Denmark, Belgium, India and Japan. When the meeting broke up all pledged to get the nine-point program in operation.

Disks for Defense

Continued from page 1

including HMV, Columbia, Capitol and MGM, is devoting a major part of its resources to experimenting with automation—electronic brains, machines which think for themselves, etc.

The Decca group, with 12 labels under its wing, including Decca, RCA Victor, Brunswick, London, and Vogue-Coral, also has an extensive research program, with the main concentration in the radar and radio navigation fields. Details of this work are a closely guarded secret, but a Decca spokesman said: "Research is going on in a very big way all the time."

Roger Lewis

Continued from page 1

the answers to questions concerning the relative values of newspaper and tv ads, the techniques needed to build new stars, the perhaps unwise neglect of 24-sheet posting and the virtual writeoff of national advertising because of its expense but despite surveys which show it pays off.

Ad-pub departments eventually will be given freedom of movement but in some cases it may be preceded by changes in management, stated Lewis.

TELEVISION HAS A SORE THROAT

GM Watches the Fords Go By

Ford Motor Co. is running a good nine laps ahead over the Trendex course in the tv battle against its arch rival, General Motors. The vital statistics attending the automotive network specials thus far this season is one of the major topics for trade discussion this week.

Here's the rundown:

Ford has put its "big splurge" eggs in the CBS basket. Its two shows thus far this season, the Edsel special with Frank Sinatra and Bing Crosby, and the Lucille Ball-Desi Arnaz show, each costing in the neighborhood of $250,000, registered Trendexes in the 40s. By present-day tv standards, that's a slap-happy cost-per-thousand circulation payoff.

In contrast, General Motors poured $750,000 (exclusive of time) into its Sunday night 50th anni show on NBC-TV. Despite some glowing reaction, it only averaged out to a 31.6 Trendex, making it (strictly aside from qualitative appraising) perhaps the costliest cost-per-thousand show on record.

Adding irony to the situation is the fact that the Exquisite Form-sponsored "Las Vegas" special last Saturday probably hit a new low in boring the critics. Brought in for less than $150,000, it nonetheless came within two points of matching the GM show on the Trendex scorecard.

Networks Vs. TV Critics

Viewing Up Over Last Fall, So How Can Season Be Bad, Webs Reason

Battle of the networks vs. the critics is posting some new developments on the research side, with the mass of statistics thus far pointing to a first-round victory for the webs. At issue is the question of whether network programming is as bad as it's painted by the critics and whether the critics' views are shared by the public.

Data on viewing this fall thus far support the networks' contention that the viewers do like what they see, and the webs offer as proof the fact that viewing is up over last fall. NBC has broken down November Trendex data to show that network nighttime (7:30-10:30 viewing) is up by 6% over last November, and even in the face of a 12% decline in independent station ratings, sets-in-use are up by 4%. Comparative figures show that sets-in-use have risen from 54.4 to 56.7, three-network total ratings have gone up from 49.4 to 52.3 and total independent ratings have dropped from 5.0 to 4.4.

CBS, using somewhat more dated Nielsen data (Sept. 2 report), finds that total home hours of viewing per day is up 12.7% this September over September of 1956. Hours per average home per total day is up 3.2%, from 4.43 to 4.57 hours. Average sets in use, 6 to 11 p.m., is up 0.5% to 44.6 (in terms of actual homes, it's up 9.8%, to 18,375,000). Major increases, the CBS figures show, are in daytime, which shows a 16.5% hike in average 7 a.m. to 6 p.m. Weekday sets in use, to 13.4.

Data, however, doesn't tell the entire story in terms of audience approval or disapproval of the new network programming. The Trendex figures, though updated to the

(Continued on page 51)

Everybody On a Couch

One type of television programming seems to be giving the westerns and vocalists a run for their respective monies. By actual count, there were no less than four network shows over a two-day span last week that were devoted to mental health and psychiatry.

"Armstrong Circle Theatre" kicked the two-day cycle off with "John Doe 154," a case history of mental rehabilitation. On Thursday (14), "Climax" presented "Two Tests on Tuesday," yarn about a vet with a history of mental illness; "Playhouse 90" did "The Jet-Propelled Couch," comedy about psychiatry; and "Navy Log" did "The Storm Within," story of a Naval psychiatrist.

'Face It' Favored To Replace 'Rich'

Colgate-Palmolve is now planning to drop "Strike It Rich" at the end of the year, with its replacement choice due to be finalized within a week or so. One of the new top contenders for the spot is a Peter Arnell package, "Let's Face It," which the Ashley-Steiner office is repping.

"Face It" is one of four packages contending for the spot, but it's reported to be a couple of notches ahead of the field. It's a quizzer involving a photograph covered by several masking patches. With each correct answer, the contestant can remove a patch and at any time attempt to identify the photo.

All the Colgate agencies are in on the discussions on the "Rich" replacement, with each offering its own candidate. Colgate, however, will make the final decision.

CBS-TV's Massive Lobby in Shifting Affil Meet to D.C.

Increasingly concerned about Government threats against the networks, CBS Television has switched its annual affiliates meeting from its customary pre-NARTB convention date and site and instead has scheduled it for Washington on Jan. 13 and 14, shortly after Congress opens.

While the web isn't saying so, what it hopes to achieve is a massive lobby effect in which its aggregated affiliates can contact and socialize with their local congressmen and stress the network case as applied to threats of Government restrictions on the web, principally as represented by the Barrow Report.

Web's fourth general conference of the affiliates will be held at the Shoreham Hotel in D.C. Informally, it's understood, the web has asked key affiliates to plan to stay on a few extra days for off-the-cuff sessions on the Barrow report and other hot areas of discussion.

NBC's New Pitt Tag

NBC has changed the call letters of its newly acquired Pittsburgh AM'er. Change is from WJAS (AM &FM) to WAMP and WFMP, with the new call letters having gone into effect Monday (18).

The WAMP letters were made available to the station by the American President Lines, which has used them for its ship call letters on oceanic transmissions over the years.

SINATRA, OTHERS IN BIG TROUBLE

By GEORGE ROSEN

The tv singers are in trouble. Frank Sinatra more than anyone else. In the case of the latter, what was expected to be the one smash entry of the new season has, in a few short weeks, turned into a flop, rating and otherwise.

ABC-TV is worried; McCann-Erickson agency is worried, and, perhaps more than the other two combined, so is Chesterfield. For the ciggie and parent Liggett & Myers is not only riding with a $5,000,000 stake in the singer, who otherwise has established himself as the hottest piece of property in show biz today, but has scored a strikeout on its "Club Oasis" Saturday night songfest. Nor is the Eddie Fisher-George Gobel Tuesday night rotating parlay, in which Chesterfield has another $5,000,000 co-sponsorship stake, setting the NBC spectrum ablaze.

Confronted with such a horrendous splurge for a dirge, McCann-Erickson tv factotum Terry Clyne went scuttling out to the Coast last week in a desperate bid to salvage the properties and apply restoratives to sore throats. And for the first time it's reported that McCann prexy Marion Harper himself has stepped into the breach, since Chesterfield accounts aren't exactly to be trifled with.

Downbeat reaction to the Sinatra show reached a state of crisis early last week when the returns were posted on the singer's rating for the previous Friday, which found FS low man on the Trendex poll with a shattering 13.4 as against a 17.1 for NBC's "M Squad" and an even bigger 18.0 for CBS' "Mr. Adam & Eve." And this was the Sinatra show that was to restore Friday night viewing respectability and give ABC its No. 1 talking point!

What particularly hurts is that it is costing the client $65,000 per installment to bring in the canned Sinatra segments as against rival network entries that approximate half that cost. If ABC-TV is super-sensitive about the whole thing, it's because it was obliged to plunk down $3,000,000 to snare Sinatra as its own.

Despite the fact that Sinatra already has a flock of shows in the can (he's been grinding 'em out at a steady and rapid clip), there are reports that, out of sheer desperation, McCann-Erickson and ABC may toss them in the ashcan and convert to a live entry. This, of course, presupposes a Sinatra blessing, but those close to the singer say it'll never happen; that as far as Sinatra's concerned it's gotta be film—or else.

Major criticism stemming from the 30-minute showcase is that Sinatra appears to treat tv as a stepchild medium undeserving of his best efforts. That goes for his vocalistics as well as slipshod, careless production that reveals the hurry-up job that it is. Even on his all-singing segments, there's no pace or movement; everything sounds the same, without the distinctive Sinatra phrasing or timing. Actually, of all the vocal entries

(Continued on page 52)

TV Scripter
Mannie Manheim
This year has done his
Depth Poll
on the video Thrushes—in a light if not too polite manner
* * *
another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

CBS Radio Sticks Its Neck Way Out With Survey on Network Stations Vs. Indie 'Believability'

One of the bitterest controversies to hit the radio industry in years is about to erupt. CBS Radio will soon release details of a qualitative research study which finds that listeners tend to find commercials more "believable" on network stations than they do on independents. Moreover, listeners are "more attentive" to network outlets than to indies and find them "more authoritative."

Survey, undertaken for CBS by Motivational Analysis Inc., covers attitudes of a group of 1,202 respondents polled during the past summer in the six cities where CBS Radio has o&o stations. Their views were sought with direct reference to the CBS o&o and the leading independent in each market—in N.Y., WCBS and WNEW; in Boston, WEEI and WHDH; in Chicago, WBBM and WIND; in St. Louis, KMOX and KXOK; in Los Angeles, KNX and KMPC, and in San Francisco, KCBS and KSFO.

In seeking to determine listener attitudes toward indies and network stations, the survey sought answers to the following questions:

1. Do listeners pay closer attention to some stations than to others?

2. Do they distinguish among stations—regarding some more favorably than others?

3. Are listeners more likely to believe some stations than others?

The 1,202 respondents were divided into three equal groups, "fans" of the CBS o&o, "fans" of the indie, and a "mixed" group which listened to both stations. Requisite for a fan was that he or she listen to radio more than a half-hour daily and that he spend more than half of his listening tuned to the station in question. The mixed group comprised listeners who spend more than half their time listening to both stations.

In assaying "attentiveness," the survey found three characterizations of radio listening, radio as a "friends," radio for information and radio for background sounds. Combining the first two into "foreground" listening and the latter into background listening, the sur-

(Continued on page 52)

Treyz Prez Delayed

Elevation of Oliver Treyz and James Aubrey to new and higher posts at ABC-TV has reportedly been put off for at least another month. It's common knowledge that Treyz, now veep in charge of the tv web, will become prexy shortly, while his program veep, James Aubrey, who already seems to have broadened his area of concern, will probably become executive veep. But the board of directors of parent American Broadcasting-Paramount Theatres, which met Monday (18), has decided to hold off the promotions until a replacement for Aubrey can be found to head up programming.

The next board meeting should be Dec. 2.

Staley's $1,200,000 For Peter & Mary As a Radio Strip

A. E. Staley Co. of Chicago has come up with one of the biggest radio deals of recent months, a $1,200,000 time & talent order for a Peter Lind Hayes-Mary Healy daytime strip on CBS Radio, starting Jan. 6. Staley, a heavy radio customer, will bankroll the Hayes at 12:05 to 12:15 p.m. cross-the-board, with the time costs on the firm-52-week deal running to $1,000,000 even and the MCA package running to about $200,000.

Staley deal, which was slugged out with NBC Radio (which offered Steve Allen and Jayne Meadows as another husband-and-wife unit in a 15-minute strip format), is another of those solo-bankrolled program buys which seem to be increasing in frequency in the face of the opposite tendency to buy (and sell) network radio as a mass circulation, multiple-exposure medium. CBS now boasts a number of the single-sponsor entries, such as Ford's Ed Murrow and Arthur Godfrey strips, Wrigley's Pat Buttram and Howard Miller strips, General Motors' Lowell Thomas entry and Home Insurance Corp.'s Jack Benny show.

Hayes & Healy will do a chitchat show about themselves, plus some music, in the new mid-day entry. Slotting of the program forces "Wendy Warren With the News" out of the time period, and CBS hasn't yet decided whether "War-

(Continued on page 51)

Nelson Exits 'Climax' To Helm CBS Specs

Hollywood,, Nov. 19.

Ralph Nelson is exiting his producer berth on CBS-TV's "Climax" show to take over director chores on forthcoming spectaculars for the web. In addition to that chore, Nelson will also shuttle back and forth as producer-director of the "Studio One" program which is leaving N.Y. to emanate from the Coast in the future.

Nelson, who alternated producer chores with Edgar Peterson on "Climax," will first direct "Junior Miss" as initial spec assignment. Show will topline Robert Cummings, Joan Bennett, David Wayne, Paul Ford and Carol Lynley on the Dec. 20 telecast. Following this he helms "Aladdin" live from N. Y. Feb. 21 with Cyril Richard, Anna Maria Alberghetta, Peter Lorre and Sal Mineo starred. In April Nelson is slated to helm the Dupont spec.

CBS-TV Dickers Jane Russell Deal

CBS-TV is negotiating with Jane Russell to star in her first television series, "Guestward Ho," based on the Dennis Patrick ("Auntie Mame," etc.) book. Web earlier had talked with Nanette Fabray about the property, but couldn't reach agreement on terms.

"Guestward," which was acquired for a series and a possible "Playhouse 90" adaptation (one-shot has since been dropped), is one of four brandnew properties lined up by the web for next season. Others are "King of the Vikings," "The Sergeant & the Lady," and "Collector's Item."

Pilot film on "Vikings" is already in the house. Film was produced in Europe for CBS by Al Crown, the former Allied Artists producer, and was delivered last week. It'll be put up for sale in the spring. "Sergeant" is a series about a San Diego man-and-woman police team, based on the S. D. police files, which staff producer Jim Fonda (ex-"You Are There") will turn out for the web. "Collector's Item" is the series about the art connoiseur starring Vincent Price, pilot of which was filmed last year but proved unsatisfactory but which is being redone by "Lineup" producer Jaime del Vaille next month.

Four new entries give CBS no less than 16 new properties in the hopper for next season.

CATHOLIC BISHOPS SPEED PLAN FOR TV-RADIO'S LEGION OF DECENCY

Washington, Nov. 19.

Either the Legion of Decency will be authorized to issue "moral evaluations" of radio and television programs, or a new organization will be created for that purpose by the U. S. Catholic Church.

This was indicated today (19) by the Catholic Bishops of the United States, following their annual meeting in Washington last week. They announced that the scope of the Episcopal Committee on Motion Pictures will be extended to embrace radio and tv.

The film committee is headed by Bishop William A. Scully, of Albany, N. Y. He said a one-year study will be made "to determine the most suitable and acceptable means of carrying out the aims and objectives" of the recent encyclical letter on motion pictures, radio and television, issued by Pope Pius XII.

At their meeting here, the Catholic Bishops "praised this significant document of the Holy Father for its clear instructions on the moral and social responsibilities of those who are engaged in the far-reaching and influential media of motion pictures, radio and television."

Bishop Scully said the encyclical will be implemented as it is "applicable to radio and television on the American scene." It was pointed out that the National Legion of Decency is now the "only" arm of the policy-making Episcopal Committee on Motion Pictures which has been extended to cover radio and television, and given the new name: Episcopal Committee for Motion Pictures, Radio and Television.

Thus, the inference was made that either the Legion of Decency will evaluate the other two media, or a comparable organization will be created for the job. The year-long study will make the recommendation.

Bishop Scully also announced a change in the Legion's system of evaluating pictures. A new category — "morally unobjectionable for adults and adolescents"—has been added.

Legion categories now become:

A-1. Morally unobjectionable for general patronage.

A-2. Morally unobjectionable for adults and adolescents.

A-3. Morally unobjectionable for adults.

B. Morally objectionable in part for all.

C. Condemned.

The addition, according to Bish-

(Continued on page 52)

Steve Allen's Live Remote From Cuba

Steve Allen will take his Sunday night NBC-TV show down to Havana on Jan. 19 to originate the entire program live from the new Havana Riviera Hotel there. NBC will use the new over-the-horizon scatter microwave system with which to throw a signal across from Havana to Miami, where it will be fed into AT&T circuits.

Talent lineup for the show isn't set yet, but the Allen unit is negotiating with the hotel to use the big name acts booked there at the time. CMQ-TV, the NBC affiliate in Havana, will provide the crews and technical facilities for the feed. It's the first big Cuba remote for a network variety show, a though NBC has in the past few weeks done at least one show out of Havana, that being Martin Agronsky's "Look Here" interview of President Batista.

McKnight's New Ticket

Hollywood, Nov. 19.

Tom McKnight, producer of "Life of Riley" for NBC-TV the past six years, has been handed a new three-year no-option ticket by the web.

Network only last September renewed McKnight for a year, but decided to tear up the pact and replace it with the longer no-option deal.

'Annie's' Classy Com'ls

Irving Berlin will permit his music to be used for television commercials for the first time in conjunction with the "Annie Get Your Gun" spec next Wednesday (21) on NBC-TV. Tunes from the musical will be the basis of Pontiac commercials prepared by the McManus, John & Adams agency's creative staff.

Curiously enough, the precedent for such use of a musical's score was set last season by Pepsi-Cola, which is cosponsoring "Annie" this season with Pontiac. Pepsi was given permission by Rodgers & Hammerstein to use the music from their "Cinderella" spec on CBS-TV, which Pepsi sponsored, to background the softdrink commercials on the show. The Berlin deal differs in that Pontiac is creating lyrics to the Berlin music.

Plymouth Deal On Bob Hope Set; NBC Drops Timex Action

NBC-TV is solvent in its Bob Hope operation, with Plymouth Division of Chrysler Corp. deciding to pick up the tab on the remaining Hope shows after some two weeks of negotiation. The Plymouth buy, involving slightly over $1,000,000, concerns a complete rescheduling of the five Hope shows, but that's of minor interest to NBC after being on the hook for that million.

Plymouth's purchase means that NBC won't take any legal action against Timex, which ankled the five shows in what NBC declared constituted a breach of contract. As long as the network has made the money good, it won't bother with legal proceedings. And in the eyes of NBC, Timex got its just deserts last week anyway, when its CBS-TV cosponsorship buy with Shulton on an hourlong special for Dec. 11 vanished into thin air. This occurred after Bing Crosby refused to do the show and Shulton and Timex couldn't come up with a suitable substitute quickly enough. Result is that Timex, which did want at least one special before Christmas, now is left without any.

NBC has already scheduled the first of the remaining five Hope shows for next Sunday (24) at 7 to 8 p.m., but is still working out the schedule for the remaining four, one of which Plymouth will sponsor solo and the other three share with Johnson Outboard Motors. Complete revamp of the Hope schedule was necessitated by virtue of the fact that Plymouth is an automaker, leading to conflicts under the old schedule. For example, Hope's cancelled Nov. 7 entry was a Thursday show, and NBC's lineup Thursday includes DeSoto (Groucho Marx) and Ford (Tennessee Ernie), which rules out a Thursday Hope show for the remainder of this season.

WHDH-TV All Set For Preem in Hub

Boston, Nov. 19.

WHDH-TV, Channel 5, was expected to begin regular programming tomorrow, Wed. (20), after completion of the final section of the antenna, a 1,249-foot structure in Newton, and the final several days work to complete the installation.

"With the continuance of good weather," William B. McGrath, veep and managing director, said, "we hope to transmit our test pattern sometime during the week-end.

"Transmission of the test pattern will continue until regular programming is permitted by the FCC.

Channel 5 was expected to begin program operations Nov. 17, but bad weather caused intermittent delays.

Jack Benny on Ratings, Pop Music, TV Comedians, His Violin, 'Hep' British

Atlantic City, Nov. 19.

Jack Benny, here last week at a State of Israel Anniversary Ball, said he didn't pay too much attention to tv ratings, for "there's not much one can do about them anyway."

"Often certain circumstances are responsible for low ratings," the veteran comic said. "Take Danny Thomas, for example. He is a very funny man and had a good show. But he was on a certain network (ABC-TV) at a bad time and consequently suffered poor ratings. His recent switch of network (to CBS-TV) and time caused an improvement in his ratings."

Benny said he didn't think too much of the popular music of the day but said it was a trend and would pass over, as do all trends. The television comedian isn't on his way out. If comics left tv, he said, people would hate it and they'd make them bring the comedians back.

On the Russian situation, Benny said he would like to go there to look around but couldn't entertain because of the language. "If I played violin," he added, "I'd probably be placed up there with that dog." He said he loved to play the London Palladium. "The English are very 'hep' and I think the shows there are comparable to the old two-a-day vaudeville presentations in this country."

KABC Axing 15 Paid Religiosos

Hollywood, Nov. 19.

In line with shift to music-and-news policy, KABC, local ABN owned-and-operated station, will drop all paid-for religious shows as of Dec. 6 weekend. New policy affects 15 local and net shows, including 31-year-old Dr. James Fifield's "Evensong," and ABN Billy Graham layout, as well as five-weekly "Science of Mind" shrip. Not affected are three ABN shows, "The Message of Israel," "The Christian in Action" and "Pilgrimage," but these are sustaining shows, station topper John S. Hansen points out.

Probability exists that policy, which stems from N. Y., will extend to KGO, San Francisco, Hansen admits.

Pattern of dropping paid religiosos is not an isolated one locally, Hansen observes. In recent years KMPC, KFAC, and KFOX have done the same thing hereabouts, he notes. KABC may carry some local religiosos itself on a sustaining basis, but hasn't any on the air at present.

New policy represents a "considerable" loss in station revenue, at present, Hansen admits. "We haven't sold the time yet; we haven't even picked the shows to replace them," he states. But since religious shows are generally once-weekly (Saturday evenings or Sundays), they aren't eligible for large frequency discounts and thus pay higher rates, he points out.

Richard Mealand
Gets in
A Word in Edgewise
on some TV perspectives
* * *
Another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

John D's 'Nuts to You'

A month-old legal skirmish that pitted John D. Rockefeller Jr. against the Chock Full O' Nuts Corp., because the firm used the name "Rockefeller" to advertise its coffee in a singing commercial ended last week with John D. crunching the nuts.

William Black, president of Chock Full O' Nuts, said that the line "better coffee Rockefeller's money can't buy," would be changed to "better coffee a millionaire's money can't buy."

Controversial jingle which is sung by Jean Martin is heard daily on both radio and tv. The "Rockefeller" line will be replaced as soon as Miss Martin (Mrs. Black in private life) records a new version.

Black stated "we still feel the 'Rockefeller line' is in perfectly good taste. We meant no harm to John D. Rockefeller Jr., or his family and we feel that our commercial has not hurt them. We only implied that the Rockefellers have a lot of money which they certainly can't deny.

"The Rockefeller name has been used in slogans, plays and songs to illustrate wealth. For instance, the song 'On the Sunny Side of the Street,' contains the line 'we'll be rich as Rockefeller' and the reference was never challenged in the courts."

Of course the song didn't deal with nuts and that may have been the reason why Rockefeller took exception to it.

TV Industry's Gotta Spend More Time Publicizing Itself: Keesely

"The television industry is good at publicizing its shows but is very bad at publicizing the television industry," according Nick Keesely, v.p. in charge of radio and tv for Lennen & Newell, in a speech before a luncheon of the Academy of Television Arts and Sciences held last week.

Keesely went on to state that "those of us who are in television already know that there is a good deal the matter with it. I would like to suggest that there would be less criticism and more appreciation of what is on the air. If the viewers were finding no satisfaction in looking at the things we held before them, they would stop looking.

"The television viewer never had it so good. That's what he thinks. And he's the one who matters because he's the one we're serving."

Keesely cited the tremendous growth in tv, asserting the medium had attracted more viewers than ever before.

"To be willing to accept honest criticism—and surely we are willing to do that—is quite a different thing from being on the defensive continuously and obliged every day to answer public criticism. I think that more network executives should spend more time not defending what they are doing but rather calling the widest possible public attention to what they are doing."

Keesely concluded by saying that "if there is anything wrong with tv it is simply that there is such an overwhelming amount of top entertainment to look at night after night that it blunts our appreciation . . . we become spoiled . . . the people of the tv industry must do everything in their power to see that the public is made aware not of our feebler efforts but of the enormous amount of excellent entertainment that the industry turns out each season."

Rh (Real Home) Factor

Although the Polly Bergen teleshow originates in New York, sponsor Max Factor flew announcer Don Morrow to the Coast for a series of live commercials.

The cosmetic house leaves the show proper to the production boys 3,000 miles away, but it wants to mastermind the blurbs at the home base.

'Today' to Swing Around Country; 28-City Tour Set

NBC-TV's "Today" show will spend nearly half of 1958 on the road. Program will originate in at least 28 cities starting in January, with a minimum of three days in each city, and in some cases a full week, beginning with a week in Miami at the end of January.

Plan is that of NBC's director of participating programs, Bill Sargent, who believes the program is a natural for a series on key American cities and feels that "Today" confrencier Dave Garroway has the right touch for the Americana treatment. Remotes would concentrate on the historical and the "mood" aspects of the cities visited. Though "Today" has done plenty of out-of-town remotes in the past, it's been on a hit-or-miss "request" basis from the city concerned, whereas in the current instance NBC would plan the complete year's tour well in advance.

Also under consideration, apart from the 28-city stint, is a major promotional effort for both "Today" and "Tonight" which would involve the chartering of a Mississippi steamboat, with the casts and crews of both shows starting up on the Ohio river and stopping at each NBC affiliate along the route to originate the shows from those towns, with the entire tour ending in New Orleans.

"Today" will experiment with the "mood" type of remote next Wednesday (27), when it sends Garroway up to Plymouth, Mass.

CBS Bars John Crosby From Mike Wallace Seg

Although he gave his own tentative approval several days ago, N. Y. Herald-Tribune critic John Crosby was barred from appearing on Mike Wallace's ABC-TV interview stanza on Dec. 21 by CBS-TV. CBS has Crosby under an exclusive tv contract as host of the "Seven Lively Arts Series," on which Wallace appeared in the first show of the season.

It was Mark Hanna, Crosby's agent, who said CBS wouldn't give its approval. However, Wallace's contention was that Crosby should appear as guest interviewee on a quid pro quo basis, in light of the fact that Wallace gained permission for the "Lively Arts" appearance even though he has a like exclusive pact with ABC.

WOR Envisions $5,000,000 Gross

WOR Radio in the calendar year ending Dec. 31, 1957, expects to gross over $5,000,000, an increase of about 27% over last year, putting the station among the top grossing outlets in the country.

Station topper Robert Leder credited the rise to the general health of local radio, the station's corralling new sales talent since his takeover about 18 months ago, the revamp in the daytime schedule and the new shows introed for the afternoons and evenings.

New sales talent brought over to the RKO Teleradio New York flagship includes Jacque Biraben, former sales manager of WINS, and Burt Lambert, formerly assistant sales manager at WNEW. They operate at WOR, which remains as a Mutual outlet under its two-year affiliate deal, under sales manager Bill McCormack.

The comparatively new show hosted by Jim McCoy and stripped two hours daily in the late afternoons is sold out. The Bob Smith show is doing okay sponsorwise, as well as other station personalities and news shows.

MADISON AVE. HANG-DOG LOOK

Nielsen Top 10: It's Still CBS

(Two Weeks Ending Oct. 19)

CBS-TV continues its heavy domination of the Top 10 Nielsen lists, racking up seven out of the Top 10 in the current second October report (two weeks ending Oct. 19). Moreover, with the exception of NBC's World Series one-shot, Columbia grabbed off the first five positions in the field (there are actually 11 listed, due to the Tennessee Ernie-Perry Como deadheat tie for 10th place. Surprise entry on the list, in the No. 6 spot, is the Danny Thomas show, which after four "starvation" years at ABC, has hit the jackpot at CBS. "Gunsmoke" continues at the top of the heap, outrating even the Edsel spec and the World Series, while Como is down considerably from the last report.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
World Series-Sun. (NBC)	53.9	Gunsmoke (CBS)	40.6
SO 75th Anniv. (NBC)	48.3	World Series-Sun. (NBC)	40.1
Edsel Show (CBS)	48.2	Edsel Show (CBS)	38.5
World Series-Mon.-Wed.-Thurs. (NBC)	45.2	Ed Sullivan Show (CBS)	34.2
Ed Sullivan Show (CBS)	42.8	I've Got a Secret (CBS)	33.5
Gunsmoke (CBS)	42.2	Danny Thomas (CBS)	32.8
Perry Como (NBC)	40.5	Bob Hope (NBC)	32.3
Playhouse 90 (CBS)	39.4	$64,000 Question (CBS)	32.3
Bob Hope (NBC)	38.9	Red Skelton (CBS)	31.1
I've Got a Secret (CBS	36.0	Tenn. Ernie Ford (NBC)	30.9
Pinocchio (NBC)	36.0	Perry Como (NBC)	30.9

CBS-TV's $3,000,000 Splurge To Preem Video Tape Operation

An elaborate video tape recording operation, designed for the dual purpose of solving the daylight savings time problem and correcting West Coast telecasts to a clock time system, will be put into operation by CBS-TV with the commencement of DST next spring. The tape setup will consist of two operation centres, a nine-machine unit in Hollywood and a 14-recorder centre in New York.

The tape operation was spelled out in detail to all CBS-TV affiliates last week in a closed-circuit session. Plans for the setup had been given key affiliates last Labor Day at the CBS-TV affiliates advisory board session in Colorado Springs, but the network held back on informing the entire affiliate body until it was assured of the necessary circuits by AT&T.

Bill Lodge, v.p. in charge of station relations & engineering, told the affiliates that by the end of 1958, CBS-TV will have spent some $3,000,000 on equipment, circuits and operatings costs on the VTR installations. That sum will represent unrecoverable out-of-pocket costs, but the benefits, in the form of more satisfied advertisers, viewers and stations, along with larger station lineups and better clearances, will make the investment a worthwhile one.

The N.Y. installation, with 14

(Continued on page 53)

'Maverick's' Lead Becomes a Habit

For the second week running, and despite a formidable spec lineup on NBC the same night, ABC-TV's "Maverick" topped both Steve Allen and Ed Sullivan, and came within an eye-tooth of Jack Benny in the 7:30 period. "Maverick" scored out at 21.1 at 7:30 vs. 22.8 for Benny and 7.8 for "Sally." At 8, it jumped to 24.0, vs. 20.2 for Sullivan and 15.0 for Allen. It's also the first time "Maverick's" hour topped the comparable CBS hour on a Benny week.

In a weekend devoted to specials —three of them, all on NBC—two of them came out strong, one only so-so. The General Motors 50th anniversary show Sunday (17) averaged out to 31.6 for its two-hour 9 to 11 span. Blow-by-blows: at 9, 33.0 vs. 19.7 for "GE Theatre"; at 9:30, 34.0 vs. 18.2 for "Hitchcock Presents" and 4.1 for ABC's football highlights; at 10, 32.0 vs. 17.2 for "$64,000 Challenge" and 5.5 for ABC's new "Scotland Yard"; at 10:30, 27.4 vs. 19.4 for "What's My Line?"

"Hallmark Hall of Fame" pro-

(Continued on page 51)

Jerry's Solo Scripter

Jerry Lewis is reducing his writing staff. His December show, on NBC-TV will be written by Neil "Doc" Simon and himself.

Mel Tolkin who worked on the last show with Simon, has been dropped.

'Best of Tonight' As Paar Special On Spring Roster

NBC is now considering starring Jack Paar in a 90-minute special next spring under the title of "The Best of Tonight." With Paar one of the hottest commodities in the web's talent roster, the network wants to expose him in prime time without straining his current five-a-week schedule, and has come to the conclusion that a 90-minute one shot is the way to do it and give some major on-the-air promotion to "Tonight" as well.

Project is still in the formative stages, but Paar has already agreed to do the show and already is at work culling some of the show's better sketches and routines. Paar won't get any other kind of nighttime or daytime show, since he's too valuable a property right where he is and his schedule won't permit any additional programs.

Picks Up Tab For Grid Game to Save Bother of Traveling

Pittsburgh, Nov. 19.

William F. Adler, publisher of the local edition of TV Guide, is an alumnus of the Pennsylvania State Univ. and also a rabid follower of that school's football games. They haven't been carried all season on any of the local radio stations.

Last Saturday, KDKA didn't have gridiron broadcast scheduled because Pitt, which it covers, was idle. So Adler went to Les Rawlins, g.m. of the Westinghouse station, and told him if he'd agree to take the Penn State-Holy Cross clash, TV Guide would co-sponsor it.

Rawlins gave him an okay immediately. Adler figured half of the cost of bankrolling wouldn't come to the expenses of going to Worcester, Mass., for the game and he'd be able to enjoy it in the comfort of his own home.

'STOP BEMOANING YOUR TV FARE'

Feeling around Madison Ave. is that the advertising agencies should stop knocking themselves and drop their hang-dog, apologetic attitude regarding their new television shows and instead adopt a new winter outlook, a sort of count-your-blessings attitude that the best in tv is being brought to the public.

In the past three weeks, as a result of the spiels given before the Assn. of National Advertisers, American Marketing Assn., and the Academy of Television Arts and Sciences, the agency tv men have split into two distinct camps. In the first category are the ad men who climb the platform and proclaim that there are too many oaters and throat specialists on tv; John Q. is tired of the imitation and is in general bored by the fare shown, and conclude by saying tv must produce better shows.

This class of tv agency men has earned the scorn of their trade brothers who feel that they are blowing the whistle on their teammates, and why knock the manner in which you earn your bread and butter. Its a sort of let's-keep-it-in-the-family idea.

In the opposing camp are those who live on the same street and sometimes in the same house, but feel that what television needs is a good public relations man who will jump on the soap box and tell the world the facts of life; that is, that more people are watching television than ever before (as the networks are doing), and instead of taking heaps of abuse by the critics and the industry in general, they ought to be taking pats on the back for what they're bringing them.

The last straw to this group of agency men is their fellow admen sounding off without in any measurable way suggesting how they plan to improve theeir shows.

In most cases, they chalk this off to agencies seeking publicity and name awareness.

BRODKIN BOWS OUT OF BELLAMY SERIES

CBS-TV's projected Ralph Bellamy-starring vidfilm series about big business, "Front Office," is now minus a producer. Herb Brodkin, who was to handle the show as his first assignment following "Studio One's" move to the Coast, is now out of the picture. Though on staff producer status at CBS-TV, he and the web couldn't come to terms on a specific deal for the new series.

As of the moment, Brodkin is without portfolio, with no new assignments on tap after his "Studio One" stint expires. However, he's due to sit down later this week with CBS-TV exec v.p. Hubbell Robinson Jr., to discuss a new one-hour live dramatic series he's been developing.

It's Back to NAB

Washington, Nov. 19.

The broadcasting industry's trade association returns to its old name of National Assn. of Broadcasters come Jan. 1. Members of the organization voted 1,227 to 35 by referendum last week to delete "Radio and Television" from the title. NAB was organized in 1922 and became NARTB in 1951 following a merger with the old Television Broadcasters Assn. A return to NAB was unanimously approved by the NARTB board last June.

Organization currently has 2,053 members, composed of 1,727 radio stations, 319 tv outlets, four radio networks and three tv networks. There are also 117 associate members from fields allied to the industry.

ABC-TV Mulls a Major Revamp Of Fri. Shows; Mebbe Thursday, Too

Lucy-Desi Back on Top

(Trendex Top 10)

Lucille Ball-Desi Arnaz	CBS	40.2
Jerry Lewis	NBC	34.3
Perry Como	NBC	32.7
Gunsmoke	CBS	32.3
Wyatt Earp	ABC	29.2
Wells Fargo	NBC	28.9
Jack Benny	CBS	28.6
Person to Person	CBS	27.9
Danny Thomas	CBS	27.3
What's My Line	CBS	27.2

CBS-TV Dropping Dean But Keeping 'Kangaroo' Intact

CBS-TV has finally made its move to go dark in the early morning. Prexy Merle Jones told the web's affiliates over a closed-circuit last week that effective with the Dec. 13 telecast, the Jimmy Dean show will be dropped, with the web turning the 7 to 8 a.m. period over to local programming.

"Captain Kangaroo" will be retained at 8 to 8:45, followed by Richard C. Hottelet's newscast. Hottelet's 7:45 newscast will be dropped along with the Dean show. "Kangaroo" has been retained, Jones said, because of the show's prestige, the willingness of stations to carry it and the fact that in spite of the absence of any official indication that it would be dropped, CBS-TV received some 3,000 letters protesting such a move.

Both the "Kangaroo" and Dean segments have failed to attract much sponsorship coin, and both have been heavy red-ink items in the CBS ledger. The Dean show was the fourth effort in some four years to program the 7 to 8 a.m. period, others having been the Will Rogers Jr., Jack Paar and Walter Cronkite versions of "The Morning Show." Jones said the decision to drop Dean didn't reflect on him or the show, but that economics dictated the move. Dean is still under contract to CBS-TV and will continue his one-hour Saturday afternoon show, with a meeting planned for a couple of weeks from now to dis-

(Continued on page 52)

Miami Origination For 'Tonight' Show; Mebbe Havana, Too

"Tonight" has sponsors, will travel.

With some $6,200,000 in the sponsor till and the earlier financial strains gone, the Jack Paar starrer is currently wrapping up final plans to take to the road for at least two weeks this winter, one in Miami and the other in Havana. Miami week is all set—origination will come the week of Jan. 15 from the new Carillon Hotel there.

Havana stint isn't finalized yet, though it's tentatively scheduled for late February or early March. Group comprising Paar, his agent, Dick Rubin; NBC-TV participating programs director Bill Sargent, p-p manager Dick Jackson and p-p program services coordinator Bill Anderson planed down to Miami over the weekend. Sargent and Jackson proceeded from there to Havana to do survey that origination, while Paar, Rubin and Anderson returned yesterday (Tues.). Jonathan Winters subbed Paar on "Tonight" Monday (18) while he was in Miami.

ABC-TV is contemplating some checkerboard changes in the program schedule in January, and the chief night that would be affected is Friday. Network is hoping to change the time period for the Buick-sponsored Patrice Munsel show, which, in turn, would change the time for Chesties' Frank Sinatra series and the time and night for Plymouth's situation comedy "Date With the Angels." Chain reaction will thereafter probably affect Thursday night and Mennen's "O.S.S."

The network has taken no definitive steps yet, but for the moment is speculating on the Munsel shift from 8:30 to 9 p.m. Fridays, with sponsor o.k., that is. Theory behind the move is that the singer's format is okay as is, but that the program is "too adult" to satisfy an early evening audience, particularly on a leadin from the 8 p.m. "Jim Bowie," which is more for juves even though it does have an adult audience quotient. In addition, the web aims to begin an allout exploitation of Miss Munsel, to make the public aware of her. The contention is that she is relatively unknown outside the operatic field to many persons. It's expected that Sid Mesibov, the network's exploitation exec, will be ordered to handle the show's special pitch.

A move to 9 p.m. by Miss Munsel would be followed by moving Sinatra from that period to 9:30, according to tentative plans. This would displace "Angels" to another night, perhaps 9:30 Thursdays where "O.S.S." now is. In such an instance, there is the possibility that "O.S.S." would then move to 8:30 and the current Munsel anchorage.

Meanwhile, ABC-TV is pushing "Exclusive," a half-hour film series produced by ABC Film for Sundays at 9:30, in the time which will follow the Sid Caesar-Imogene Coca half-hour, which starts the last Sunday in January. "Exclusive" is pegged to the workings of the Overseas Press Club. "O.S.S." was briefly considered for Sunday at 9:30.

Spot TV Spending Up $39,000,000

Spot tv expenditures were up $39,000,000 for the first nine months of 1957 over the corresponding 1956 period.

The eighth quarterly spot television report by Television Bureau of Advertising also indicated that tv stations in the third quarter of 1957 grossed a total of $93,094,000, approximately $10,00,000 better than the same 1956 quarter.

These third-quarter totals, based on material given by 325 tv stations to Rorabaugh Reports, "reflect the usual seasonal dropoff," according to TvB. Biz generally picks up in the last quarter for tv spot sales.

A breakdown of the third-quarter spot grosses reveals, not surprisingly, that nighttime tv is far and away the largest recipient of such coin, with $57,290,000 of the $93,000,000 going into prime time vacancies. "Late night" drew $9,444,000 of the total volume, while the rest, $26,360,000 went to predark billings.

Glo-Rnz Biz to Kastor

Chicago, Nov. 19.

Glo-Rnz Inc. of Dayton, O., is shifting its account from Wesley Associates in New York to H. W. Kastor & Sons Advertising here. Key product, Glo-Rnz Instant Color Puff, is going into national distribution, and Kastor shop is mulling a national television spot campaign.

Account goes to the Chicago firm Dec. I.

Ziv Detects a Spot-to-Syndication Trend Among Its New Pix Sponsors

Advertisers who have previously used various types of tv spot participations represent the biggest source of new sponsors for syndicated product, according to a Ziv study, based on a sales analysis in 30 key markets.

"We've found that there is a definite pattern of 'trading up' to full sponsorship from 'I.D.'s,' spots between shows and participations, with some advertisers taking the intermediate step of alternate week sponsorship first," M. J. Rifin, v.p. in charge of sales, commented.

Other syndicators, polled on the Ziv study, fell into a variety of groups, based on their individual experience. Some acknowledged they have had the same experience, that of garnering sponsors from spot buyers. But they contend, the reverse is true also, that is co-sponsors and full sponsors of syndicated shows have returned to participation buys, sometimes to their regret. As one non-Ziv sales exec put it, the situation is more of a revolving door type of affair.

Nevertheless, the Ziv experience is important, Ziv being one of the major bellwethers in the syndication biz.

In its 30 market survey, Ziv found that 27% of its sponsors had "graduated to full program sponsorship within the past two years. In October, 1955, all but 3% of the full program sponsorship were using some form of tv. At that time, 65% already had full sponsorship arrangements. About 15% were using syndicated film participations primarily and 12% had alternate sponsorship buys. The remaining 5% used a form of tv other than syndicated film.

Significantly, of advertisers using alternate week sponsorship of Ziv shows in October, 1957, only 8% had previously used full sponsorship of a syndicated film. The majority had "traded up" to alternate week sponsorship from various forms of participation buys.

These figures, according to Rifkin, point to one of the great areas of potential expansion in the syndication field. Careful reevaluation of the uncertain identification obtained with spots, Rifkin felt, has led many advertisers to take the next important step, going full sponsorship to build program identification and make the merchandising of a show practical.

American Bar Assn. Gets Behind Granik's 'Attorney at Law' Series

Chicago, Nov. 19.

Lawyers throughout the country were urged to cooperate with story material for CBS Film Sales' projected "Attorney at Law" series, to be produced by Theodore Granik.

The call was issued by prexy Charles S. Rhyne of the American Bar Assn. in a letter to all ABA members which decried the "many dramatizations on television in which the attorney is made to appear either as a dupe or charlatan; a twister of the law to suit a shady character, or an unmitigated rascal."

ABA topper Rhyne said it's good public relations for lawyers to get behind the Granik project. He asked counsels to send in story material on a two-page outline and if the particular story is utilized after being put into shape by pro-scripters, the donor would get $200 for his efforts. All episodes, he added, would be reviewed by the ABA prior to filming, although the choice of stories would be left up to CBS Film Sales and the producers.

ABA has recently set up a committee on public relations to work in New York and Hollywood "to overcome misrepresentations of the profession. With over 50 million tv sets carrying such images of attorneys into American homes, it is little wonder that lawyers everywhere are concerned," the ABA head stated.

WRCA-TV'S 870G FOR 'CHAMPAGNE PACKAGE'

WRCA-TV, N.Y., and National Telefilm Associates have reached a verbal deal on latter's "Champagne Package" of 58 pix, marking NTA's first package deal with the NBC o&o.

The new package went for about $15,000 per pie on a multi-run basis, totaling about $870,000 for the package which includes such leaders as "High Noon," "The Men," "Cyrano de Bergerac," and "Bells of St. Mary."

Deal, still to be reduced to writing, also has this interesting facet. Bypassed was WATV, the New York outlet recently purchased by NTA, the station buy awaiting approval from the FCC. WATV, though, still has NTA's "Rocket 86" package bought by the former owners yet to be unreeled by the station.

Pyramid's Snazzy Billings on 'Decoy' & 'Badge' Entries

The larger potential in syndication today as compared to only about two years ago is illustrated with Pyramid Productions' experience with "Decoy" and "Man Behind the Badge."

"Decoy," being handled by Official Films, has racked up about $1,200,000 in three months of selling. "Badge," introed in the market via MCA TV about two years ago, just about equals that gross figure over the 24-month span.

These figures were cited by Pyramid topper Leonard Loewinthan and exec producer Everett Rosenthal, in going over Pyramid's plans for the new season, which includes four projects either for national or syndication sale. Stations and advertisers currently are willing to pay better price for what they consider better programming, they say.

The new season's project roster includes filming a new version of "Treasury Men in Action," an adult adventure show to be shot on location in South America; "All About Women," a series to be based on top "women's page" stories appearing in leading newspapers throughout the country which also

(Continued on page 54)

BILL STERN'S BRACE OF SPORTS SERIES

Bill Stern is prepping a pair of new sports vidfilm series. Already in production is "Portraits & Profiles," a five-minute filmed series based on his old Mutual radio show, which Madison-Olympia Productions is filming.

Other property, a half-hour interview series, is titled "Sports Beat." Pilot has already been filmed and features Gus D'Amato, manager of heavyweight champ Floyd Patterson.

New Partnership Setup On Hildegarde Series

Vet Hollywood directors Frank Borzage and Tay Garnet have firmed up a partnership deal with Joseph Steiner under which they will participate in the production of the new Hildegarde vidpix series, "The International Show." Steiner will continue as producer.

Series, to be filmed in Brazil, Japan, France, Spain, Italy, Denmark, Thailand, England and Argentina, will be scripted by Hannah Goodman and Harry Ruskin and will be released next October.

Hildegarde's Bookings

Hollywood, Nov. 19.

Hildegarde is going in for long jumps. She opened Friday (15) at the Hesperia Inn, Apple Valley, Calif., and follows with the Eden Roc Miami Beach, Thursday (21).

Meanwhile, singer screentested at Paramount for her forthcoming "International TV Show." Frank Borzage and Tay Garnett directed the test with Ernie Lazlo on camera and Wally Westmore doing the makeup.

TPA Sets Scripters For 'Turning Point'

Hollywood, Nov. 19.

TV Programs of America has assigned scripters Mary McCall Jr., David Chandler and Barry Trivers to new "Turning Point" telepix series, based on lives of big-money quiz winners.

"Turning Point" is joint project of TPA and Entertainment Productions Inc., producers of many quizzers.

Sassenberg to Piclear

Richard Sassenberg has resigned his post as traffic manager for RKO Television to become prexy of Piclear, Inc., which produces and distributes the Piclear device aimed at eliminating the visable effects of abrasion damage on motion picture film. Sassenberg invented the device.

He had been traffic manager for RKO Television since its inception five years ago.

Stations Hot for Science Films

Sputnik, Muttnik and President Eisenhower's messages on "Science and Security" have created a new interest by stations throughout the country for factual films on scientific subjects.

Nothing which was done by Trans-Lux to sell the Encyclopaedia Britannica Film library has had the impact of Sputnik 1, according to sales topper Richard Carlton. Since the event, and in response to a Trans-Lux telegram to stations throughout the country, the distrib organization has been on the receiving end of an unprecedented number of requests for films dealing with all phases of science.

In the free public service programming field, Assn. Films is offering a half-hour "Space and Time" package to stations. The package consists of two films, "The Corporal Story," dealing with an Army rocket-powered missile, and "Your Safety First," an animated cartoon conception of travel in the year 2000.

Another sign of these scientific times is provided in the Screencraft Pictures deal taking over distribution of "I.G.Y.," the documentary narrated by Prince Philip on the International Geophysical Year, produced by the British Broadcasting Corp. and initially telecast in this country by ABC-TV.

Screencraft, which acquired the tv rights for the U.S. and its possessions, making two versions of the film available, one having a running time of one hour and 20 minutes and the second, 56 minutes. The initial ABC-TV telecast was in 31 markets.

CBS Films' Global Pubaffairs Spread; No Coin, Lotsa Goodwill

CBS Film Sales, which does a tip-top foreign commercial biz, has strong representation abroad with educational and cultural shows taken off the CBS-TV net, giving the foreign market an insight into U.S. television which otherwise would be almost totally lost.

Public affairs programs going out all over the world regularly include "See It Now," "You Are There," "Air Power," "Twentieth Century," "Conquest," and specials such as "Algeria Aflame," "Korea —The Last Battlefront," and the Khrushchev interview. They are translated into a variety of languages, Spanish, French, Swedish, et al.

Net's telefilm subsid, which utilizes both kines and fiilms for the shows, doesn't make any coin on the project, payment by the country being confined to the handling charges. But the outfit does claim credit for a lot of goodwill abroad as a result of making the shows available, goodwill which improves the saleability of CBS Film Sales' commercial shows abroad.

CBS Film Sales topper Leslie Harris feels that any organization engaged in world-wide distribution of telefilms has a responsibility in the informational field, alongside that of supplying entertainment. Granted, though, only the network affiliated syndicated subsids have the roster of public affairs programming to draw from. He adds that many European countries are more interested in cultural shows than in strict entertainment, and being able to supply both helps.

CBS Film Sales foreign operations currently accounts for about 25% of the firm's total yearly gross.

Stanley Florsheim To NTA's Famous Films

Stanley C. Florsheim, former sales manager of Ziv, has been named general sales manager of National Telefilm Associates' Famous Films-Programs for Television subsid, which handles NTA's rerun product.

Florsheim, a vet of more than 25 years in the advertising, radio and tv fields, organized Ziv's rerun Economee subsid while helming Ziv's sales operation. In his new post, Florsheim will be responsible for all sales activities of the Famous Films division.

NARTB Would Bar all Horror Films on TV

Hollywood, Nov. 19.

Horror pictures are too shocking for youngsters and constitute poor programming in the opinion of Television Code Review Board of National Assn. of Radio and TV Broadcasters meeting in Beverly Hills last week. To the end of eliminating them entirely from station schedules, the trade association's policing arm is reported drafting a regulatory measure for submission at next quarterly meeting. Edict, if officially sanctioned, would ban the "shock" pictures from airing on member stations, numbering more than 300.

Board is said to have based its objections to the horror films on "bad programming and injurious effect on children." Rather than single out those stations that show the old pictures in the early evening hours, understood that the board is in favor of making its edict sweeping to encompass the entire membership.

Failure to abide by such a ruling would result in offending stations being denied use of NARTB seal of good practice and the more serious setback of defending their nonconformity before the FCC when the time comes for license renewal. Stations signatory to the code could kill off the current fad by

(Continued on page 54)

Singer, Chevillat Ready 'Combat Correspondent'

Ray Singer & Dick Chevillat, whose "This Is the Life" comedy series had a two-year run on NBC-TV, are back in action via a pilot film on a new series, "Combat Correspondent, U.S.M.C." Their Raydic Productions is shooting the film at Screen Gems studios on the Coast.

Lin McCarthy will star, Singer & Chevillat will produce and Edward C. Stodel, agency exec who created the show, will serve as associate producer.

Dwarfed Pictures Fail To Give Client Fair Shake on TV: Klaeger

With the tv pattern pretty much a thing of the past, there is a need for a new pattern to help viewers learn if they are getting the complete tv picture, according to telefilm commercial producer Robert Klaeger. He said that a large portion of the picture transmitted is cut off at the sides.

This he said only forces the makers of commercials and tv programs to limit their pictures to considerably less than the full area of the homescreen. (Screen Gems, in a survey last year, said the situation forced many producers to limit their message to the inner 60 to 70% of the total available area, but SG laid the problem off to the "outmoded and odd-shaped picture tubes" of a bygone tv era). Klaeger said that today it is more an issue of amateurish installation and repair, and said that the only really effective way to correct the situation is for the tv networks to intermittently beam a new pattern, one, perhaps, which shows crossed arrows. If the viewer can't see the tips of the arrows on all four sides of the picture, the network can advise him that it's time to have the screen properly adjusted.

Kleager said the way things are now the advertiser isn't getting a fair shake for either his program or his product.

Studio Rentals for Telepix Spiral; Revue's $5,000,000 Overhead Intake

Hollywood, Nov. 19.

More and more, the rapidly-growing vidfilm industry in Hollywood is approaching the major film studio pattern as regards financial operations. And just as it happened in the pix biz, overhead costs continue rising and producers in tv film are paying spiraling costs to get their shows filmed.

While overhead of course differs at the various vidfilmeries, at the moment it's highest at Revue Productions, MCA subsid, which charges each of its 17 series 20% overhead. Revue is in a lucrative spot since in addition, its parent company, MCA, gets 10% off the top for selling the shows, and owns parts or all of the Revue series.

That 20% Revue overhead is a particularly significant item, since Revue is the top telefilmery in town, with approximately $25,000,000 in celluloid goods before the cameras. Thus the overhead charges accruing to Revue amount to about $5,000,000.

Not all the vidfilmeries or rental lots charge straight overhead. Goldwyn's, for example, charges $650 a day for rental of its stages, plus sound and electrical equipment which it's estimated would cost $150 a day rental. General Service charges a flat $500 a day stage rental, but this doesn't include the sound and electrical equipment.

Metro charges 15% overhead, second highest in town as far as is known. But circumstances vary depending on the producer. One producer recently wanted to rent Metro's jungle set for his vidseries, was told the price was $1,500 a day. Had he been a tenant at Metro, the price would have been $600 a day.

At Desilu stage rental varies from $1,650 to $1,750 a week, and this includes art direction, preparation, one camera a day, and $250 in electrical equipment. Every show is charged $1,000 for studio expense and there are other charges, for legal fees, etc.

Revue's 20% overhead, it's understood, includes extra services such as production manager, accounting, etc. As a rule, the indie producer in tv doesn't buy such services; he prefers to rent stage space and line up his own crew and any extras involved.

In addition to that 20% overhead for its subsid, Revue, MCA receives 40% of the coin on each series for domestic distribution via its MCA-TV Film Syndication arm, and 50% for global distribution.

METRO TV'S TOP STATUS BID

NTA's 148% Income Hike

National Telefilm Associates, embroiled in the Associated Artists Productions stock acquisition, yesterday (Tues.) issued its financial report for the fiscal year ended July 31, showing a record net income of $1,094,031 for the year. It represents a 148% increase over the previous year's net.

The net is equal to $1.60 per common share on the 682,526 number of shares outstanding. For 1956, the net was $441,877, equal to 68c per common share on the 650,000 shares outstanding during the year.

Ely Landau, NTA board chairman and chief exec officer, reported in his statement that a total of $17,720,134 in exhibition contracts were written over the course of the fiscal year, an increase of 206% over the previous year's figure.

The report also disclosed that NTA had total assets amounting to $32,143,270 as against $13,092,934 12 months earlier.

Who's Buying AAP? Some Insist UA, Unger Says NTA Deal Is Closed

A three-way battle for the purchase of Associated Artists Productions, the company which owns the negative rights to the Warner Bros. library, appeared to have shaped up as of press time yest. (Tues.).

Notwithstanding National Telefilm Associates statement that it has a firm contract for the purchase of a majority stock interest in AAP, reports persisted that United Artists has a prior option for the buyout of the company, an option which overrides NTA's contract. The third prong in the battle appears to stem from AAP prexy Eliot Hyman, the largest minority stockholder in the company, who is said to oppose the NTA contract for the buyout of the majority stock interest held by Canadian financier Louis Chesler's group.

United Artists execs, Hyman and AAP officials declined comment on the turn of events. In the face of persisting reports to the contrary, NTA prexy Oliver Unger insisted that NTA's contract with the Chesler group remains firm, and already a substantial sum of money has been paid to the Chesler group in Canada and New York.

In the midst of these claims and counterclaims, AAP has a board meeting scheduled for today (Wed.), which may be climactic in settling the issue. The board will be confronted with a claimed "prior" commitment by UA to buy AAP's stock, and the NTA statement that it has a contract for the purchase of more than 50% stock interest in AAP. NTA said it made its contract with a group repped by AAP board chairman Chesler and exec v.p. Maxwell Goldhar.

UA's bid is said to run along

(Continued on page 54)

WB on Prowl For New Personalities

Hollywood, Nov. 19.

New tv series projects to be built up by Warner Bros. will stress new personalities, studio topper Jack L. Warner stated last week. Buildup similar to that which developed Clint Walker, James Garner, Will Hutchins and Wayde Preston will be employed on new crop of stars, he indicated.

Warners recently disclosed $2,000,000 program and facility development policy, under which present telefilm output of two-and-a-half hours weekly would be doubled within four months.

MARK VII PEDDLING 'PEOPLE'; 20G PER SEG

Mark VII Limited has completed production on its pilot film "People" and is currently searching for a sponsor for the series, which presents Ben Alexander in a series of off-the-cuff interviews with people in different Los Angeles locales.

Film series is produced by Frank La Tourette and is directed by George Stevens Jr. It costs $20,000 per segment.

'26 MEN'S' MOP-UP; $1,300,000 GROSS

ABC Film Syndication's "26 Men," now sold in about 135 market for a hefty gross of about $1,300,000, is now in the "mop-up" sales operation phase. Only large markets still to be sold are Chicago, Milwaukee, Cleveland and Kansas City.

Initial ratings on the western, gave the show in Sacramento an American Research Bureau rating of 28.5, topping the "Phil Silvers Show" there, a 16.1 in Santa Barbara, a 14.4 in Seattle-Tacoma and a 15.4 in Buffalo.

Fred Niles Preps 'Rival America' Filmed Network

Chicago, Nov. 19.

Fred Niles, who heretofore has been interested primarily in the production and filming of tv commercials, has sunk about $100,000 into research and project development for a specialized network scoping "a broad, generally overlooked television market—rural America." Rural "networks" have been tried before, but Niles feels they failed because they were ill conceived. The scheme and format of his 30-minute-a-day web, on the other hand, has been motivationally designed.

"Cross Country," as both the show and network are called (Niles incorporated it as a web in Oct., 1956), is slated to debut on about 150 rural stations early next year, although Niles is sure he can ultimately guarantee 300 markets. Show, on bicycled film, will cost the stations no more than half their noon hour, and the outlets will be permitted to sell any unsold time locally.

Niles defines "rural" as towns of 2,500 or less whose residents are in agri-business, i.e., dependent on agriculture, whether it be farming or related business. "The recent technological revolution in agriculture has enabled the farmer to find time for relaxation at noon," Niles says, "and research has found that rural sets-in-use during the noon hour is far greater than urban. At that time of day, we've learned, the farmer wants to hear about other farmers, the soil bank issue, and new revolu-

(Continued on page 54)

Jack Webb's 'D.A.'s Man'

Jack Webb's Mark VII Limited has purchased the rights to James Horan's "The D. A.'s Man" based on the investigations of Harold Danforth of the N. Y. District Attorney's office, and plans to start shooting a pilot shortly.

Price paid for the rights was not disclosed by MCA which handled the deal for the Webb outfit.

WELCOME MAT OUT TO INDIES

By DAVE KAUFMAN

Hollywood, Nov. 19.

Metro TV welcomes deals with indie producers and is exploring such possibilities now, it's revealed here by Charles C. "Bud" Barry, v.p. in charge of tv for the Culver City lot. Studio would like to see outsiders joining Metro as indies; with participation deals; with Metro financing, or with the studio in outright purchases of series idea, he said.

"We are not saying the only tv properties we do must be based on MGM films. We will do some from such films as well as the studio's unproduced properties, but there is no rigidity in our thinking. Metro TV is being as flexible as possible. We are not saying no to any good idea presented, and we welcome talent and ideas from the outside," the exec emphasized.

Barry said the tv branch has been in discussions on plans to launch two new pilots in January, and that he will make a decision in two weeks when he returns from N.Y. Thirty properties are currently being mulled, he added.

Metro TV is currently in negotiations to rent space to indie vidfilmeries also, he revealed. "As far as the immediate future is concerned, we would like to have three or four series controlled by Metro; have rental deals such as we now have with California National; and work with creative groups from the outside. We want Metro to be one of the most important lots in town both in movies and tv. We have 187 acres not fully utilized here, and want to see capacity tv operations here," he said.

"There is a more aggressive attitude toward tv on the management side today. Loew's president Joseph R. Vogel is tapping the creative force today; he wants new blood, new thinking, new ideas. There was a tendency on the part of the major studios to treat tv like a stepchild a few years ago, but such thinking has been revised in the last two years.

'Harry Cohn Was Right'

"Harry Cohn, president of Columbia, was the first to make the right decision on tv; then Warner Bros. sold its pictures to tv, and became aggressive in tv production; then we decided to keep control of our movie properties, but to lease them to tv. We have grossed about $51,000,000 in such sales so far, and are still selling to the smaller situations. Under our lease deals these movies revert to us in seven years, and there are at least 300 to 400 pictures that are alltime hits, that we will be able to sell to tv again and again for years to come.

"But our full-fledged tv film operation is just getting under way; we are seven months pregnant," cracked the veepee. "We also have a tv commercial and industrial department for which we have set a goal of $1,000,000 in business the first year, and we expect to top

(Continued on page 52)

Mark Twain Anthology Series to Roll at Ziv

Hollywood, Nov. 19.

"The Adventures of Tom Sawyer" and a Mark Twain vidpix series has been skedded by Harry Jackson-Sam Weston Productions.

First series for the company, also in theatrical film production, is "Sawyer," being scripted by Steve Fisher. Show will roll at Ziv. Twain series will be an anthology show based on the author's works. Vidpix will not affect company's theatrical film plans. Their latest film is "Gun Fever," being released by UA in December. "Invitation to a Hanging" rolls in January, will probably have a UA release also.

Other TV-Film News On Page 54

Can NTA, as Supplier of Film, Own a Station? KSTP in Protest As FCC Nears Ruling on Mpls. Buy

Washington, Nov. 19.

Action is likely by the Federal Communications Commission this week on a deal by which NTA would acquire controlling interest of KMGM-TV in Minneapolis and enter station ownership field. Whether transaction, which involves a consideration of about $800,000, will get routine approval is not certain in view of a protest filed by KSTP of St. Paul which purchases film from NTA.

Three weeks ago, KSTP raised the questions regarding transfer on grounds it would be in competition with a station owned by one of its suppliers of films and that antitrust proceedings instituted by the Dept. of Justice against NTA cast doubt on NTA's qualifications as a licensee.

In reply to the protest, NTA advised the commission that ability of other stations in the Twin Cities market to obtain its product "will not in any way be altered, affected or diminished by reason of the proposed transfer." Company pointed out that during the last two years it has sold motion picture product to all four stations in the area for contracts exceeding $350,000. "It would be absurd," NTA told the agency, "to invest the sums of money required for the acquisition of KMGM-TV to gain the ends already achieved by it."

NTA also noted that CBS, NBC, and RKO Teleradio Pictures are engaged in syndicated film distribution. "Following the line of reasoning" of KSTP, NTA suggested, "each of these companies would be required to divest itself of all of its tv and radio stations."

As for the antitrust question, NTA said it sees "no relevance" between the D of J proceedings and the proposed transfer. "In any event," it asserted, "NTA has denied and continues to deny the material allegations of the Government's complaint, and the issues of that action are presently pending and undetermined in the U. S. District Court for the Southern District of New York."

Apparently, KSTP was not satisfied with NTA's reply and it subsequently urged that the Commission "not grant" the transfer application "unless the proposed transferee submits a statement of its policies regarding the questions raised." In a letter of Nov. 4, KSTP advised the Commission that "it would appear that the proposed transferee (NTA) has failed to make a satisfactory showing that granting its application would be in the public interest."

IRVING BRECHER'S 'BIG TIME' PILOT

Hollywood, Nov. 19.

Irving Brecher has originated a new tv melodrama series, "The Big Time," which will go into production in January starring Ray Danton. As with "The People's Choice," which Brecher also originated, he'll do the producing-directing and farm out the writing.

Brecher has made no definite commitments for the show, but is presently talking a deal with Eddie Small, latter to put up the financing for a 50-50 share.

Pilot for "Big Time" was written by Frank Gill and George Carlton Brown.

Guild Slicing Up RKO Shorts Into 7 Barter Bundles

Guild Films may be the first telefilm distrib to get its supply of theatrical short subjects on the tv market. Company will release its 1,200 RKO short subjects on Jan. 1 in seven different packages. Guild is already heavily involved in the barter sales of half-hour syndications and since there is no established tv pricing structure for shorties, it is likely they, too, will go the barter route.

Meanwhile, National Telefilm Associates is working up a format for some Paramount shorts, using George Jessel as newly filmed host. Metro is wondering how to package the MGM shorts for tv, and AAP has not indicated any clear plan of action regarding the Warner shorts which it controls.

Guild is not going to film additional parts around its one and two-reelers, as is the case with NTA, but it is offering proposed live formats to stations, into which the RKO shorts can be fitted. The formatting would be produced on the air by the stations.

One of the first Guild shortie packages to take a reasonably definite shape is a batch of 120 documentaries to be banded under the title, "This Is America." There will be 145 musicals in another group, and three packages taken out of a group of 500 theatrical comedy shorts. Guild is also building a group of 153 sports subjects, and the rest of the 1,200 RKO shorts, slightly under 300, will go into a general grouping.

Guild salesmen met in New York a week and a half ago to map out the preliminary plan for handling the shorts. All the details are not yet completed.

Guild bought the short subject negatives from Matthew Fox a few months ago for an undisclosed price.

$2,576,491 in Vidpix Residual Coin to SAG

Screen Actors Guild earned $2,576,491 in telefilm residuals in the 12 months up to Oct. 31, members were told last week at a meeting at the Sheraton-Astor. Coin came in the form of 39,600 checks.

Both the total amount of residual earnings from telepix and the number of checks top amounts received in the three previous years. Since November of 1953, Screen Actors Guild drew a total of $4,790,600 in residuals.

Lupino & Duff's 'Green Peacock'

Hollywood, Nov. 19.

Ida Lupino and Howard Duff have set "Green Peacock," based on an idea by Morton Fine and David Friedkin, as their next tv series, and are paging John Drew Barrymore and Cara Williams to co-star. Series, which would be made in association with Don Sharpe, would be made by Bridget Productions, but Miss Lupino and Duff would not appear. Pilot is slated to roll by end of the year, with Latin American locale.

Meanwhile, also on Bridget slate tentatively is a series based on exploits of a teenaged singing idol, a la Elvis Presley or Tommy Sands. Casting is currently under way.

Eventually, Miss Lupino would like to return to directing, she states, with Duff swinging into production chores. Under future Bridget setup, director Richard Kinon, currently on their "Mr. Adams & Eve," would play a prominent part, Miss Lupino indicates.

Fellows Decries 'War & Peace' Overtones on 1-Min. Radio Com'ls

Hollywood, Nov. 19.

Radio blurbs today are "too frequently lost in a welter of insane, repetitious, high volume phrases . . We have an inclination to cup our hands around the prospect's ear and shout at him until his eyes cross " Harold E. Fellows, prexy-board chairman of National Assn. of Radio and TV Broadcasters warned last week.

Speaking at joint meeting of Southern California Broadcasters Assn. and L. A. Ad Club, Fellows commented, "I don't know whether it's true in your market, but it's true in a lot of them . . . Even with two ears, the average potential customer can get only one message at a time . . . Why not be nice and easy—persuasive—"soft-talk" the virtues of the product or service .

"And you shouldn't try to get Tolstoy's 'War and Peace,' with annotations, into a one-minute announcement," Fellows continued. "People's minds are sensitive, too. This old bromide about the low average intelligence of the American public should be forgotten."

Directed at agency men in his audience, Fellows asked, "Would you dare to suggest to a grim and demanding client that he buy 10 spots a day on radio and limit his message to one idea or one product a day, and perhaps a total of 100 words?"

In private, Fellows disclosed that NARTB hopes to get its new audible "seal of good practice" into operation by next year. Policing of radio code would remain purely voluntary, with greatest penalty the withdrawal of the "seal." (However, such withdrawal might presumably have some effect at license renewal time).

In too many cases, stations are not complying with the current radio practice code, Fellows admitted.

NARTB hasn't taken any official stand on wired pay-tv, Fellows observed, but personally, he doesn't think it will pay off. "It might work in large markets," he qualified, "but is poses no long-range threat to free tv, because not enough people will buy it."

Mutual, Don Lee Deal Is All Set

Further shrinkage of RKO Teleradio Pictures broadcasting operations is in the offing upon the closing of Mutual negotiations with the Don Lee Network, a wholly owned RKO Teleradio subsid.

Under the pending deal, expected to be closed by Friday (22), Mutual will take over all the leased wires of Don Lee. Additionally, the programming of Don Lee will be diminished to about 100 minutes daily, as opposed to the regional net's full schedule of programming at present. Mutual also will ink individual station contracts with the affiliates of Don Lee. Under present setup, Mutual has a deal with Don Lee, which in turn clears time of its regional network.

Details as to the number of Don Lee personnel who will be retained under the new arrangements, as well as to the exact programming to be offered by Don Lee, are being worked out. The advantage to Mutual under the projected deal would be in the clearance area for MBS shows.

Don Lee is a 58-station regional net, encompassing six western states, Oregon, Washington, California, Idaho, Nevada and Arizona. The programming cutback for Don Lee wil be mainly in the regional's sustaining programming area. Key stations in the Don Lee net include KHJ, Los Angeles, and KFRC, San Francisco, both RKO o&o operations.

New 'Monitor' Coin

Sterling Silversmiths' Guild is using network radio for the first time in a 13-week, $55,000 campaign on NBC's "Monitor." In a move to hit the younger element, the Guild will bankroll four five-minute musical segments each Saturday on the show.

Deal was set via Fuller & Smith & Ross.

The Beaver Brigade

Don Russell, announcer on NBC's "Monitor" and local radio personality in suburban Stamford, Conn., has started something new among disk jockeys. Not as a protest, but simply for his own curiosity, Russell has decided to grow a beard and keep growing it until the U.S. catches up with Russia on the guided-missle front. Shave-day presumably will be the day the U.S. launches a satellite.

Idea has spread, and Russell says he's heard from no less than 500 deejays throughout the country who've decided to go along on the beaver-till-satellite idea.

Lever Saturation Campaign on MBS; Grabs Everything

All five-minute Mutual newscasts that can be made available to Lever Bros. for a saturation campaign up to Dec. 31 have been ordered by the firm for two of its products, Pepsodent and Dove.

It was estimated that a minimum of 150 of the five-minute news segments on the half-hour are being cleared for the Lever Bros. campaign. Mutual airs 34 such newscasts daily of which half are network sponsored. Most of the 150 estimated by MBS sales v.p. Sidney P. Allen will become available to the firm by the first week in December, when other saturation-type campaigns for automotive sponsors expire.

The Lever Bros. campaign represents about $100,000 for the net, with the final figure dependent on the time period during the day when the Pepsodent and Dove newscasts are aired. Lever wants the slotting emphasis on the early morning and weekend programs. Net's rates for newscasts range from $500 to $750 per broadcast.

Another net client B. T. Babbit Co. is augmenting its current Bab-O campaign with a special three-week drive which started Monday (18). Bab-O's lineup now includes five newscasts weekly spotted at different times over the span of a week.

Similar saturation ad campaigns via MBS newscasts have been conducted for automotive and food products, but this is the first time Lever Bros. products have been brought into the house

The Number to Call Is—

New York.

Editor, VARIETY:

I hate to louse up a festive VARIETY with a sermon rather than a panegyric but maybe amid all the gloss and glitter, you'll listen. You know this voice, most of you, but for reasons of self-preservation it must come unidentified out of the wilderness. It is not a bitter voice, only very much disturbed, irritated and filled with legitimate anger. It is the voice of a small, but not insignificant, packager-producer in the roly-poly world of tv. It is a voice filled with fellow-madness but made hoarse by trying to shout above the raucous posturings of all you assorted VIPs. It demands to be heard above the din of you space-grabbing network "brass," you frightened agency "toppers" and you self-effacing "critics." And you'll listen because: 1) I have no identity, and 2) You fear you might be accused. You're right on both counts.

Let's consider the networks. Various spokesmen, at times self-appointed, at other times designated (or "provoked"), have made innumerable stirring soul-searching "analyses" of the tv programming picture. Most conveniently, the pros and cons have been neatly and evenly divided. These stalwarts have covered their tracks (i.e.: their earlier boasts of the "new programs to come") with a mish-mash of statistics to defend their positions, hoping that by using enough mish-mash they'll conceal the futility of having to defend a position which, if tenable, would need no defense.

And then come the agencies and their itinerant executives. Insecure in themselves, they covet the "security" that comes from their titles and the loudness of their proclamations. They float from job to job, putting their own world and everybody else's into neat little packages, forcing into print a word, a line, a "concept," always choosing the right time and place in the time-honored agency tradition.

But let's come down to earth! Good programming is not purchased or developed by these bits of exhibitionism, even though exhibitionism is a part of show-business. Exhibitionism by itself is nothing but a show of gutlessness. Ratings, cost-per-thousand, these are legal bits of legalized fraud. A mathematician doesn't neces-

(Continued on page 46)

WRCA-TV's Banner Nov.

November will represent an all-time record sales month at WRCA-TV, the NBC flagship in N.Y. Station's projections, based on sales already in the house, puts this month's gross at 24% ahead of November of 1956, and 20% above last month, station's previous all-time peak.

WGN-TV Making Like NBC O&O

Chicago, Nov. 19.

Ward L. Quaal, v.p. in charge of the Chicago Tribune stations here, made it clear last week that WGN-TV has taken on a limited schedule of colorcasts for the express purpose of helping the sale of tint sets in this area. Quaal stated, "We are interested in encouraging the public to buy color sets, and certainly the best stimulus is increased programming in color." This refutes an earlier unofficial report by a station spokesman that "we're not in it to sell sets."

Quaal's confidence in color tv and his eagerness to get in on the ground floor is consistent with his prestige-mindedness during his first 15 months at the station's reins. And apparently his desire to help sell tint receivers is motivated by the logic that more color viewers will mean more WGN-TV viewers. Quaal stated it thus: "As in the early days of black and white there is the handicap of a relatively small circulation of color receivers . . . but our programming may be just the thing to help color catch fire in Chicago."

Quaal said that demand for additional programming, after the station's first 10 days of tint, is causing WGN-TV to add another camera chain to its operation. At present, station is using one studio live camera chain and a Vidicon color film chain for film and slide projection, all of it RCA color equipment.

Along with the congratulatory messages on the station's tint debut was one from Jules Herbuveaux, NBC veep here in charge of WNBQ, first all-color station in the country, who wrote, "the entry of WGN-TV in color will serve to heighten the viewing public's increasingly enthusiastic acceptance of color tv."

Ted Oberfelder's Okay on Station Buy

Ted Oberfelder, former ABC veep and ex-prexy of the Burke-Stuart station reppery, moved down to Raleigh, N. C., last week to take over as president-general manager of WKIX, 10,000-watter there. FCC okayed his purchase of the station last week from Sir Walter Television Corp. (WNAO-TV) for $168,000.

Edsel's 'Before & After' TV Study

Television Bureau of Advertising says that for the first time in the medium's history a study has been completed on the effects of exposure of a single tv program on the consumer. Show was the Edsel special, starring Frank Sinatra and Bing Crosby, on Oct. 13.

Qualitative Research Inc. did the study for TvB. Promotion company reports "our results show tv increasing the consumer knowledge and, more important, the favorable attitude toward the product advertised." For instance, before the CBS show, 17.3% of the viewers thought Edsel "a very good" auto, and afterwards, 35.6% voted it "very good." The technique, which the promotion house says costs relatively little, is to measure the ability of tv to "implant ideas and to inform" viewers about advertised products.

The study, exposed last week, was made on house-by-house interviews of viewers and non-viewers.

JWT 'Sleeper Play' on Local Ford Biz Cues Rep Rhubarb

A national radio account by pretending it is local has secured local radio rates and aroused the ire of the bypassed station reps.

J. Walter Thompson "sleeper play" in which the agency's Atlanta office placed their Ford Dealer Assn. account business locally and secured local radio rates instead of the national rate has the rep trade hopping mad.

Feeling in the rep business for the most part is that the Ford Dealer account handled by the agency is a national account and therefore should pay the national rate especially in the light of the fact that JWT makes up the copy and the transcripts used on radio.

The Atlanta office of the agency includes Charlotte, Richmond, Jacksonville and Atlanta and the reps claim that if the agency succeeds in pulling off this deal, then other of the Madison Ave. boys will pitch for local radio rates and force the national rate structure out of existence.

The bypassed reps feel that part of the fault of the situation doesn't lie with the agency so much as it does with the local stations who don't realize the value of their own medium. As the heated reps put it, the stations are afraid to tell the dealers that they are a national account and should pay national rates.

Reps realize that the agency is in a box and that they are under the gun to secure the local rate by the dealers assn., but still feel that that is bread out of their mouths in that they are bypassed entirely and are losing their standard 15%.

The Ford Dealer Assn. is one of the 35 associations around the country that usually toss part of their own money into the kitty. The agency feels that seeing as part of the money is local and because the dealers are local dealers, they are entitled to the local rate and have a right to go to the stations directly and secure it.

J. Walter Thompson agency doesn't feel the pain and argue that this is a problem between the stations and their rep to iron out.

CBS 'Auditions' 2057

CBS Laboratories broke ground last week in Stamford, Conn., for its new $1,000,000 laboratories building, with ceremonies headed up by CBS prexy Frank Stanton.

As a sign of the atomic age, CBS buried a sound capsule, containing a set of historic LP records. LP's were chosen because they were developed by the CBS Labs. But the kicker is that the capsule, designated to be opened in 2057, will then be located by means of a Geiger counter, which will detect a small amount of radioactive material placed in the capsule last week.

Live Radio Scores A Chi Victory In Sachs WBBM Buy

Chicago, Nov. 19.

WBBM scored a coup and live radio another solid vote of confidence when the CBS outlet here snared the entire Morris B. Sachs broadcast budget, over $150,000, for a musical strip in the early p.m. Bluechipper's "Fashions in Music," which debuted last week, supplants the clothing store chain's longrunning "Amateur Hour," which had started on radio in 1934 and went simulcast in 1949, making the rounds of the stations here.

Amateur show, last on WGN and WGN-TV, was perhaps the oldest of its kind anywhere when it was bumped off the air this past summer to accomodate the advanced starting time of the baseball games. Morris B. Sachs, company's founder who became a retail clothing magnate here while "Amateur Hour" was developing into a radio institution, then switched his coin temporarily to a spot campaign. He died about a month ago. His son and heir, also named Morris B. Sachs, decided to abandon the amateur hour format

(Continued on page 51)

WMCA TAKES AD ROUTE FOR 'HOT' SCHOOL DATA

WMCA, New York radio independent, has been trying newspaper and magazine ads as a last resort in getting information on Gotham school problems. Station has been buying space in the N. Y. times, the Herald Tribune and the World-Telegram & Sun, and last week placed an ad in the Saturday Review of Literature, aimed at getting "frightened" teachers and parents to come across with material about the rough educational setup by promising that all material will be treated confidentially.

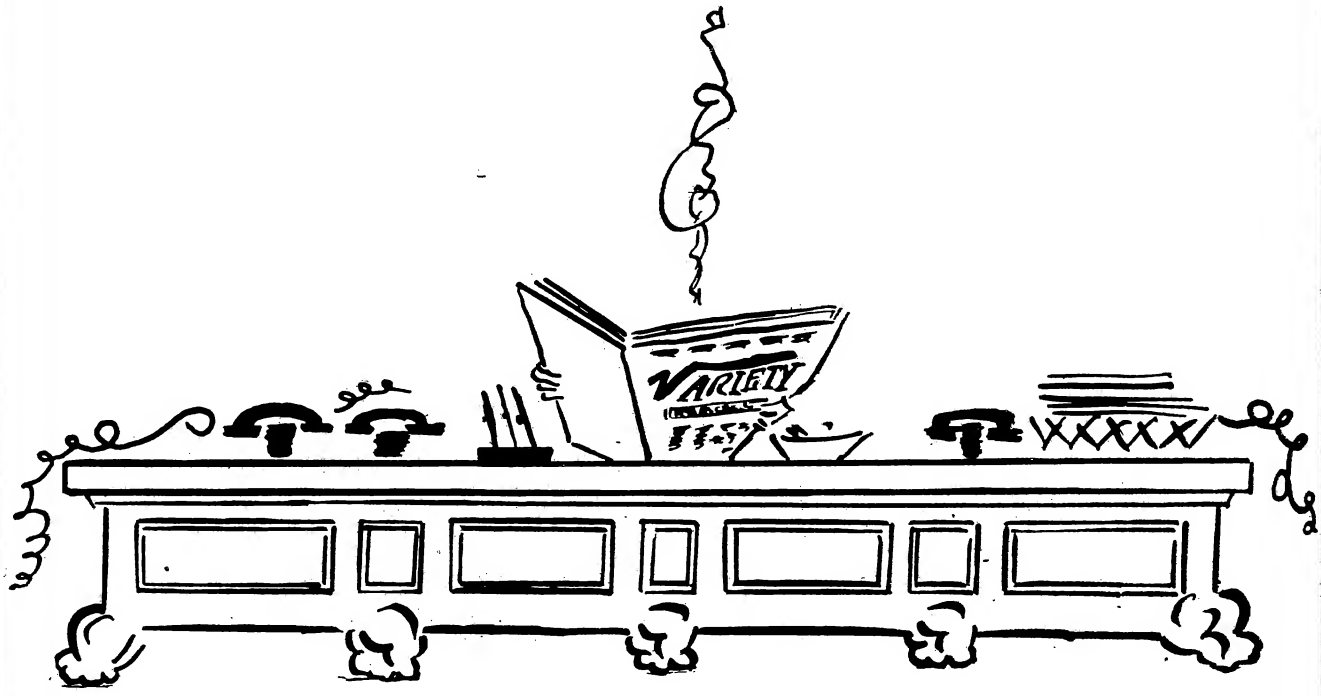
WMCA plans to do a special broadcast or special series on the Gotham school problem if it can round up the material. Teachers particularly, fear that if they open up about trouble areas, there may be reprisals, according to the station. A station spokesman added that even officials who have taken to the radio airwaves to explain the situation, have been cautious and equivocal.

Await Meany Rule In NABET Dispute

AFL-CIO prexy George Meany, who is arbitrating the differences between the Radio & Television Directors Guild and the National Assn. of Broadcast Engineers & Technicians, has been doing some "basic research" in order to arrive at a decision in the hassle taking place at NBC. He was presented the problem of deciding which union's members have the right to communicate directly to NBC cameramen.

On Friday (15) night, he made a surprise visit to the control room of Jack Paar's "Tonight" stanza on NBC to acquaint himself with the system of giving instructions to cameramen. There was rhyme in his picking on the Paar post-11:15 to once-over, since he got involved as arbitrator as the result of that show. He was at home in Washington, D. C., three Friday nights ago, watching the show, when he saw cameras go awry. When he found out that the pictorial goofs were the result of the jurisdictional squabble, he offered to arbitrate.

Meany, who had heard the last arguments of NABET and RTDG on Thursday, hasn't given his decision yet.



In Show Business, everybody reads Variety 52 weeks a year—everybody sees Variety—so that's the place to be seen—whatever your stake in Show Business.

Tell your story to the influential executives and the key people who make up Show Business by advertising in Variety, which is Show Business.

Spotlight your accomplishments and success story to these decision makers.

Use the accepted showcase:

THE ANNIVERSARY NUMBER OF

VARIETY

OUT SOON

This, the 52d Anniversary Edition, because of its special features* and newsworthy advertisements, has a plus value.

MAKE YOUR SPACE RESERVATION AT ANY VARIETY OFFICE

NEW YORK 36	HOLLYWOOD 28	CHICAGO 11	LONDON, W. C. 2
154 W. 46th St.	6404 Sunset Blvd.	612 N. Michigan Ave.	8 St. Martin's Place Trafalgar Square

* Editorials — Summaries — Forecasts — Outstanding Byliners and, as usual, Variety's staff analyzes the worldwide markets and the news comprehensively.

Television Followup Comment

Seven Lively Arts

CBS-TV chose the third segment of its "Seven Lively Arts" series (17) to present an analysis of evangelism in America. Stanza titled "The Revivalists" was the best of the three shows presented so far this season and gave viewers a chance to see some stimulating material.

Show dealt with two different branches of the evangelical movement, the non-controversial itinerant preacher, and the mass religioso efforts of some of the latter-day evangelists typified by Billy Graham.

Opening clips fetured David Brinkman of Augusta, Ga., whose followers are responsible for the the many religious road signs seen throughout the country, especially in the southern states. Brinkman's group also distributes its messages via bottles floating in streams and balloons which drift over various parts of the southern countryside.

Second evangelist was William Carradine, a Negro from Natchez, Mississippi, whose religious ministrations follow a musical vein with foot-tapping hymns being the staple commodity. His was a simple, pleasant portrayal in sharp contrast to some of the more high powered pulpiteers who followed.

Several other southern revivalist groups were shown at their respective services, and one of the most interesting was the Rev. W. J. Peterson of New Orleans who perfectly illustrated the fast talking, response getting, high pitched monolog common to most evangelists. Rev. Peterson also injects some exuberant body movements that further heighten the mesmerizing effect of his preaching. These shots also led to the conclusion that some of the present day rock 'n' rollers have lifted more than a page from the book of these Bible belters.

Chicago's Mahalia Jackson, the gospel singer who has a couple of gold records to her credit, registered as perhaps the most sincere of the individual revivalists, and certainly the most talented. Her gospel singing to a packed Negro church was eloquent testimony to power of these interpretive religionists.

Show picked up momentum in the second half when it segued into the high pressure, big business, mass conversion revivalists of the past 30 years. Clips of Billy Sunday in high gear were pointedly out of date, yet left a viewer regretful that more time wasn't devoted to a display of his wares. Transition to Aimee Semple McPherson was smooth but again brief. Her Los Angeles temple and Four Square gospel were portrayed as indicative of her time.

Next up to bat was Oral Roberts, evangelist and faith healer from Tulsa, Okla., who was shown supposedly curing a deaf girl of her infirmity. Roberts, perhaps the most controversial of all those on the show, was recently named by the National Assn. for Better Radio & Television in a FCC complaint filed against indie station KCOP in Los Angeles. His faith healing was pointed out as an example of the type of programming that shoulld not be allowed on the home receivers.

Windup segment was devoted by Billy Graham and a fine finale it was. Footage of Graham was one of the best documentary jobs seen on televesion recently and credit should go to those responsible for this portion devoted to the latter-day Billy Sunday. Evangelism as big business was clearly outlined for all to see from the endorsement line up of the 1,700 member churches of the New York Protestant Council to the spade work of a pressagent in New York for a full year before Graham started his 97-night stand at New York's Madison Square Garden. Office setup was amazing and the array of clerks, secretaries, switchboards and mailing equipment was staggering. Shots of his now famous world "crusade" were interesting, especially the clips of his preaching at Soldiers Field in Nurnberg, Germany, where another orator held huge crowds spellbound two decades ago, albeit for very different purposes.

Fitting climax was the religioso topper of the past decade when Graham amassed 100,000 at Yankee Stadium for his New York finale. According to show's host, John Crosby, Graham is due to start his decline in about two years and America won't see another religious sputnik in the evangelistic firmament for another 40 years.

Production credits were good all around. John McGiffert's script was well thought out and took advantage of the wealth of material available. Director Robert J. Northshield and producer Robert Goldman presented a slick and impartial show on a potentially hot subject. Stuart Novins was the narrator.

Crosby seems to loosen up each week and, having abandoned the contact lenses for conventional cheaters, presents a more scholarly appearance.

It is to be hoped that CBS has finally unravelled the mystery of who did the screenplay of "Around the World in 80 Days" since they have been giving the credits now for three weeks, ever since the S. J. Perelman kickoff to the series. *Syd.*

NCAA Football

Lindsey Nelson has been touted for a few years now as one of the tip-top gridcasters on the national scene. Precise, methodical and efficient, he may not have the "color" of a Bill Stern, the heartiness of a Mel Allen, the analytic powers of a Red Barber or the glamor of a Ted Husing; but as an information purveyor who's right on top of the play and is almost prescient in relaying the action right-quick to viewers, he's the peer of any and the superior of many.

Last Saturday's (16) strictly sensational joust between Oklahoma and Notre Dame in NBC-TV's "game of the day" was a dilly on all counts. No little of the meaning of the onrushing drama can be attributed to Nelson, costarring the pause-that-refreshes experting of Red Grange, the ghostest with the mostest in his galloping days at Illinois. They're a slick and click combination.

With such a spectacle as this, one that found the Fighting Irish upsetting all the pre-game dope with a touchdown while holding the Sooners scoreless for the first time in 123 encounters (and stopping the Oklahomans' 47-game winning streak), the likes of a Lindsey Nelson can rise to his peak. He did. And ditto Red Grange.

For the most part, both kept calm with competent stripe-by-stripe or entr'acte masterminding that kept a viewer up to the second. But with about four minutes to play and Notre Dame threatening, Nelson commenced to allow a bit of enthusiasm to creep into his voice. This was right in tune with the stupendous going-on down yonder on a field where the stakes were so high that even a referee could—and did—get hurt. (The picture of the ref staggering and then falling to the ground in obvious pain was one of those once-in-a-lifetime shots that gives tv one of its genuine reasons for being.) Shortly after, ND went over for the TD and both Nelson and Grange were more than equal to the drama. Nelson, himself pressed for time as the spec to end all specs was ready to close its gaudiest chapter, showed what he's made of when, on a couple of occasions, he fairly shouted a sage observation credited to Oklahoma coach Bud Wilkerson—that in the closing stages, the worst offensive tactic of a losing team is the aerial, because the defense then can concentrate all its efforts upon the intended receiver rather than the thrower of the pass. The several comments made for great "ad lib" showmanship at a time when the struggle was deep in climax.

In the last two minutes, with Oklahoma keyed up to do or die for Sooners, home and mother, the game became among the most exciting in television annals. The camera's closeup of the final seconds ticking away on the giant scoreboard clock . . . 59-58-57-56 . . . was a tremendous fillip. Even the commercials seemed to be paying off in interest—but, then, how often can such a dream game be "packaged?" *Trau.*

Suspicion

Beautiful blind ex-model suspected of murder. Detective feels sorry for her, then falls in love with her. Won't book her, but must find real murderer, even though he may get into trouble. Girl sets trap. Detective shows up in the nick of time, arrests murderer and falls into clinch.

That's the essence of "The Sparkle of Diamonds," Monday's (18) live, New York-based edition of "Suspicion," Producer Mort Abrahams can be thankful for having Margaret Leighton, as the femme lead and Ralph Bellamy as the cop, along with Jack Smight for his director. The highly creditable thesping jobs, particularly Miss Leighton's groping and lunging performance, made the James Parrish play engrossing even if not very believable.

But Abrahams and his MCA unit have done much better in the past—in fact have given the "Suspicion" series its best innings of the season. But this was one instance of falling down in the story department. *Chan.*

Studio One

"Please Report Any Odd Character," penned by Jerome Ross, and offered Monday (18) evening on "Studio One," CBS-TV, was a peculiarly unsatisfying play.

John Carradine portrayed a middle aged eccentric, a lonely man who lives in boarding houses, who spread sunshine and light, only to have his efforts to win friends thwarted by his odd ball characteristics. (He had hallucinations of seeing and talking to his mother and father, his only true friends in a never-ending hostile world).

In the unnamed town that formed the setting of the play, some horrible murders of young women take place, and inevitably the finger of guilt points to the eccentric. It turned out he was innocent and his now conscious stricken fellow boarders say that the only way to correct similar situations is to advise the eccentric to accept treatment, presumably psychoanalysis.

Nothing was wrong with the play's message, if it can be called that, but the play was flat and the characterizations two-dimensional. Only Carradine, by some very adept acting, was able to realize more out of his role than that given him by the scripter. Phyllis Love, Henry Jones, Peg Hillias and Janet Ward tended to overact. Director Norman Felton left nothing to the imagination, having the fantasy mother and father pictured in reality on the screen in their tete-a-tete with their son. Father and mother, portrayed by Lawrence Fletcher and Joana Russ, appeared to be among the most interesting characters in their brief bit—for they held the key to the lonely man's character, a key only hinted at in the script. *Horo.*

Playhouse 90

It's difficult to describe what "The Jet Propelled Couch," on CBS-TV's "Playhouse 90" last week (14) was trying to be. It was a drama, a fantasy and a comedy. It was also, strictly speaking, none of these. Result: A vacillating, uneven show that had elements of sock entertainment, but failed to bring 'em off.

Whoever thought of Donald O'Connor in the role of the psychiatrist—a man enjoying the confidence of the top brass in the Pentagon and father of two—must have given the Stanley Roberts script a superficial reading. O'Connor was too young for the part, and he looked and acted it. He was never believable and, since he was unable to make up his mind on whether he was appearing in drama or comedy, the play suffered.

Adapted from a Robert Lindner story, "Jet Propelled Couch" dealt with an important scientist—ably played by David Wayne—who imagined himself taking trips to outer space. Since this interfered with his work, the Pentagon called in O'Connor. Before it was all over, Wayne had stopped daydreaming, while O'Connor was embarked on interplanetary adventures.

All of which could have been done effectively with a tongue-in-cheek approach. Instead, script and direction (by Burgess Meredith and James Clark) kept covering all angles. It was confusing and unsatisfactory. It's a shame that, when tv has 90 minutes at its disposal, that it can't come up with anything more solid.

Production-wise, the show was okay, though the outer space sequences (lotsa pretty girls smothering the visitor from Earth) were corny without being as funny as, presumably, they were meant to be. It was as if everyone concerned somehow wanted to convey the slim idea that, maybe, this whole thing wasn't a daydream on Wayne's part after all.

Wayne's performance showed skill and he underplayed cleverly for maximum effects. Peter Lorre came on as an elderly psychiatrist and Meredith did a bit as one of O'Connor's anxious patients. Phyllis Avery was decorative.

Lensing frequently was of good quality. Ben Gazzara was used to intro the proceedings. He seemed nervous and ill-at-ease. Martin Manulis produced. *Hift.*

Guy Mitchell Show

Guy Mitchell's weekly stanza on ABC-TV continues to register as a pleasing, if not standout, musical half-hour. Mitchell is a bright, young singer with teenage appeal. Though Mitchell's pipes lack some fine shadings, he can belt a rhythm song or a big ballad with lots of zest. Mitchell also handles the emcee chores with a boyish enthusiasm.

Dolores Hawkins, a goodlooking blonde songstress, is a new addition to show's cast. Last Monday (18), her second week in the series, Miss Hawkins furnished a couple of vocal highspots wih her rendition of "April Love" and "Hoopla," the latter in an eye-catching music hall setting. Guests on the show included the Four Step Bros., in another dynamic display of terpology and Cindy & Lindy, who delivered one tune, "The Language of Love," in excellent style. Mitchell, on his part, socked across a flock of tunes, winding up with an uptempo religioso, "The Unbeliever." *Herm.*

Matinee

Margaret Truman, in her dramatic "comeback" on "Matinee" last week, showed a warm, attractive personality and, within certin limits, a persuasive thespic ability. She overcame an initial woodeness to blossom out strongly in the last act of Arnold Rabin's teleplay, "Iris," with a promising intensity and sensitivity.

But it would be hard to imagine a Margaret Truman portrayal of anything but a woman with a warm, attractive personality—in short, herself. Still, other actresses have successfully managed careers on the same basis. So long as such roles are available, there is no reason why she shouldn't do them, and do them well.

Rabin's play is a femme-oriented variation of the "Marty" theme, with moments of poignancy and verbosity in approximately equal measure. Problem posed here is that of an attractive woman on the verge of spinsterhood, caught between a sly, angle-playing b.f. and a particularly obnoxious marriage-minded mother. Despite mama's manueverings, rather than sell herself cheaply, she maturely shows her smug, shifty suitor the gate.

In support, Katherine Warren as the blindly domineering mother was especially noteworthy. Ray Montgomery as the smooth b.f. also rates favorable mention, while Byron Fougler and Dorothy Adams, as the helpless father and understanding aunt, were good, as usual.

Alan Hanson's direction ably hit all the story points to build to an effective climax. En route though, he occasionally got bogged down in patches of soapsudsy dialog, not entirely his fault. Also, a staging which employs a narrator, in this case John Conte, to explain the motivations of the characters at great length wasn't a particuarly good. A cardinal and wise rule of stagecraft is "Show it; don't tell it."

Finally, perhaps economics intrudes here, but the commercial was both heavy and obnoxious. For instance, in one single break, there were five blurbs in a row, with the opener and closer especially long. Additionally, a station break and a couple of "Matinee" kaleisdoscopes were intersperced, not to mention Conte's narration. The show admittedly needs commercial support, but burial under an avalanche isn't the answer. *Kove.*

Jack Benny Show

Mary Costa seems to shape up both artistically as well as commercially. Having already demonstrated her skills on the sales spiels for Chrysler Corp. on "Climax," Miss Costa on the Jack Benny show Sunday (17), showed her talents on vocalistics with her rendition of "Un bel di vedramo." She has a well-developed soprano that seems carefully schooled and colorful as well. Again Miss Costa proved her ability to be a foil for Benny's lines and generally gave an excellent account of herself.

The rest of the session came up to the Benny standards. John Forsythe of "Bachelor Father" aided Miss Costa in completing comedy situations. There was another bit with Lassie and Jon Provost that accounted for a lotsa laughs. Benny's bit as a Gypsy fiddler working a nitery to augment his income was the closing howler of the layout. *Jose.*

Omnibus

In its last show devoted to the theme, "American Trial by Jury," "Omnibus" focussed on the 1934 murder trial of the Millen brothers and Abraham Faber who were accused of killing two cops during a band robbery in Needham, Mass. Boston lawyer Joseph N. Welch was again on hand to explain the various maneuvres made by the prosecution and the defense during the progress of the trial.

For this 90-minute reenactment, "Omnibus" marshalled its heavy resources in a meticulously detailed production based on the court record. The case against the defendants was made via a long, but necessary chain of testimony given by numerous witnesses. At each crucial stage, Welch would present his commentary on the trial's procedure, justifying the apparent slow pace of the law's progress.

There was no attempt to sensationalize the facts in the case. Whatever drama the show had stemmed from the attempt of the defense lawyers to establish the insanity of their clients and the prosecution's counter - argument that the defendants were legally sane at the time of the murder.

What made "Omnibus" select this particular case to illuminate the jury trial system is not easy to see. The case offered no unusual difficulties aside from the question of whether or not the defendants were sane, a technical matter which never can be satisfactorily resolved. If anything, the "Omnibus" show presented the case in a way to suggest that at least one of the defendants was insane. The jury, however, convicted all three, leaving the retrospective feeling that perhaps an error was made in this case.

Fundamentally, this stanza succeeded in deeply involving the viewer through the brilliance of the cast. From the players who gave brief bits of testimony, to the opposing lawyers and defendants, the performances established a three-dimensional credibility. In the lead roles were Chester Morris and Phil Coolidge, as the defense lawyer and prosecuting attorney respectively. Alan Shayne as the key defendant, was superb in suggesting a combination of mental lucidity and deterioration. *Herm.*

Look Here

Reclining on a couch, rather than sitting on one, would have been a more appropriate position for actress Kim Stanley during her interview appearance on NBC-TV's "Look Here" last Sunday (17) afternoon. It would have been more in keeping with interviewer Martin Agronsky's headshrinker approach to the half-hour question-and-answer session.

Sounding like a psychiatrist in the manner and tone of his delivery, Agronsky probed into Miss Stanley's inner feelings on and off stage. The result was less spectacular than some of the actress' previous interviews in which she's given legit critics a rough going over. On the other hand, in sitting for his "live portrait-by-interview." Miss Stanley projected warmth and sincerity in answering the questions pitched at her.

Fulfilling one's self and finding a moment of truth in a performance were among topics of conversation pursued on the show. The setting for the interview, a deserted tv studio, provided a neat dramatic touch. *Jess.*

Telephone Time

Some years ago at the Harvard Club in New York a geographically-minded reporter who shall be anonymous engaged Hoagy Carmichael in a challenge naming the capitals of the United States. The songwriter won, 48 to 47. Carmichael has done a lot of films, plays a lot of piano, once had a television series. In the filmed "Telephone Time" segment over ABC-TV last Tuesday (12), he shows up as a cleffer with a sense of ethics. How versatile can one be—even a guy who wrote the all-time hit parader "Stardust" (words by Mitchell Parish).

How the segment reached the "TT" series is probably of greater trade interest than the script. Subtitled, "I Get Along Without You Very Well," as per Carmichael's tune bearing a 1940 copyright, it is actually a pilot created and pro-

(Continued on page 44)

CAMERA THREE
(3-Part German Culture Series)
With James Macandrew, David Opatoshu, William Shatner, Greta Keller, Beatrice Lind, Herbert Nelson, Arthur Kleiner, Jimmy Berg, others
Producer: Lewis Freedman
Director: Clay Yurdin
Writers: Clair Roskam, Warren Wallace
30 Mins., Sun., 11:30 a.m.
CBS-TV, from N.Y.

WCBS-TV's "Camera Three" had its own 90-minute spectacular on the CBS-TV "little network" via superlative examination of major arms of show business in the pre-Hitler era. Had the CBS N.Y. flagship's web-deployed series been welded into a continuous hour-and-a-half, it would undoubtedly have attracted wider attention. As is, the three-part study on successive Sundays ending this past Sabbath (17) morning was a prime contribution to an understanding of the political and social aspects of pre-nazi Germany utilizing the foremost components of the theatrical profession as the jumping off points in the three half-hour segments.

The first study on Nov. 3, aptly titled "Warning Shadows," drew upon painting and films for its points; in the former category, work by Kirchner, Grosz, Klee, Ernst and Kandinsky; in cinematics, an art form in which Germany was a world leader before Hitler stepped upon the scene, clips were shown of such memorables as "The Last Laugh," "Uberfall," "Asphalt," "The Cabinet of Dr. Caligari" and, of course, "Variety."

Middle part of the trilogy (Nov. 10) was a grim but highly illuminating analysis done in terms of Germany's expressionist theatre, staged in vertical dimension befitting the overall mood, as contrasted with orthodox "horizontal" staging. That a form of brainwashing already was commencing in the 1920s clearly evident in superbly done excerpts from three dramas, George Kaiser's "Gas," Ernst Toller's "Hoppla, Such Is Life," and "Prisoners Mixing Cement, from Bertolt Brecht's "The Private Life of the Master Race." It was a powerful series of vignettes featuring David Opatoshu and William Shatner.

Last Sunday's final closeup was by far the most appealing, perhaps because it was in the "popular" idiom. This took up the German cabaret before the goosestep took over—the cabaret in its purely intimiate form as a wide lure for tentonic intelligentsia, as distinct from the conventional "night club." Here, all the political, social and economic foibles and mores of many countries found expression via comedy, satire, and declamation, in song and story, in bluesy and ballad stuff; what the French have trademarked almost uninterruptedly in their avant garde "intimeries" the Germans were obliged to abandon in the onrush of Hitler's hordes.

Viennese producer-writer-composer Herbert Nelson charmingly philosophized on the great transition, in talk and song, and spoke meaningfully about the function of the "conferencier." Other songs keyed to the particular subject under study were purveyed brilliantly by Greta Keller, the stately international thrush, and the handsome Beatrice Lind. Arthur Kleiner was in the discussion with his piano as fulcrun. Jimmy Berg was piano accompanist.

James Macandrew, the vigorous series' moderator, deftly moved about for little interviews to cue the discussions, and was seen smiling engagingly for perhaps the first time in his long "Camera Three" career. WCBS-TV's Pub-Affery produces "Camera" in co-op with the N.Y. State Education Dept., with Lewis Freedman reining, Clay Yurdin directing, and scripts by Clair Roskam and Warren Wallace—a top-rung Public Affairs corps. *Trau.*

Frank Young to GPR

Frank Young has been named manager of the tv show publicity department of General Public Relations, the Benton & Bowles p.r. subsidiary. Young, who exited as publicity director of the NTA Film Network a couple of months back to move into the B&B setup, reports to GPR prexy Ward Stevenson.

Prior to his NTA Film Network stint, Young was publicity chief at Screen Gems and was director of the NBC press dept. In his new spot, Young will supervise publicity on "Danny Thomas Show," "Loretta Young Show," "December Bride," "Zane Grey Theatre" and other accounts.

HIGH ADVENTURE WITH LOWELL THOMAS
With Thomas, host-narrator, Peter O'Sullivan, others
Exec Producer: Gilbert A. Ralston
Director: Lee Robinson
Writers: Judith Bublick, Gil Alexander, Prosper Buranelli
60 Mins.; Tues. (12); 8 p.m.
GENERAL MOTORS
CBS-TV (film)
(Campbell-Ewald)

The commentary and old-fashioned travelog perspective robbed this hour documentary adventure film on the wilds of New Guinea of its impact and splendor.

In the film footage itself, shot under the banner of Odyssey Productions, there was ample interest, excitement, beauty and punch. Apparently with much expense, the cameras of the Thomas expedition-travelled into the New Guinea hinterlands where the headhunters and more primitive tribes live. They came back with a lot of fresh and exciting footage of the tribesmen, the country and some of its customs.

In the editing process, too much footage was spent on Thomas and his troupe. Once their identification and venture was established the film story should have concentrated more on New Guinea, for there was the story, the unknown country being brought back on film for the viewers' vicarious adventure.

The commentary was the weakest portion of the show. Thomas, an old hand at this type of show, in his narration of his "Seven Wanders of the World" Cinerama production, had used a similar motif and perspective. But what may be palatable with the Cinerama round screen and stereophonic sound stands out like a sore thumb on the home tv set. Knowledgeable man's understanding of far-away places and people have changed since the FitzPatrick travelogs.

Thomas, in his narration of "uncontrolled" New Guinea, constantly warned of approaching cannibals out to do their stuff but the viewer saw comparatively tame natives, sometimes bewildered, sometimes friendly. The segment dealing with the Australian patrol officer, Pete O'Sullivan, on his mission of returning an abducted native girl to her tribe proved interesting. But there again, her reception at the village appeared theatrical. There was some marvelous footage of natives, their dancing, their rites in heralding the young men into adulthood, of the country and river and of some of the wildlife. Showing of bare-topped native women was unusual for tv, although such travelog scenes are familiar to moviegoers.

Despite its faults, the series, the first of seven which will unreel once per month on CBS-TV, should not be sold short. The camera work is excellent, Thomas is a w.k. personality, and man's hunger for armchair adventure is strong.

The Delco-Remy battery, a GM product, is riding on the series. It would be wise if Delco-Remy would forego one type of commercial in the New Guinea chapter. While the viewer is following the arrival of Thomas' boat at a trading spot, the spotlight turns to the arrival of Delco-Remy batteries at the same outpost, the jobs they do, etc. The injected commercial episode detracts from the credibility of the entire filmed adventure. *Horo.*

THIS 'N' THAT
With Betty Kennedy
Producer: Marion Dunn
15 Mins.; Tue., 3:45 p.m.
CBOT, Ottawa

Mrs. Betty Kennedy (nee Styran), onetime Ottawa Citizen staffer who has travelled a good deal, is hostess on this neat new show for housewives with two brains to rub together. An attractive blonde-streaked brunette with pleasant voice and warm personality, she was nervous at first but quickly relaxed.

First subject was Thomas Meyer, new conductor of Ottawa Symphony, very much at ease and outgoing. "Music makes mankind become brothers," he said, and talked about his plans for the season.

After some good photography of a chrysanthemum show at the capital's Central Experimental Farm—with lilting music and very little talk—Miss Canada 1957 appeared. A statuesque brunet from Windsor, Ont., named Joan Fitzpatrick, she stressed that she'd been chosen in a beauty pageant, not contest—difference being that talent takes top points in the former. An amateur actress who's already played St. Joan, her $1,000 prize will further her dramatic career. She spoke well, but looked away most of the time, destroying rapport.

Mrs. Kennedy's questions were generally natural and always intelligent. Marion Dunn's overall production was effective. Stanza, unsponsored, was followed by a spot commercial. *Gard.*

ON BORROWED TIME
(Hallmark Hall of Fame)
With Ed Wynn, Claude Rains, Beulah Bondi, Dennis Kohler, Margaret Hamilton, Mildred Trares, William A. Lee, Larry Gates, William LeMassena, Frank Tweddell, D. Wood, Dorothy Eaton, Schuyler Larsen, Robinson Stone, George Sullivan, David Leland
Exec Producer: Mildred Freed Alberg
Producer-director: George Schaefer
Adaptor: James Costigan
90 Mins., Sun. (17), 5:30 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (color)
(Foote, Cone & Belding)

Let George do it. If there's anybody in television with a track record for producing and staging top-flight drama with taste and sensitivity, it's "Hallmark Hall of Fame's" George Schaefer, and Sunday afternoon's (17) production of Paul Osborn's melancholy fantasy, "On Borrowed Time," was another measure of his consistency.

Schaefer and a topnotch cast headed by Ed Wynn and Claude Rains, come forth with a beautiful and touching production of the story of an old man's personal battle with death. For Wynn, it was another entry on the list of triumphs he's racked up in the past year as a serious dramatic actor. His performance as the obstreperous but lovable old man had depth, understanding and complete believability.

Rains, recreating his old role as Mr. Brink, suffered occasional troubles with his lines, but his overall performance was a fine contribution in perfect counterbalance to Wynn's, contrasting calm, wisdom and inevitability with impatience, abruptness and contrariness. Dennis Kohler, as Pud, the grandson, was letter-perfect and convincing; Beulah Bondi in her abbreviated role as the grandmother, was the personification of gentle righteousness; Margaret Hamilton, despite the type-casting was excellent as the nasty old aunt. Supporting cast, topped by Mildred Trares, William LeMassena and Larry Gates, was fine.

James Costigan, who did the memorable adaptation of "The Cradle Song" for Hallmark a couple of years back, turned in another superb job on the "Time" script. Warren Clymer's settings had just the right unpretentious touch but showed up beautifully in NBC's color production. Schaefer's cameras slipped occasionally in the last act, showing a boom and even a quick-slip shot of a camera moving in, but these were inconsequential in the overall quality of the production. Color television, incidentally, was never more impressive than in the Hallmark commercials. *Chan.*

SCOTLAND YARD
(Wall of Death)
With Edgar Lustgarden, host-narrator; Cyril Chamberlain, Vernon Greeves, Vanda Godsell, Ferdy Mayne, Douglas Hays, others
Producer: Alec Snowden
Director: Montgomery Tully
Writers: Tully, Judith Warlen
30 Mins.; Sun., 10 p.m.
GENERAL FOODS
ABC-TV (film)
(Young & Rubicam)

A routine entry is this British import about Scotland Yard, produced under the aegis of Anglo Amalgamated Film Distributors. Judging from the initial episode, this dramatic documentary of Scotland Yard sleuthing, hardly matches up to the excitement and mystery associated with Britain's famed service.

The outing concerned itself with the tracking down of the murderer of a circus daredevil motorcyclist. His wife, portrayed by Vanda Godsell, looked mighty suspicious right from the beginning and there was little suspense connected with proving that she did the ugly job. Another suspect was an aerialist, played by Ferdy Mayne, who was having an affair with the murderess, but the cards against him were too obviously stacked for him to be the culprit.

The circus backdrop lent some colorful atmosphere and the introing of some offbeat personalities. But the episode was bogged down by a hackneyed script by Tully and Judith Warden. Good number of scenes took place at night and the shooting failed to compensate sufficiently for the lack of light. Criminologist and author Egar Lustgarden was glib and comfortable as host-narrator. *Horo.*

HOLIDAY IN LAS VEGAS
With Ann Sothern, Sammy Davis Jr., Tony Randall, Vic Damone, Jayne Mansfield; David Rose, musical director
Producer: Jack Rayel
Director: Kirk Browning
Writers: Hal Tolkin, Neil Simon, Lucille Kallen
60 Mins.; Sat. (16) 8 p.m.
EXQUISITE FORM
NBC-TV, from Las Vegas
(Grey)

First of three Las Vegas-originating specials out of the Henry Jaffe Enterprises shop bowed Saturday night (16) on NBC-TV in the 8 to 9 slot under Exquisite Form auspices, necessitating the preemption of Perry Como. One more like it and Como will probably have to start from scratch to build an audience. "Holiday in Las Vegas" was, in terms of present-day tv standards, downright inexcusable as entertainment. The public—or that segment which suffered through it — rates an apology.

As a presumably Vegas-tempoed entry, it might just as well have originated out of Burbank or New York for all its inspirational quality. Most of it was so bad that the stripped-to-the-bra models extolling the virtues of Exquisite Form (and there was no stinting on this score) came as a welcome and refreshing relief.

Considering the talents recruited for the display, which included Ann Sothern, Sammy Davis Jr., Vic Damone, Jayne Mansfield and Tony Randall, it was, for the most part, low-calibre vaudeo, played in a way which suggested that everybody involved couldn't wait to have it done with and get back to the dice tables.

Damone probably fared better than anyone else with his songs, but in a day and age in tv when vocalists are a dime a dozen cross-the-board, this hardly comes under the heading of an innovation. For Sammy Davis it was an off-night, his "Fascinatin' Rhythm" failing to go anywhere. Towards the end of the show he and some dancers engaged in a sort of "Slaughter on 10-to-1 Avenue," with its frontier saloon background, but it wound up as a mishmash of confusion and low-key production that probably left the viewer scratching his head in bewilderment.

But there was lots more bewilderment, too, centering around the contribs of Miss Sothern, Randall and Miss Mansfield, with the writers hardly helping to alleviate the distress. Miss Mansfield was paired with Randall in some to-do about love-making under various circumstances, but their make believe histrionics were boring to the point of distraction. Then there was a Mansfield-Sothern-Damone showgirl type number with attendant choreography that was strictly out of yesterday's tv, while a verbal encounter between the Misses Mansfield and Sothern got all tangled up in bad and faulty recitation.

Anyone was lucky to have sat this one out. *Rose.*

FUN WITH FRENCH
With Mrs. Ann Slack, others
Producer: Donald Schein
30 Mins.; Mon., 9:30 a.m.
MOHAWK - HUDSON COUNCIL ON EDUCATIONAL TELEVISION
WRGB-TV, Schenectady

In the fourth scholastic year of the Mohawk-Hudson Council's two half-hour morning programs five times weekly, on time made available by General Electric-owned WRGB, "Fun With French" continues to be an outstanding educational. Hard to believe that a better language program using children is presented on American television, or that the professional teaching ranks has a more photogenic member on camera than French-born Ann Slack.

Wife of a former GI and associated with the Schenectady public school system, Mrs. Slack is perfect for her role, in background, knowledge, projectability and appearance. Smartly dressed and speaking fluent English, with a French accent, she stands closeups —used frequently to emphasize pronunciation — remarkably well Mrs. Slack, who had college drama experience, teaches French to and with a group of attractive third-grade pupils, for in-school viewing, on the first segment; with fourth graders, on the second. Parents and other interested "outsiders" are secondary targets. Mrs. Slack's emphasis here is on learning to speak, not read, French. She includes songs and games, occasionally being assisted by another teacher (Mrs. Gibson). A guide for home viewers is offered.

"Fun With French" merges sound showmanship with authentic instruction. *Jaco.*

GENERAL MOTORS 50th ANNIVERSARY SHOW
With Kirk Douglas, narrator; June Allyson, Don Ameche, Pat Boone, Ernest Borgnine, Eddie Bracken, Carol Burnett, Claudette Colbert, Hans Conreid, Dan Dailey, Jacques D'Amboise, Alice Ghostley, Helen Hayes, Howard Keel, Steve Lawrence, Bambi Linn, Peg Lynch, Carmen Matthews, Doretta Morrow, Cyril Ritchard, Chita Rivera, Dinah Shore, Kent Smith, others
Producer: Jess Oppenheimer
Director: Charles Dubin
Writer: Helen Deutsch
Music Director: Bernie Green
120 Mins., Sun. (17), 9 p.m.
GENERAL MOTORS
NBC-TV, from New York (color)
(Kudner)

Getting a score of stars on and off the tv screen without a mishap is in itself a herculean feat. But to integrate such a formidable talent lineup as represented on Sunday night's (17) two-hour "General Motors 50th Anniversary Show" on NBC-TV in a smooth-running, practically flawless production that combined warmth with rich entertainment values is a rare occurrence indeed for tv. The mere thought of dovetailing such diverse talents is a frightening one; to bring it off in style as a satisfying 120-minute whole and in the process to extract peak performance vignettes without resort to extraneous folderol is a tribute to all responsible for this $750,000 GM super-special.

Here was marquee lure unprecedented within the framework of a single tv show, including Kirk Douglas as narrator, June Allyson, Don Ameche, Pat Boone, Ernest Borgnine, Claudette Colbert, Eddie Bracken, Dinah Shore, Bambi Linn, Dan Dailey, Hans Conreid, Helen Hayes, Kent Smith, Doretta Morrow, Howard Keel, Steve Lawrence, Alice Ghostley, Cyril Ritchard and a flock of others. Yet practically every one served rewardingly in translating scripter Helen Deutsch's thematic "pursuit of happiness" kaleidoscope into fine entertainment. It never was pretentious or over-sophisticated. When it was unashamedly sentimental, it skirted bathos. In the varying extensions of the realize-life-while-you-live-it theme, it brought into play the stars' best moods and modes of expression.

As threaded together by producer Jess Oppenheimer, Miss Deutsch's scripting (with extra material by Arnie Sultan, Marvin Worthy and Richard Deroy), Charles Dubin's direction and topflight assists from the other behind-the-camera components, the GM show played as though it were a "seasoned" production. The pacing and spacing were just right for a proper correlation of the comedy, drama and satirical elements interlaced with the singing and the dancing—all keyed to Kirk Douglas' "conversation pieces" with Ernest Borgnine and always returning to the same motif. (Douglas was an ideal choice as narrator).

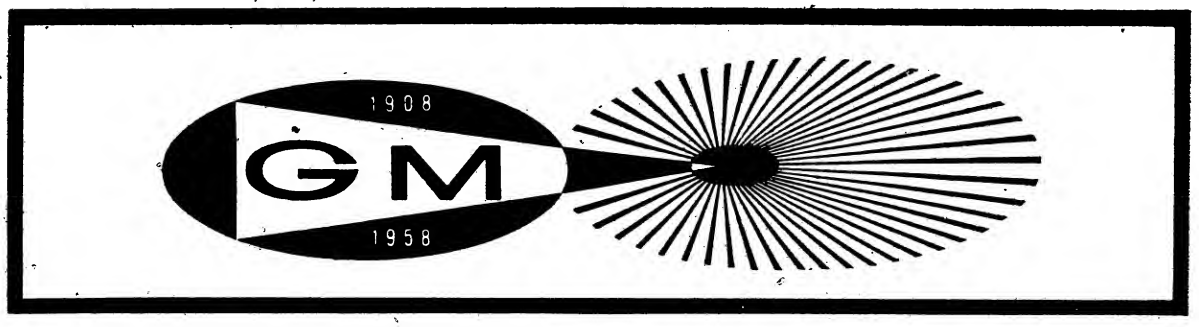
Thus the GM frolic spanned the gamut of feeling and emotion. There was Pat Boone's "sad lover" amid the Mardi Gras festivities. There was Eddie Bracken's hilarities in an encounter with Hans Conreid as a book salesman, and later Bracken's teaming with Alice Ghostley and two excellent juves, Tirrell Barbery and Dennis Joel, for a fun-packed "togetherness" home scene. A Dan Dailey-Steve Lawrence-Carol Burnett teamup on a "past and future sequence" and as a "Bullfrog Patrol" vocal trio had pleasurable moments, as did the Don Ameche-Peg Lynch bit on domesticity reminiscent of the early "Bickersons." Cyril Ritchard's "suicide bridge" encounter with moppet Claudia Crawford and their dueting on "Mutual Admiration Society" was one of the show's high marks. A "Symphony of the Senses" film proved a fascinating excursion, enhanced by its muted tint values.

The topper came in the song & dance dept., when Dinah Shore, Howard Keel, Doretta Morrow and Dan Dailey either in solo, duet or foursome, had themselves a 15-minute ball as their vocals, registered to the show's "love" sequence, were interspersed with some imaginative terping by Bambi Linn, Jacques D'Amboise and Chita Rivera (latter out of the "West Side Story" legiter). It was a simply-styled, enormously effective, chirp & terp roundelay of an uninterrupted mood. Dinah Shore looked particularly stunning and was in fine voice.

Two closing segments featured Helen Hayes in a remembrances-of-things-past recitative and June Allyson doing one of the more poignant scenes from "Our Town" with an assist by Carmen Mathews. Miss Hayes' was a controlled, beautiful reading and Miss Allyson, if not the ideal Emily, gave a sensitive portrayal. *Rose.*

this was the symbol of "The Best Show of the Season"

Marie Torre, N. Y. Herald Tribune



Over 50,000,000 Americans saw the General Motors 50th Anniversary Show on NBC Television last Sunday night. It averaged a 54.1 share of audience—more viewers than watched all other networks and local stations *combined*.

Jack Gould, The New York Times, wrote: "... rewardingly experimental in approach ... artistic television of a high order ... enormous style and imagination ... followed no usual or conventional pattern ... It was a long forward step in creative musical work on television."

Larry Wolters, Chicago Tribune, called it "TV's most opulent and splendorous two hours to date." Jack O'Brian, N. Y. Journal-American, wrote: "There could hardly be a bigger show this season." *Helm*, Daily Variety, wrote: "It had that golden glow from stem to stern ... RCA color had the magnificence of a rainbow." Herschell Hart, Detroit News, said: "It was worthy of the sponsor's half-century celebration."

The General Motors 50th Anniversary Show was an NBC Television production. It takes its place with the other great shows already seen on NBC this season—for example, Green Pastures, On Borrowed Time and Pinocchio. It is also a measure of others yet to come—Van Johnson in The Pied Piper of Hamelin, Mary Martin in Annie Get Your Gun, co-starring John Raitt, Maurice Evans in Twelfth Night, and the Shirley Temple Story Book Series.

For the exciting and original, look to ...

NBC TELEVISION

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

BOSTON — *Approximate Set Count*—1,400,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Whirlybirds (Adv)	WBZ	CBS	Tues. 7:00-7:30	27.3	71.3	38.3	Yankee News; Weather	WNAC	10.2
2. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	21.8	50.6	43.1	Cavalcade of Sports	WBZ	19.5
3. The Honeymooners (Co)	WNAC	CBS	Sat. 10:30-11:00	21.7	51.1	42.5	Your Hit Parade	WBZ	18.7
4. Star Performance (Dr)	WBZ	Official	Sun. 10:30-11:00	19.0	50.0	38.0	State Trooper	WNAC	18.0
5. Gray Ghost (Adv)	WBZ	CBS	Wed. 10:30-11:00	18.8	50.7	37.1	U.S. Steel Hour	WNAC	16.2
6. Captain David Grief (Adv)	WNAC	Guild	Tues. 8:30-9:00	18.5	31.7	58.4	George Gobel	WBZ	36.5
7. Golden Playhouse (Dr)	WBZ	Official	Wed. 7:00-7:30	18.4	58.2	31.6	Patti Page	WNAC	11.9
8. Silent Service (Adv)	WBZ	NBC	Fri. 7:00-7:30	18.2	59.9	30.4	Yankee News; Weather	WNAC	9.6
							Patti Page	WNAC	9.6
9. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	18.0	47.4	38.0	Star Performance	WBZ	19.0
10. Highway Patrol (Adv)	WBZ	Ziv	Sat. 7:00-7:30	17.9	45.2	39.6	Harbourmaster	WNAC	21.3

WASHINGTON — *Approximate Set Count*—800,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	18.9	63.0	30.0	Bowl the Champ	WMAL	4.7
2. Gray Ghost (Adv)	WTOP	CBS	Sat. 10:30-11:00	17.7	38.1	46.4	Your Hit Parade	WRC	14.5
3. Martin Kane (Myst)	WRC	Ziv	Wed. 10:30-11:00	13 9	38.8	35.6	U.S. Steel Hour	WTOP	13.9
4. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	13.6	39.5	34.4	Susie	WRC	10.2
5. Silent Service (Adv)	WTOP	NBC	Tues. 10:30-11:00	13.0	35.4	36.7	The Honeymooners	WRC	11.4
6. Last of the Mohicans (W)	WRC	TPA	Wed. 7:00-7:30	12.9	42.9	30.1	News—John Daly	WMAL	10.9
7. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30	12.3	32.7	37.6	News—John Daly	WMAL	14.2
8. Sheena of the Jungle (Adv)	WMAL	ABC	Mon. 6:00-6:30	11.8	52.9	22.3	Early Show	WTOP	5.0
9. The Honeymooners (Co)	WRC	CBS	Tues. 10:30-11:00	11.4	31.1	36.7	Silent Service	WTOP	13.0
10. State Trooper (Adv)	WMAL	MCA	Fri. 10:30-11:00	10.8	22.7	47 5	Person to Person	WTOP	24.1

MINN'POLIS-ST. PAUL — *Approximate Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. State Trooper (Adv)	KSTP	MCA	Tues. 8:30-9:00	17 5	31.8	55.1	Eve Arden	WCCO	23.8
2. Secret Journal (Dr)	KSTP	MCA	Thurs. 8:30-9:00	15.3	27.2	56.3	Playhouse 90	WCCO	19.9
3. Dr. Christian (Dr)	WCCO	Ziv	Sat. 9:30-10:00	14.7	36.7	40.1	MGM Time	KMGM	11.0
3. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	14.7	65.3	22.5	MGM Time	KMGM	3.8
4. Popeye Clubhouse (Ch)	WCCO	AAP	Mon.-Fri. 5:30-6:00	14.3	53.4	26.8	Mickey Mouse Club	WTCN	8.5
5. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	14.1	28.1	50.1	Big Record	WCCO	20.5
6. Death Valley Days (W)	WCCO	McCann-Erickson	Sat. 6:00-6:30	12.9	28.4	45.5	Perry Como	KSTP	30.5
7. Cisco Kid (W)	WCCO	Ziv	Sat. 4:30-5:00	11.7	76.5	15.3	All Star Golf	WTCN	2.0
8. Annie Oakley (W)	KSTP	CBS	Sat. 5:00-5:30	11.1	51.9	21.4	Championship Bowling	WCCO	6.1
9. Mr. District Attorney (Myst)	KSTP	Ziv	Wed. 10:30-11:00	11.0	49.1	22.4	Red Owl Theatre	KMGM	5.9
							Frank Seifert	WTCN	5.0
9. O. Henry Playhouse (Dr)	KSTP	Cross-Krasne	Sun. 8:30-9:00	11.0	18.5	59.4	What's My Line	WCCO	26.1
10. Abbott & Costello (Co)	WCCO	Sterling	Sat. 10:00-10:30 a.m.	10.6	89.8	11.8	True Story	KSTP	1.2

SEATTLE-TACOMA — *Approximate Set Count*—500,000 — Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Badge 714 (Myst)	KING	NBC	Sun. 6:00-6:30	27 5	65.0	42.3	Meet the Press	KOMO	7.7
1. Whirlybirds (Adv)	KING	CBS	Thurs. 7:00-7:30	27.5	47.7	57.6	Highway Patrol	KOMO	23.8
2. Search for Adventure (Adv)	KING	Bagnall	Mon. 7:00-7:30	25.3	46.7	55.3	26 Men	KOMO	14.4
3. Death Valley Days (W)	KOMO	McCann-Erickson	Thurs. 9:00-9:30	24.1	36.4	66.2	Pat Boone	KING	26.8
4. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	23.8	41.3	57.6	Whirlybirds	KING	27.5
5. Men of Annapolis (Adv)	KOMO	Ziv	Fri. 10:00-10:30	22.9	52.2	43.9	Waterfront	KTNT	14.8
6. Sheriff of Cochise (W)	KING	NTA	Sat. 7:00-7:30	20.0	39.1	51.2	Perry Mason	KTNT	16.1
7. Silent Service (Adv)	KING	NBC	Wed 7:30-8:00	19.3	29.8	64.8	Wagon Train	KOMO	31.9
8. Judge Roy Bean (W)	KING	Screencraft	Wed. 7:00-7:30	18.8	36.9	51.0	Big Record	KTNT	19.0
8. Kingdom of the Sea (Doc)	KOMO	Guild	Tues. 7:00-7:30	18.8	34.8	54.0	Phil Silvers	KTNT	22.3
9. Last of the Mohicans (W)	KING	TPA	Mon. 6:00-6:30	17.6	50.1	35.1	Mickey Rooney	KOMO	10.4
10. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	16.7	38.8	43.0	Trackdown	KTNT	14.1

COLUMBUS — *Approximate Set Count*—357,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	41.0	71.7	57.2	Big 10 Highlights	WLW-C	12.0
2. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	33.6	52.1	64.5	75th Anniversary	WLW-C	29.9
3. Hawkeye (W)	WBNS	TPA	Sat. 9:30-10:00	28.9	51.0	56.7	Your Hit Parade	WLW-C	18.3
4. Crusader (Adv)	WLW-C	MCA	Wed. 9:30-10:00	25.1	51.9	48.4	U.S. Steel Hour	WBNS	19.7
5. Frontier Doctor (W)	WTVN	H-TV	Fri. 9:30-10:00	24.4	47.2	51.7	Person to Person	WBNS	20.3
6. Sheriff of Cochise (W)	WTVN	NTA	Fri. 9:00-9:30	19.3	38.1	50.6	Line-Up	WBNS	22.6
7. Code 3 (Adv)	WLW-C	ABC	Mon. 10:00-10:30	17.3	41.9	41.3	News—Chet Long	WBNS	24.6
8. O. Henry Playhouse (Dr)	WTVN	Gross-Krasne	Fri. 10:00-10:30	16.7	40.4	41.3	News—Chet Long	WBNS	24.6
9. Annie Oakley (W)	WBNS	CBS	Mon. 6:00-6:30	15.7	58.6	26.8	Hopalong Cassidy	WTVN	6.7
10. Waterfront (Adv)	WBNS	MCA	Fri. 10:15-10:45	14.7	41.4	35.5	O. Henry Playhouse	WTVN	16.7
							Life of Riley	WLW-C	13.3

BRITISH COM'L TV GOING 'ARTY'

Fraser on Fables, Facts & Figures

London, Nov. 19.

Quote from Sir Robert Fraser, independent Television Authority topper, on the ratings race between BBC-TV and commercial tv:

"Who is not now so bored with competitive crowing over audience figures as barely to be able to stick it?

'I could scream at the tiniest little rating!

"But what do you do? What is the answer to myth and fable except fact and figure?

"You don't have any serious programs, they say.

"Oh yes we do, you reply, we have—and you steel yourself to recite the catalog of independent television's remarkable news, political and religious programs.

"Ah, they say, you may have more of these programs than the BBC, but you put them on when everyone is either in the bus or in bed, so no one sees them.

"Angels defend me, you reply, we put them on when we have found it best, and they have very large audiences indeed.

"Nothing like the BBC's, I bet, they say.

"Well now, you reply, mercifully capable of not listening to yourself in this dreadful routine, in homes able to choose between them, 'Free Speech' has an audience seven times bigger than the 'Brains Trust,' 'Youth Wants To Know,' twice as big as 'Press conference,' 'This Week,' twice as big as 'Panorama.'

"But you're not saying, they ask, that 'Free Speech,' is seven times as good as the 'Brains Trust?'

"No, you say, I'm not, I am merely saying it has seven times the appeal. And now you lose your head. You really think you've got something, and you slam it in: We get as high a rating for 'Free Speech' as the BBC gets for Vera Lynn, a larger audience for 'Roving Report' than the BBC gets for Tony Hancock, and Alan Taylor's last lecture was delivered to more people than saw 'It's Magic,' and 'This Week' usually has a higher rating than any BBC program of any kind whatever.

"But don't think you have finished with them. They're now coming over with their big one. Oh well, they say, if all you care about are ratings . . .

"You would have done better never to start."

Italo TV Network Plans Doubling Daily Program Diet Starting Jan. 1

Rome, Nov. 19.

There is a strong possibility that RAI-TV, the Italian television network, will considerably boost its daily video program time starting Jan. 1, 1958. If current plans materialize, in fact, daily air time over the single local telenet would be almost doubled, giving the approximately 700,000 Italo setowners 10 hour per diem diet.

Queried on the subject, RAI-TV replied with a "no comment," though the Italo network admitted that "the move was being considered." If confirmed, the boost would have a vast and important effect on the local television picture, both in set sales and, importantly, in the sector of commercials. Length of advertising segments on Italian television (which also charges each set-owner a $25 per year fee) is regulated by a convention establishing lengths proportionate to program length during the day. Currently, RAI is not taking full advantage of this allowance, with 10 minutes of commercials tied together into a daily package (four clients) titled "Carrossello." Presumably, advertising revenue would play an important if not vital part in any future expansion move in the costly medium.

According to the grapevine, one of the proposed plans for a new daily sked would see telecasts starting at 1 p. m., rather than the current 5-6 p. m., with programs lasting through until about 11-12 p.m., time at which RAI-TV now

(Continued on page 46)

NTA in Bid For A British Subsid

London, Nov. 19.

National Telefilm Associates are awaiting approval from the Board of Trade to open a British subsidiary. The outfit, to be known as National Telefilm Associates (UK) Ltds., will have Vernon Burns as its managing director. Burns' own company, Television Programs (Distributors) Ltd., will be absorbed by the proposed outfit.

Burns told VARIETY that the new British outfit is ready to swing into action as soon as approval is granted. NTA (UK) is ready to handle between six and eight telefilm series in its first 12 months of operation.

Eli Wallach in Britain For 'Counsellor' TV'er

London, Nov. 19.

Eli Wallach arrived in Britain yesterday (Mon.) to begin rehearsals for a BBC-TV play. The actor has come specially to play the Jewish lawyer in Elmer Rice's "Counsellor at Law," to be aired on Dec. 8.

Wallach was in Britain last year when he played the Okinawan interpreter in the London production of "Teahouse of the August Moon."

Brit. Com'l A-R's $2,800,000 Loss; 3d Year Looks Up

London, Nov. 19.

A loss of almost $2,800,000 on its second year of operation was announced by Associated Redifussion, the London weekday commercial tv programmers. But John Spencer-Wills, chairman of the company, after making this disclosure, added that A-R was now operating at a satisfactory profit, and he hoped that when the current financial year's accounts were reviewed, it would be possible to report substantial progress.

Wills said he felt "regret but not dismay" at the loss. Last December the report and accounts for the first 22 months of operation showed a loss of $9,100,000.

The A-R topper said the company started from scratch and had less than a year in which to equip itself, to get on the air and stay on the air. It had to buy a substantial stock of filmed programs to insure program continuity while studios and equipment were being readied. The market was limited, Wills said, and purchases were hurried and on some, "it is now clear, we spent too much."

Japan's 629,595 Sets

Washington, Nov. 19.

As of the end of September, 1957, there were 629,595 licensed tv sets in Japan, according to the Japanese Embassy here. This represented an increase of 38,402 over the preceding month.

TAKES ON BBC IN ALL AREAS

London, Nov. 19.

Even though it has openly thrown in the towel in the battle for ratings, BBC-TV will still be hounded out by commercial tv. Only a couple of weeks back, Gerald Beadle, director of the state web, announced that it would no longer compete with its unsubsidised counterpart. Instead, he revealed, it would offer programs "nearer to the forefront of taste and intellectual interest." But the commercial network is going to be hot on its tail with offerings in a similar vein during the coming year. So it looks like the fight is still on.

Sir Robert Fraser, Director General of the Independent Television Authority, speaking at a news conference to introduce the ITA's Third Annual Report, said on the subject of balanced programs: "We have, as it were, pushed out from the main line of popular entertainment programs a large salient of news, political and religious programs, probably as large as we need for balance and for quality. We have been able to make no such advance in the arts." This was the field, he added, in which the BBC had tried harder than the ITA and so far deserved more praise.

The ITA topper went on to say that the "world of the arts" was a relatively small one, with a language of its own, foreign to ordinary people. This accounted for the fact that BBC-TV usually had an audience collapse when it put on an arts program. The ITA had had a similar collapse when it tried out symphony concerts.

Then, Sir Robert delivered his punch line. He said: "But for those who love the arts, it is important that tv should accept the responsibility of increasing the small population of this happy and enviable little world. Independent television intends to have another try in 1958—and from a glance I have had at the plans it will not be for want of trying if we fail."

Earlier, Sir Robert had slammed down on a remark made by Beadle in which he said of the ITA programs: "I think it will be very difficult for them to be other than slightly old fashioned. But it would be a mistake to expect it to be a reflection of the advancing taste and aspiration or of the perplexities of an educated democracy in the making." The commercial tv topper commented: "I am not aware of anything the ITA has ever said about the BBC which was similarly provocative, not because we are angelic, but simply because we are realistic enough to see that two television services have far more in common than in distinction, and that neither can hope to look very graceful if it chooses to lecture the other."

Granada's Studio Six

London, Nov. 19.

Granada-TV claims it has one of the most modern and best equipped studios in the world now that its new Studio Six is ready for use. The new studio has a floor area of 4,560 sq. ft., which is half as big again as the original Studio One.

Britain's Poser: Can Ad Revenue Support Two Indie TV Webs?

London, Nov. 19.

Commercial tv has staked a strong claim for a second outlet. In the third annual report of the Independent Television Authority, Sir Robert Fraser, its Director General, says that most of those in tv believe that this country should have, and will support, three tv programs, but not four. But will it be state controlled or under the supervision of private enterprise? The ITA boss states that there are already a number of outfits ready and anxious to have a chance. He is pretty certain that advertising revenue will be able to support two indie tv webs in Britain.

Color tv was still a long way off, Sir Robert stated. "With all their dash and wealth, the Americans have not really succeeded in getting it going, exquisite as their best color programs can be." One of the main problems governing its introduction to Britain was not a technical one. Technically, color tv could be introduced almost immediately on the 405-line system. But if that were done Britain would be saddled with 405-line tv for good and would have to suffer the inferior quality of reception that goes with it. The issue was whether to introduce color tv on 405-line system or have a complete change over to 625 lines. This was the problem which had to be settled first.

The growth of commercial tv had been enormous, the report states. By September, 1956, after only one year of programming, there were about 1,700,000 homes capable of receiving indie tv. By September this year there were more than 4,000,000. During the second year the monthly growth of the commercial web was in the region of 200,000. The income from advertising had increased rapidly until it was now enough to cover the costs of the operation with something to spare. At the end of the second year, gross expenditure on tv advertising, excluding production costs, was running at the rate of $84,000,000 a year—representing about 8% of nantional advertising expenditure.

The report adds it is hoped that by 1960 the ITA will be serving around 99% of the total population.

HOMOSEXUALITY TO GET BBC-TV AIRING

London, Nov. 19.

The problem of homosexuality will be dealt with in a BBC-TV program next Tues. (26). The show will be in the series entitled "Lifeline."

The decision to present the problem was taken after the chairman of the program, a consultant psychiatrist, received a letter asking for advice and help from a homosexual who was disturbed by his condition.

Canada TV Web Blasted for Homo, Commie Probings

Toronto, Nov. 19.

Blasting "Fighting Words" and "Close-up," two opinion panels which emanate from Toronto, for their recent details on homosexuality and Communism, Henry Murphy (Liberal) attacked the Canadian Broadcasting Corp. on the floor of the Federal house as threatening family life and ideals. As a member of Parliament, Murphy has previously rapped the CBS-TV male ballet dancers as "a group of long-haired, nut boys who perform in tight underwear." Currently, he has taken issue with the State-operated CBC-TV setup that it must not become sole judge and jury at the expense of the Canadian viewer who must not become the member of a captive audience, despite ratings.

The fighting Irishman also assumed that Canadian taxpayers (who are paying $40,000,000 this year in subsidy to a State-operated system) do not want to hear the Communist line as expounded by Joseph Salzberg on the CBC-TV trans-Canada networks on "Close-up." Nor should youngsters be submitted to panel discussions on homosexuality or prostitution on "Fighting Words" when this program is aired in central Canada between 5 and 6 p.m., when children are watching tv, said Murphy.

CLOSED-CIRCUIT TV IN SINGAPORE BOW

Singapore, Nov. 12.

Closed circuit television came to Singapore for the first time last week when a unit televised floor shows from the Cathay Restaurant night club in a 15-minute program. Images were relayed through nine sets strategically located in the Cathay Cinema, the Cathay Hotel and the Cathay Restaurant itself—all of which are within the 13-story Cathay Bldg., a Singapore landmark.

Sir Kenneth Clark In Parnell Deal

London, Nov. 19.

Sir Kenneth Clark, recently retired chairman of the Independent Television Authority, has accepted an offer from a commercial tv programming company to create, prepare, and participate in a series of programs on the arts to be aired during 1958.

The offer came from Val Parnell, managing director of Associated TeleVision, the company which operates the weekday Midland and weekend London commercial tv outlets. Sir Kenneth will also act as adviser to the outfit on its programs in the public service and cultural fields.

He has already worked out several offerings which will probably be aired once monthly in a peak Sunday night spot commencing in January. Among them are "Is Opera Absurd," "Is Art Necessary In Public," and "Need We Talk."

BBC-TV's Legit Excerpts

London, Nov. 19.

Excerpts from three current British shows, running in London, will be aired by BBC-TV in a series of three programs entitled "On Stage—London." They will be introduced by Alan Melville.

The first program goes out on Sun (24) and will feature "For Amusement Only," from the Apollo Theatre. The other two are "Salad Days" at the Vaudeville and "Free As Air," at the Savoy.

Nielsen's Top 10 in Britain

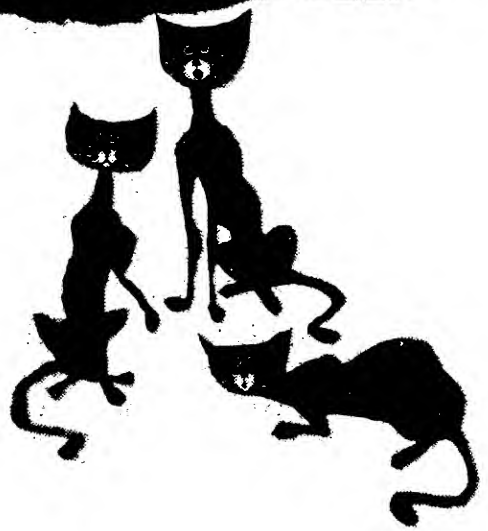
(Week Ending Nov. 3)

Val Parnell's Startime	ATV	75%
Double Your Money	AR	73%
Carroll Levis Show	ATV	73%
Take Your Pick	AR	73%
Sunday Night at the London Palladium	ATV	73%
Play of the Week "The Guinea Pig"	GRANADA	73%
O.S.S.	ABCTV	71%
Film Show "Appointment with Crime"	ABCTV	69%
Bid for Fame	ABCTV	68%
Highway Patrol	ATV/STV	68%

** These figures reveal the audience in the London, Northern, Midland and Scottish television homes capable of receiving BOTH B.B.C. and I.T.V. programmes.

Suveoka

"he must be from WBBM-TV!"



In Chicago television, *showmanship* draws the crowd...even at *midnight.*

A recent VARIETY article stated "...the Windy City has a growing late-nite video audience." And nowhere is this more apparent than on WBBM-TV.

For example, the latest post-midnight Nielsen analysis* reveals ratings that range from a *healthy 8.7* to a *whopping 20.3*...ratings that rank with the best of daytime audiences and equal many of those polled by highly-regarded nighttime shows... week-long average ratings that represent audiences far in excess of those of *all other Chicago stations combined.*

We call it *showmanship at midnight.* The kind of *showmanship* that turns your advertising into *salesmanship.* The kind you find only on...

WBBM-TV

Chicago's Showmanship Station—Channel 2

CBS Owned—Represented by CBS Television Spot Sales

*October 1957

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PORTLAND, OREGON

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	TOP COMPETING SHOWS OCTOBER 1957	ARB RATING
1. **HEIDI**— Elsbeth Sigmund, Thomas Klameth; 1953; United Artists, NTA	Saturday Night Show Sat. Oct. 12 7:30-9:00 p.m. KGW	18.0	18.9	17.6	29.8	People Are Funny.....KPTV Perry Como.....KPTV	20.4 24.1
2. **EYES OF TEXAS**— Roy Rogers, Lynne Roberts; 1948; Republic; MCA-TV	Roy Rogers Feature Sat. Oct. 12 5:00-6:00 p.m. KGW	17.9	18.9	16.7	71.0	Wild Bill Elliott.....KOIN	5.0
3. **STANLEY AND LIVINGSTON**— Spencer Tracy, Nancy Kelly, Richard Greene; 1939; 20th Century Fox; NTA	Showtime On 6 Sat. Oct. 12 10:35-12:30 a.m. KOIN	11.9	14.9	8.4	43.3	Your Hit Parade.....KPTV Thousands Cheer, Channel 8 Playhouse.....KGW	12.4 10.5
4. **MILDRED PIERCE**— Joan Crawford, Jack Carson, Ann Blyth, Zachary Scott; 1945; Warner Brothers; Associated Artists Productions	Movie 12 Fri. Oct. 11 10:00-12:15 a.m. KPTV	11.3	12.7	6.5	42.3	City Desk; Wrestling.....KOIN Wrestling; News.....KOIN News; Cry of the City, Showtime on 6.....KOIN	21.1 17.2 5.5
5. **THOUSANDS CHEER**— Kathryn Grayson, Gene Kelly and MGM Star Parade; 1943; MGM; MGM-TV	Channel 8 Playhouse Sat. Oct. 12 10:30-1:00 a.m. KGW	9.9	11.8	6.2	42.1	Your Hit Parade.....KPTV Stanley & Livingston, Showtime on 6.....KOIN	12.4 11.9
6. **WESTERN JAMBOREE**— Gene Autry; 1938; Republic; MCA-TV	Gene Autry Sat. Oct. 12 3:00-4:00 p.m. KOIN	9.3	9.9	8.7	39.4	NCAA Football.....KPTV	10.9
7. **KING DINOSAUR**— Bill Bryant, Wanda Curtis; 1955; Lippert; Telepictures	Armchair Theatre Sat. Oct. 12 11:30-12:15 p.m. KOIN	8.9	9.3	8.7	71.8	Captain Gallant.....KPTV Along the Rio Grande.....KPTV	3.7 2.5
8. **STORY OF VERNON & IRENE CASTLE**— Fred Astaire, Ginger Rogers; 1939; RKO; C&C	Hollywood Theatre Fri. Oct. 11 8:30-9:30 p.m. KGW	8.2	9.3	7.1	19.5	Playhouse of Stars.....KOIN Lineup.....KOIN	23.5 28.8
9. **NORTHWEST TRAIL**— John Litel, Joan Woodbury; 1946; Lippert; Telepictures	Two Gun Playhouse Sat. Oct. 12 12:45-1:45 p.m. KOIN	8.1	10.2	6.5	56.6	Along the Rio Grande.....KPTV Captain Gallant.....KPTV Babe Ruth World Series.....KPTV	3.7 6.4 6.2
10. **WHERE THE NORTH BEGINS**— Russell Hayden, Jennifer Holt; 1946; Lippert; Telepictures	Two Gun Playhouse Sat. Oct. 12 1:45-2:30 p.m. KOIN	7.9	8.7	7.4	33.1	NCAA—Washington vs. UCLA.....KPTV	12.8

BUFFALO

1. **REBECCA OF SUNNYBROOK FARM**— Shirley Temple, Randolph Scott, Bill Robinson, Jack Haley; 1938; 20th Century Fox; NTA	Shirley Temple Sun. Oct. 20 12:15-1:45 p.m. WGR	22.6	23.8	20.0	89.0	Wild Bill Hickok.....WBEN Face the Nation.....WBEN	4.1 2.2
2. **FRANKENSTEIN**— Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Shock Thurs. Oct. 17 11:35-1:00 a.m. WGR	19.6	21.0	15.6	78.1	You Said a Mouthful, Fifty Film Festival.....WBEN	3.2
3. **CRIME DOCTOR'S COURAGE**— Warner Baxter, Hillary Brook; 1945; Columbia; Screen Gems	Starlight Theatre Sun. Oct. 20 9:00-10:30 p.m. WGR	17.3	18.7	15.6	29.5	G.E. Theatre.....WBEN Alfred Hitchcock Presents.....WBEN $64,000 Challenge.....WBEN	29.5 25.1 21.8
4. **HANGOVER SQUARE**— Linda Darnell, Laird Cregar; George Saunders; 1945; 20th Century Fox; NTA	Saturday Playhouse Sat. Oct. 19 11:30-12:45 a.m. WBEN	16.6	18.7	14.6	52.7	International Barn Dance.....WGR Penny Serenade, Operation Swing Shift.....WGR	9.1 9.4
5. **WILD GEESE CALLING**— Joan Bennett, Henry Fonda; 1941; 20th Century Fox; NTA Film Network	Premiere Performance Tues. Oct. 15 11:30-1:00 a.m. WGR	11.9	12.7	10.5	69.2	Tonight.....WBUF	3.2
6. **THEY WERE SO YOUNG**— Scott Brady, Raymond Burr; 1955; Lippert; Telepictures	Million Dollar Movie Sun. Oct. 20 10:30-12:00 a.m. WBUF	9.4	10.5	8.3	27.4	What's My Line.....WBEN 11 O'Clock News; Weather.....WBEN Weather; Sports.....WBEN	29.5 20.3 8.3
7. **PENNY SERENADE**— Irene Dunne, Cary Grant; 1941; Columbia; Screen Gems	Operation Swing Shift Sat. Oct. 19 12:00-1:15 a.m. WGR	8.8	9.5	7.3	39.8	Hangover Square, Saturday Playhouse.....WBEN	15.2
8. **TIME OUT FOR MURDER**— Gloria Stuart, Michael Whalen; 1938; 20th Century Fox; NTA	Friday Film Feature Fri. Oct. 18 11:30-12:30 a.m. WBEN	8.7	9.5	7.9	37.2	Political; General Playhouse.....WGR Operation Swing Shift.....WGR	10.4 8.0
9. **DAVY CROCKETT, INDIAN SCOUT**— George Montgomery, Ellen Drew; 1950; United Artists	Dow First Run Theatre Wed. Oct. 16 11:30-12:45 a.m. WBEN	8.5	8.9	7.9	48.9	Tonight.....WBUF Operation Swing Shift.....WGR	5.5 4.2
10. **THE WELL**— Richard Rober, Henry Morgan; 1951; United Artists; NTA	11:30 Theatre Sun. Oct. 20 11:30-1:00 a.m. WBEN	7.5	7.6	7.0	49.0	They Were So Young, Million Dollar Movie.....WBUF Night Cap Movie.....WBUF Operation Swing Shift.....WGR	10.5 4.2 2.9

WORKING FOR PH.T. (TRENDEX)

A Postscript to 'Bitchiness'

There's an ironic postscript to "Kraft TV Theatre" of Nov. 6 wherein actress Betsy Palmer delivered a passage in the script, "There is no bitchiness like show bitchiness." For better or worse, the morning-after critics and feature scribes made a lot of hay across the country, out of the well-intentioned crack, thus giving the show mileage that it would not otherwise have rated—certainly not in such volume. The bitter twist is that, although George Harmon Coxe got the screen credit for the play, titled "The Category Is Murder," the opus as a finished product was turned out by Marc Brandel. Coxe's original script was rejected; Brandel was brought in to do an "original rewrite" which reportedly bore little resemblance to Coxe's teleplay. The tabasco passage aside, the play drew generally good notices.

Involved here in a large way is that the Writers Guild, on principle, always protects the "original writer"—in this case, Coxe, although neither the latter nor Brandel raised the issue of credit. But since a Brandel tv play has rarely, if ever, been reviewed by a New York critic, he lost out on whatever prestige might have accrued to him had he been given a credit line.

Just the same, Brandel's name got bandied about as result of the 'bitchiness." It has become known, for instance, that he'll be repped with a drama on "Studio One" shortly after the CBS-TV series gets berthed on the Coast under Gordon Duff's production aegis. The subject will turn on the current Congressional inquiry into management and labor rackets. He's also writing the pilot for CBS' "Front Office," telepix series starring Ralph Bellamy. Brandel's stage play, "Rain Before Seven," was considered for N.Y. production recently although its current status is hazy except for a talked-about entry in Paris.

To Hear CBS Tell It, That 'High Cost of TV' Rap Is Just a Myth

The "myth" that television is getting too expensive is one that is easily destroyed if the industry would listen to its own research, CBS-TV research director Jay Eliasberg declared at last week's Advertising Research Foundation panel workshop.

Actually, Eliasberg pointed out, on a unit basis, television's total time & program costs have risen only 9% per unit since 1951, compared with a 14% unit increase for newspapers and a 21% hike for magazine unit costs. Moreover, the "myth" that alternate-week sponsorship has increased because sponsors can't afford every-week exposure is easily destroyed via the fact that advertisers. who can afford every-week sponsorship, on the basis of their sponsorship of at least the equivalent amount in nighttime or night and daytime, account for 83% of all evening time on the networks.

Pointing out that it's true that time costs have risen from $10,150 for the average half-hour nighttime network show in 1951 to $44,200 in '57, and that talent costs went from $10,400 to $33,900 during the same period, Eliasberg also pointed out that television's circulation has gone up too, and that on a unit basis, tv costs have risen only 9%, the unit being cost-per-thousand-home-hours - of - viewing. To say that television has become expensive without relating it to unit cost, Eliasberg said, is like saying electricity has become expensive because more of it is being used.

'Roller Derby' Sponsor

Returning "Roller Derby" has its first bankroller on WABC-TV. Stanza, which premieres on Dec. 29, picked up Ward Baking for the first quarter-hour of the Sunday series.

Stanza will be seen from 2:30 to 4 for 26 weeks.

Chapin's 'Elder' Role at ABC-TV On Moore's Entry

Two weeks after ABC-TV post as vicepresident in charge of sales was given over to Tom Moore, Slocum (Buzz) Chapin's new role at the network becomes somewhat clearer. When Moore, who moves over to ABC officially this week from his job at CBS Film Sales, was named sales topper, Chapin's function was retitled as v.p. in charge of client relations. The job was described last week by a fellow striper as that of an "elder statesman" in sales. But perhaps a better term is senior salesman, the man who apparently will get many of ABC's choice accounts to oversee.

Chapin, who headed the tv web's sales for years, has been relieved of his overall administration of the department, and has been left free, according to another executive, to concentrate on top-level sales pitches. Chapin will be the account exec to "cut through" the sponsors who bank their accounts with several agencies at once, as with Procter & Gamble, for example.

These multiple agency accounts, because of their size and diverse agency distribution, often prove to be quite a headache for the networks unless there is someone at hand to coordinate the many—and often loose—ends. In this role, Chapin will report to Moore.

KCMO Citations

Kansas City, Nov. 19.

Ace coverage of the tornado which struck suburban Ruskin Heights here last May won for Station KCMO the Distinguished Achievement Award for the outstanding news story broadcast of 1957 from the Radio-Television News Directors Assn. The award is made in a competition conducted by the association in cooperation with the Medill School of Journalism of Northwestern U.

Too Much Dependence On Ratings: Eastman; Blames Sellers, Buyers

Philadelphia, Nov. 19.

Robert Eastman, speaking on "Creative Selling" at the monthly meeting of the Television and Radio Advertising Club of Phila. (13) blasted overdependence on ratings.

"Creative selling soars far beyong the cramping confines of statistics," the ABC Network president pointed out. "They are essential to any business, but once they are permitted to stifle creativity, the whole operation is out of phase. Currently, the radio and television industries are suffering from over-emphasis on ratings."

"This is a fault of both seller and buyer, ingrained over a period of years," Eastman continued. "Advertising agencies seeking a more scientific approach have overworked the statistics. The task of motivating people is always and always will be more art than science."

POLLING 100 FOR COLLEGE COURSE

Although some of the rating measurement services have long been the butt of the low men on a totem pole for bringing in their television scores on what performers and others in the field allege is a low sample, there is a small movement afoot to accept the round figure of 100 persons in a community as a standard for such polling of viewer tastes.

It isn't exactly a "movement" and 100 may not be be as small as it sounds. If, say, 100 different persons, were telephoned over a given period of weeks—10 or 12 weeks might do the trick—and the results were roughly the same, the 100 figure could well represent a perfect criterion. They would for the city in question, at any rate, and quite possibly for the region in general, the latter, in such cases, subject to spot checking before it can be scientifically accepted as "par for the whole course."

There is another facet to "overnight" ratings achieved via telephoning 100 persons in a town that might give station and network researchers, and the program departments thereof, a different angle than the one they make hay with in the overnight propaganda. Exclude Trendex's 15 cities and what are you left with—quite a few score "good cities" that remain in dark obscurity as far as the overnight coincidentals are concerned. Thus, a city beyond the 15 covered becomes an entity unto itself; and when, say, a couple dozen similar "large" areas are included, it could out-Trendex Trendex in spread and signficance. *Could*, not necessarily *would*.

Beyond this, there's the question of simultaneous network transmission versus the familar situation in many cities where shows are on a delayed basis; hence what obtains on the "same time" network route is altogether different for kinnies and certain telepix programs.

A case on hand is a sampling, done as a pre-test, at a college in lower England situated in a large-sized city *(all identification deliberately withheld for obvious reasons but known, of course, to* VARIETY). Students taking a special mathematical course selected at random 100 names from the phone book, and by means of the laws of probability determine how three given half-hour shows competing with one another stack up. Researchers and sleuths may find their curiosity whetted when it's disclosed that the three shows up for study were Frank Sinatra

(Continued on page 48)

No More Fran In Tillstrom's Future; To Sub Live Segs

Chicago, Nov. 19.

Burr Tillstrom is dropping the "F" from KFO with hopes that the remaining initials won't be symbolic.

Henceforth, when Tillstrom's Kuklapolitans are seen they'll be working without their longtime live cohort, Fran Allison, whose varied commitments since KFO's demise on ABC-TV this past summer have made it impossible to keep the 10-year-old team together. For instance, "An Evening With Kukla, Fran & Ollie," slated for a November Broadway opening, was cancelled a month ago when Miss Allison learned she would not be able to do her Swift commercials from Gotham. Tillstrom realized then that "there was no substituting for Fran" and that he would have to revise the concept of his shows.

Puppeteer still wants his creations to work with a live foil, but his recent guest shots on tv have been solos. Tillstrom, who says he is "enjoying a restful hiatus" after a decade on tv, reveals he is

(Continued on page 48)

All the Unions'll Have Something To Say on How Far Webs Can Go In Shifting TV Production to Coast

By ART WOODSTONE

Variation On a Theme

Apparently some of the unions are already getting in their digs on the "shall tv move to the Coast?" controversy.

Cameramen on some of the N.Y.- originating shows have been posting stickers on their equipment which read:

"Help stamp out Hollywood tv."

Future of New York as a television production centre has become the focal point of a propaganda war taking shape between the networks and some factions of video labor, principally the technical unions. So far there have been no official proclamations, but newspapers and the trade press have recently reflected the many words expressed on both sides of the fence.

In particular, the International Brotherhood of Electrical Workers and the National Assn. of Broadcast Engineers & Technicians are felt to have the greatest labor stake in maintaining the East as a substantive production point or at least in maintaining the levels of employment in New York that were established when that city was a prime television site.

ABC, NBC and CBS, on the other hand, figure there is a great deal to gain at the moment by giving the impression that production has shifted to Hollywood to stay. Since negotiations are unofficially underway, the more the networks and producers can impress the trade with that feeling, it is thought, the further the impression will go in helping the webs to bargain down the number of employees in 1958 and 1959 that are demanded under union contracts.

N, Y, vis-a-vis Hollywood is not only seen as the primary concern of NABET and IBEW come January and the formal commencement of negotiations, but it's likely to reach into all corners of network-union dickers this winter and color the demands of almost every guild or union in television—on both coasts.

The extent and subtlety of just the handful of arguments heard so far is an indication to the trade that the issue is not by any means all black and white. The control of tape in 1959 or 1960 becomes a factor, and in that light so do the sensitivities of the International Alliance of Theatrical & Stage Employees.

Coming out of the 1958 negotiations in one-piece and without leaving too many loose ends in new contracts to rise up and smash all concerned in the jowls will be quite a feat.

The 'Taped TV' Factor

There are many solutions to be reached: What are NBC and ABC to do about the "understanding" they have with their live union, NABET, with regards to ultimate

(Continued on page 48)

Why TV Networks Favor Coast Shift; N.Y. Hauling Bill

An important reason why the tv networks have been so anxious to shift production to Hollywood is the cost of theatrical transportation in New York.

It now costs CBS-TV alone over $1,000,000 a year more in New York than in Hollywood to cart props, sets, costumes and the like. It is not that the unions in New York necessarily cost so much more, but the network in L. A. can keep virtually all its equipment in one place, due to the centrally-located studio and storage space concentration in TV City. In New York there is the problem of transporting theatrical equipment from one studio to a distant second through heavy traffic which slows the procedure down and adds up the labor costs.

Moreover, there is only one teamster's local in New York for theatrical transportation. On the coast, a network can use any trucking union so long as it pays the going labor rate for the haul.

As Minn. Grid Fortunes Go, So Goes Sponsor's TV Yen for Warmouth

Minneapolis, Nov. 19.

With much grumbling because of the U. of Minnesota football team's dismally disappointing season and, as usual, the coach, Murray Warmouth, getting much blame, there's speculation in broadcasting circles as to whether WTCN-TV will be able to obtain sponsors again next year for his Sunday night 90-minute show.

For appearing on the show as narrator of the previous day's game movies, discussing the contest and answering queries regarding the upcoming fray, etc., Warmouth is said to receive $8,500, a sizable sum for a less than three-month stint consuming some 15 hours of work, it's pointed out.

Ever since taking over as Minnesota coach four years ago Warmouth has augmented his $17,000 annual U. of Minnesota salary, income from coaching clinics and public appearnaces, etc., in this fashion.

Triangle Names Chernin

Philadelphia, Nov. 19.

Kenneth E. Chernin has been named to the newly-created post of promotion director for the radio and television division of Triangle Publications, Inc.

At the same time John D. Scheur Jr., director of programming and public relations for the stations, appointed Donn E. Winther, former promotion manager of Triangle's Binghamton stations (WNBF-AM-FM-TV) to the new post of Triangle's assistant promotion director.

Marian Anderson's Far East Tour TV'er Preempts 'Studio 1'

"See It Now" will go nighttime for the first time in two years when it preempts "Studio One" on CBS-TV on Dec. 30 with its show on Marian Anderson's Far East tour. Program will run the full hour on that date but so far, sans sponsorship.

Miss Anderson, who's due to return to the U.S. early next week, toured the Far East in a tour sponsored by the U.S. State Dept. and the American National Theatre & Academy. She performed in Vie'nam, the Philippines, India, Malaya, Korea, Thailand, Ceylon and Pakistan, with the "See It Now" cameras tagging along with her all the way.

Last time "See It" had nighttime exposure was two seasons back, when it did a series of specials. Year before that was the last time it was on evenings on a weekly basis. Understood that if CBS succeeds in selling the series (there's been some interest from both International Business Machines and International Harvester), the Dec. 30 show would be the kickoffer for the sponsor.

TV Follow-Up Comment

Continued from page 34

duced by Sam Coslow for a projected series called "The Story Behind the Song." Coslow co-reined it with Jerry Stagg on the Hal Roach lot last summer and wrote a preliminary script, though the finished material for Tuesday's show was done by Laslo Vadnay. It is not often that an outside pilot will reach the light of the tv tube on a regular series.

In story or "human interest" value, the segment was average. The chief interest was twofold—(1) a true story, granting some license on dramatization, and (2), possibly of greater importance, the fact that the songwriter involved, Carmichael, was played by himself as the lead. According to the script, Carmichael was handed the "I Get Along" lyrics by a romantic teenage girl attending a school event where the tunesmith was guest-operating the 88. A decade or so later, he set " Get Along Without You Very Well" to music, but his conscience would not permit him to affix his name as lyricist.

Thus began a nationwide search centered around Walter Winchell broadcasts and columning (with Winchell as Winchell, for another "from the horse's mouth" fillip). In on this search expedition were Carmichael's agent and his publisher, the latter Famous Music as repped then by Sid Kornheiser (fictionalized to Sid Kramer), its general professional manager (now with E. H. Morris Music). There was a nostalgic bit in which files of the old Life magazine, in which the poem appeared, had to be glommed. The lyricist was finally caught up with—Jane Brown, by this time married (Mrs. Thompson) and in failing health. According to the yarn, Mrs. Thompson died shortly after hearing the premiere radio version of the song at her home in the presence of Carmichael, et al., with Tony Mitchell doing the vocal as a "stand-in" for Dick Powell, who in those days and previously was known more for his chirping than his acting. There seemed to be quite a hurrah about getting the song showcased, though one reviewer cannot make claim to remembering that "I Get Along Without You Very Well" ever became as solid a tune as this script seemed to indicate. Ben Lessy and Alan Reed were in the cast. *Trau.*

Mike Wallace Interview

Perhaps Elsa Maxwell isn't to be taken seriously. In a frivolous mood with Jack Paar on NBC-TV's "Tonight" (every Tuesday), the boss-lady of the "dahling set" comes off as an uninhibited and gay gal but in the "depth" interview approach a la Mike Wallace, she was solemn and not too revealing.

Most of the Maxwell attitudes dug up by Wallace in the 30-minute q&a session already have become part of public domain. Her cracks about Jayne Mansfield, Elvis Presley, "Nikki" Khrushchev, et al. have already trickled down from the cocktail crowd to the ice-cream soda sippers. Also such trivia as the feud's on-off bit with the Duchess of Windsor and the feud's-on stand with author Cleveland Amory.

In this session Wallace apparently adopted the Con Ed slogan "Dig We Must" even though everything was on the surface. *Gros.*

Kraft Television Theatre

A Runyonesque comedy scripted by Neuton Meltzer and starring Bert Lahr came off with rollicking effect last Wednesday (13) night on Kraft Television Theatre, NBC-TV.

Titled "The Big Heist," the hour outing was one of those rare instances when a combination of script, performances and direction jelled to offer click entertainment in the comedy vein. The yocks were aimed at the belly department rather than cerebral appeal, and yet performer Lahr realized every line and situation.

He had able co-starring support from Fred Gwynne and Mildred Natwick, both of whom turned in standout performances, lending a credibility to the fetching low-life conceit which could have disintegrated in less capable hands.

Story concerned an ex-pickpocket, played by Lahr, who pulls a "Brinks Robbery" in order to win the hand of a widow of an ex-mobster, portrayed by Mildred Natwick. (She would have nothing to do with a man unless he proved his mettle.) Fred Gwynne portrayed Lahr's dumb cohort in crime. Within this framework, with all accepted values turned topsy turvy, the players following the imaginatively plotted Meltzer script had a merry romp.

Able support also came from the rest of the cast including Ralph Bell and Lee Bergeie. Direction by David Alexander under the production aegis of Maury Holland was smart and well-paced. The entry on one of the few live tv dramas based in New York represents a strong argument in reexamining the wholesale exodus to the Coast. *Horo.*

The Real McCoys

There isn't a higher grade corn in all tv than that peddled weekly by ABC-TV's "The Real McCoys." Grandpa Amos (Walter Brennan), Luke (Richard Crenna) and Kate (Kathy Nolan) are a real folksy patch of people, as was attested to on last Thursday's (14) edition of the half-hour telefilm skein, "Luke Gets His Freedom." And writer Bill Manhoff twisted the last drop of sentimentality from his quill pen to make the setup complete.

It's all so hokey that it can't be taken seriously, and for that reason this quarter can't see any really strong reason why cityfolk shouldn't appreciate and enjoy it for what it is. The show is already big in the hinterlands, so much so that country cousin appreciation has offset the early low returns in town and made the half-hour No. 1 in its 8:30 p.m. bin.

Played by most anybody else but Brennan in the lead, it would be a pretty standard situation comedy, but the veteran thesp throws himself vigorously into the inconsequential playlet and comes off winningly. Crenna and Miss Nolan as grandson and grandaughter-in-law play a pair of attractive hill-williams. Still and all, "The Real McCoys" is really only an age removed from the Neanderthal. *Art.*

Wisdom

Igor Stravinsky, at 75 "dean" of the music moderns, made a colorful subject on NBC-TV's "Wisdom" series Sunday (17) when he discussed his long career and offered assorted comments on his works. Since Stravinsky obviously is a man who likes to talk, and is able to express the essence of his creation, the filmed interview moved rapidly and interestingly, if on the "egghead" level.

Programs such as this, being developed by Henry Salomon's special projects division, are definitely worth while, particularly since there's no attempt to "jazz 'em up" for the mass audience. Out of the Stravinsky interview, imaginatively lensed by Floyd Crosby, emerged the personality of the composer—thoughtful, a little vain, very dynamic in his approach to music; a firebrand whose impact on his field has been felt for many decades.

Directed by Robert D. Graff, the show had a good, spontaneous quality, though a professional interviewer might have been more at ease than Robert Craft, the young American conductor, who was cast in the role. Sound in the show was exceptionally good.

Stravinsky told of inventing the new scale, and shocking his uncle in Russia; of writing the "Firebird" for Diaghilev; of the new musical forms of today "based on the new musical technology." He though the comparison of his works with the poetry of James Joyce was justified, and he told of his great fondness for Dylan Thomas.

Why does the public protest every time a new Stravinsky work is performed? "Each time I have new problems and I require new approaches," he replied. "I am inevitably ahead of my public." The interview had some pleasant human touches. It was well worth while. *Hift.*

Climax

Crisis in the life of a Korean vet faced with the possibility he will flunk an important college exam and thus lose a prize job waiting him was the peg of the interestingly-told and well-enacted "Two Tests on Tuesday" on last week's "Climax." The vet became a psycho after being caught up in the Korean conflict, and the tensions mounting because of the crucial exam eventually cause him to go psycho again.

With a wife and infant to support, the young vet can't take the pressure, and when the exam comes around he cheats, and is caught. His professor flunks him as a result, and as he sees the plum of a job and his future evaporate, the vet goes after the prof with a gun. But sick and bitter as he is, in the showdown he can't shoot the teacher, who realizes the student showed more mercy than he did in his flunking him despite the unusual circumstances surrounding the vet.

John Drew Barrymore excelled as the vet tortured by an inferiority complex and the heavy burden of his responsibilities; John Baragrey turned in a fine portrayal of the prof who learns tolerance the hard way; Susan Oliver and Julie Adams registered with sensitive, performances as the wives of the vet and prof, respectively. Buzz Kulik's direction extracted the maximum of emotional conflict from the fine story by Jerry McNeely. *Daku.*

The Twentieth Century

CBS-TV's "The Twentieth Century" which has been doing an admirable job of briefing the public on the "Air Age," continued its coverage of this fascinating subject Sunday (17) with a filmed documentary on how the Air Force's supersonic pilots are trained. As commentator Walter Cronkite pointed out — "natural aptitude isn't enough . . . it has to be supplemented by intensive training."

Rigorous instruction course that fighter pilots undergo was outlined in "Mach Busters," an apt title for Chapter Five in this CBS News and Public Affairs Series. For those who may not be up on such terms the net's press dept. explains that mach (pronounced "mock") is a word derived from the name of Austrian physicist Ernst Mach, denoting the ratio of air speed to the speed of sound.

Ten years have passed since an experimental plane of Bell Aircraft first broke the sound barrier in 1947. Today that's commonplace. Just why a pilot's ability has been able to keep pace with the technical advances of the aircraft industry is a tribute to the Air Force's painstaking instruction. For purposes of illustration a coupla bonafide Air Force pilots depicted a student's training phases for the benefit of the camera.

From T-33 trainers to Republic Thunderstreaks and ultimately the North American Supersabre is the student's instructional cycle. Scenes were lensed at Luke Air Force Base, Phoenix, Ariz., and Nellis Air Force Base, Las Vegas. There were few flaws that viewers could find in this informative film produced by James B. Faichney. Latter's script, done in collaboration with Don Kellerman, was factual and concise while Cronkite's narration was another asset. Prudential Insurance underwrites the series: *Gilb.*

Probe

It's almost a shame that there ever was a Mike Wallace in the tv interview field because of the transparently powerful influence his distinctive style of interviewing has had on his successors. Howard Whitman is apparently the new shining star in the WABD, N.Y., interview picture. That's the station where Wallace started with his "Night Beat" strip, later to be replaced by John Wingate. Former reporter Whitman began an hour edition of "Probe" Monday (18) at 11 p.m. Until then a half-hour show, filling in on the nights "Night Beat" took a hiatus, it is essentially the same kind of affair with perhaps a bit more flexibility. There are no complaints with the format of the new elongated edition, but there are several to be voiced about Whitman, who is certainly not a Wallace, nor, for that matter, a Wingate.

On Monday, Whitman seemed to be more interested in giving the impression that he was digging hard for facts and opinions than he was in the facts and opinions that were offered, and some of them were worthwhile. He opened his stanza with a 20-minute quizzing of an insurance actuary who was against a hike in Blue Cross plan rates, and it was certainly more Whitman's fault than his guest's that there were so many strained and adkward silences between several sporadic colloquies in which Whitman did an inordinate amount of the talking. His excessive speech persisted even when he was interviewing a group of five persons on the state of U.S. educational standards vis-a-vis Russia, and Whitman also manifested an irritating urge to agree with the comments of his guests, perhaps to show that he was hep.

Whitman, whom WABD says possesses a forte in "social problem," is being tested as a part-time replacement for Wingate on "Night Beat," this week. This new assignment, in addition to his increased importance on his own Monday night "Probe," could show a misplaced faith by the station if Whitman doesn't improve his personal style. *Art.*

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mutual has appointed Weiss & Geller to handle its advertising . . . **Tedi Thurman**, weather forecaster on NBC's "Jack Paar Show," travels to Schenectady, N.Y., on Sunday (24) to tape record interviews for rebroadcast on "Monitor," on the official opening there of WGY's new radio building. Station also is celebrating its 35th anniversary as an NBC affiliate . . .

Jack E. Leonard started a new network radio series on CBS this week, a five-minute Saturday show airing at 12:55 to 1 p.m. . . . **Aaron Rubin**, director of "The Phil Silvers Show," goes to the Coast for four weeks at the end of the month, when the Silvers stanza goes on its production hiatus, to cast a new situation comedy series he's developing for CBS-TV . . . WRCA-TV general manager **Bill Davidson** presented N.Y. superintendent of schools **William Jansen** with a special NBC Public Service Award honoring Dr. Jansen's retirement; award climaxed the station's "Know Your Schools" series . . . **Mary James** was signed to the Wm. Shiffrin agency on the Coast after her off-Broadway appearance in "Career" and a repeat of her role at the Ivar Theatre in H'wood. She drew a lady medico's role in Sunday's (17) "Omnibus" and later this month will do three shots on the "Edge of Night" CBS-TV daytimer . . . **Sam Schiff**, vet radio-tv producer, has joined MBS as exec-producer and will work closely with exec v.p. **Bert Hauser** on programs fitting into the music-news-sports formats now accented at the web. Schiff was associated with **Ted Collins** and **Kate Smith** for 17 years and brought in "The World of Mr. Sweeney" (**Charles Ruggles**) for NBC-TV . . . **Leon Michel** and **John Finnie** have joined the Wilson, Haight, Welch & Grover agency as copywriter and assistant account exec; Michel is ex-Fletcher D. Richards, while Finnie was formerly with Brooke, Smith, French & Dorrance . . . **Kim Hunter** signed for one of the filmed "Playhouse 90" segments, "Quiet Zone," to be directed by **Arthur Hiller** . . . WCBS general manager **Sam Slate** to Chicago today (Wed.) for agency and client sessions . . . CBS newsman **Richard C. Hottelet** received an award from Brooklyn College, his alma mater ('37) last week for his 20 years of radio-tv news work . . . **Bill Nimmo** replaced **Del Sharbutt** as announcer on ABC-TV's "Do You Trust Your Wife?"; Sharbutt's commitments prevented him from moving with the show when it switched times this week . . . CBS music director **Alfredo Antonini** back from Tampa, where he guest-conducted the Philharmonic there . . . **Chet Huntley** and NBC News producer **Reuven Frank** address the American Women in Radio & TV N.Y. chapter on their "NBC News" and "Outlook" shows at a luncheon meeting Monday (25) at the New York University Club . . . CBS newsman **Walter Cronkite** addressed the Boston Ad Club and Broadcasting Execs Club yesterday (Tues.) on "Advertising and How it Pertains to News & Special Events" . . . **Charles Fagan** upped to assistant to the manager of program services at CBS-TV . . . **Martha Wright** named radio chairman of this year's March of Dimes' Mothers' March on Polio; it's her fifth year with the drive . . . "Man on Cloud 8," new farce by CBS-TV casting director **Robert Dale Martin**, to be performed by the Ithaca (N.Y.) College Drama Group tonight (Wed.) through Friday (23).

Thrush **Tina Robin** makes first appearance on the NBC-TV **Jack Paar** stanza tomorrow (Thurs.) . . . WABC-TV's "Tinker Tom," **Gene London**, making p.a.'s at six Macy stores last week and this; Macy's has quarter-hour of show . . . **Evelyn Robinson**, the WOV deejay, was erratumed in a recent issue as the sister of Jackie when actually she's the sis of Sugar Ray . . . **Pat Crowley** into Nov. 29 **Frank Sinatra** ABC-TV'er as co-star of one of his dramatic telefilms . . . **Claudette Colbert** to star on ABC-TV's "Telephone Time" Dec. 3 . . . A few WNEW program shifts: **Art Ford**, in addition to the a.m. "Ballroom," doing 6 to 8 p.m. version, **Lonny Starr** from 8 to 10 and **William B. Williams** from 10 to midnight; besides Ford, the other two have daytime shows too. Shifts move nighttimers **Dick Shepard** and **Bob Howard** mostly to Sunday chores . . . **Charles (Chuck) Tranum** and the Flaire Agency of Hollywood have joined up to agent for tv commercial talent on both coasts. Flaire, run by **Betty Collins** and **Chan Gross**, has primarily been a model agency although it has handled tv talent as well.

Don Ameche set to star in CBS-TV's musical spec version of "Junior Miss" on Dec. 20; he replaces **Bob Cummings**, who was originally set for the role but pulled out over the weekend, offering as his reason his belief that the part was "too small" . . . **Andy McCaffrey** switched from the CBS-TV press info dept. to ditto at NBC as a column contact . . . **Victor Moore** moving into radio, via a running role on CBS' "Right to Happiness" . . . **Marian Carr** does the commercial on "Telephone Hour" Monday (25), then appears in "Armstrong Circle Theatre" Wednesday (27), and on Dec. 9 narrates and does the character voices on WMCA's "Let's Listen to a Story" . . . **Paul Roberts** back to CBS Radio to direct "Road of Life" and "Indictment" following his Broadway directorial stint on "Fair Game" . . . **Diana Barth** into "Five Star Matinee" on NBC Radio tomorrow (Thurs.) . . . **Mike Dann** currently on the Coast to expedite the Shirley Temple fairy tale series and the upcoming "Texaco Command Appearance" show as his initial prexy duties under Henry Jaffe Enterprises banner . . . **Greta Thyssen**, who's just signed with the Wm. Morris office, in town for Sunday's (24) Steve Allen show . . . Bandleader-composer **Ray Noble** debuts as a dramatic actor on CBS Radio's "Suspense" Sunday (24) . . . **Elliot Silverstein** directing tonight's (Wed.) musicalization of "Huck Finn" on "U.S. Steel Hour" . . . **Josephine Lyons** exited J. Walter Thompson agency to join Ogilvy, Benson & Mather; first assignment is Sid Caesar-Imogene Coca show on ABC in January . . . **Mary Kelly** upped to associate producer on "Today" . . . **Martin Blaine** into "Second Mrs. Burton" and **Bobby Troka** into "Nora Drake," both CBSoaps.

CBS press info boss **Larry Lowenstein** is **Ed Sullivan's** new co-chairman of the Academy of TV Arts & Sciences public relations committee . . . **Donald Richards**, from WRCA-and-tv promotion, to promotion-research head of Branham reppery, replacing **Ann Heifield** who recently took over promotion captaincy of Crosley in New York . . . **Sammy White**, of the team of Puck & White, now doing video characterizations latest role is on Nov. 27 "Walter Winchell File" on ABC-TV, for which he also appeared in the preem stanza . . . Greek songstress **Kitza Kazacos**, who works for BBC-TV, in New York on visit . . . **Jan Murray's** right arm, broken a few weeks ago giving his son a bike lesson, now sans cast and no troublesome aftermaths . . . "Hotel Cosmopolitan" emcee **Donald Woods**, angling a Broadway show, is currently running through a fistful of scripts . . . **Len Hornsby** to Radio Ad Bureau as grocery products sales manager . . . **John McKeon** named director of WMGM promotion and advertising.

IN HOLLYWOOD . . .

Ben Feiner checked off the production staff at 20th-Fox telefilm subsidiary for an undisclosed affiliation. He has been with TCF for the past 18 months and recently completed four short pilots of "How To Marry a Millionaire." Previously he was with CBS-TV . . . Staff adjustments at L.A. office of Foote, Cone & Belding cost 25 their jobs . . . **Abner Greshler** and **Tony Randall** joined up to produce tv specs . . . **Harry Rasky**, CBS' public affairs producer, busy editing 32,000 feet of "The Day Called X" down to 2,500 feet. It was all shot in Portland as a document on survival from an enemy air attack . . . **Mogge-Privett** agency merged with Alfred Atherton, with **Nort Mogge** as prexy . . . **Alfred Stern** will head up publicity on the Coast for National Telefilm

(Continued on page 46)

HAVE YOU HEARD?

THE NUMBER 1 STATION* IN PHILADELPHIA IS NOW WRCV-TV

ARB—Philadelphia Metropolitan Area Report—October 1957. WRCV-TV wins a 35.6% share of audience—sign-on to sign-off, Sunday through Saturday—making it the Number 1 Station in the nation's 4th market!

SOLD BY NBC SPOT SALES

Radio-TV Production Centres

Continued from page 44

Associates . . . **Sidney Moore** named aide to **Het Manheim**, story editor at California National . . . **Whitney Blake** will have her first singing role in Cal. National's "Boots and Saddles." . . . **Ed Ebel**, tv head of General Foods, **Tom McDermott** of Benton & Bowles and Young & Rubicam's **Rod Erickson** in town to look over the new shows for next season.

IN CHICAGO . . .

Ollie Treyz and other ABC toppers here yesterday (Tues.) and Monday to hold promotion meetings with major affils in advance of current Television Bureau of Advertising sessions . . . CBS-Chicago news director **Bill Garry** elected regional v.p. of RTNDA and named chairman of next year's convention . . . NBC veep **Jules Herbuveaux** elected vice chairman of Better Business Bureau here . . . **Dr. Roscoe Barrow**, who authored Barrow Report to FCC, tapped as guest speaker for Chi Broadcast Advertising Club meeting next Tuesday (26) . . . WCFL deejay **Jack Karey** narrating Ford Exhibit at upcoming Auto Show for eighth consecutive year . . . **Everett Mitchell**, host of NBC's "National Farm and Home Hour," off on speaking engagements in four states this week . . . **Hal Stark** and **Bill Fontain** have new deejay shows on WBBM . . . **Marv Gold** added to Kling Film Productions staff as script writer . . . WXIX, CBS-TV outlet in Milwaukee, has named **Charles E. Hinds** to replace **Leon Drew** as program director. Drew moves to KMOX-TV, CBS o&o in St. Louis . . . **Norm Barry**, NBC sportscaster, emceed Chicago Prep Football Dinner last Monday (18) and starts west coast vacation Dec. 1 . . . **Kenneth Snyder** of Needham, Louis & Brorby was named advertising copywriter of the year at recent Chi Copywriter's Club awards dinner . . . FM station WNIB this week starts "easy-going, good music" show with **Marty Robbins**, 6-9 a.m. . . . **Robert M. Stevens**, ex-McCann Erickson, New York, joined Zenith Radio Corp. as advertising manager . . .

Bill Irvin, onetime Sun-Times television critic now working picture desk at Chicago American, is guest writing an occasional tv column for that paper while **Janet Kern** vacations. . . **Scott Keck**, asst. radio-tv director of Needham Lewis & Brorby here, got his veepee stripes last week

IN SAN FRANCISCO . . .

Don Sherwood's Saturday night show on KGO-TV will be bumped off at the year's end in favor of the ABC outlet's new MGM film package. Last show will be Dec. 28 and then it's question of whether sponsor wants to continue spending on Sherwood and, possibly even more important, whether KGO-TV can find another satisfactory time slot . . . Also dropped last week was **Dick Crest's** teenage show on KPIX, "Rock 'n' Rally." Westinghouse-CBS station was very frank as to the reason: insufficient ratings . . . First production model of Ampex's videotape recorders rolled off the production line in suburban Redwood City last week. Ampex says 100 will be finished and in service by April . . . **Henry Untermeyer**, KCBS boss, back from New York after huddles with CBS-Radio brass and now readying for an important date next Sunday (24)—his marriage to Elaine Benioff . . . Father Alvin P. Wagner's "Rosary Hour" moved from KROW to KWBR . . . Two out-of-this-world r&b radio stations have already established daily news shows devoted exclusively to news of outer space—they're KOBY and KSAY . . . Biggest individual sale in KPIX's history was made to the Winston's Riviera sofa company—bought cross-the-board on all KPIX live shows and all film shows.

IN BOSTON . . .

WVDA switches name to WEZE on or about Dec. 2 when new owners take over . . . **Babe Gallagher**, WNEB, ankled to WEEI . . . **Len Hornsby**, mgr. WVDA, left for ARB . . . WBZ-TV and WBZ in cooperation with Greater Boston Chamber of Commerce hosted 15 secondary school educators at a Business-Education sesh in the station's studios . . . **Duncan MacDonald** interviewed **Catharine Morris Wright**, authoress of "The Color of Life," on her WNAC "Yankee Home and Food Show" . . . **Jane Day**, WBZ-TV's regular Monday through Friday weather girl, became the mother of a seven-pound daughter. She returns to weathercasting New Year's Eve . . . **Ed Sullivan** to be toastmaster at WNAC-TV's first annl Good Sportsman Award Banquet to honor six Greater Boston Colleges at Somerset Hotel Dec. 3 . . . New England Tel & Tel. inked for sked of 20-sec. spots on WBZ-TV highlighting colored telephones . . . WHDH-TV will start a weekly series of inspirational talks Fridays from 11:15 to 11.30 starting Nov. 22 with **Dr. Howard Thurman**, dean of B. U.'s Marsh Chapel . . . **Frank Luther** put on a "Huck Finn Day" on his "Frank Luther Show," Tuesday (19) from 6 to 6:30 over WNAC-TV with all his guest moppets dressed in costume . . . Reports that the FCC intends to allocate a four commercial tv station in Hub are making the rounds. The new one, it is said, would be Channel 11, which originally was proposed but never materialized as an educational outlet for U. of N. H.

IN LONDON . . .

Arthur Askey opened the first of a three comedy show series for Associated-Rediffusion, entitled "Before Your Very Eyes," Monday (18) . . . Awards for outstanding work in tv during the past year will be presented by **Dame Edith Evans** on behalf of The Guild of Television Producers and Directors at the fourth Television Ball to be held at the Savoy Hotel on Dec. 4 . . . ABC-TV aired a topical play which was specially commissioned from **Michael Pertwee** about the launching of a satellite capable of carrying a man into space last Sunday (17). It was called, "Man In A Moon," and starred **Charles Houston** . . . **Tessie O'Shea** was a guest panelist in last night's (Tues.) Associated TeleVision airing of "Tell The Truth."

IN CLEVELAND . . .

Vince Ford, ex-New York, pacted as WSRS disker . . . Plain Dealer radio-tv editor **George Condon** elected to Press Club Board, Cleveland Press radio-tv columnist **Nancy Gallagher**, secretary, and **Sangord Markey** KYW news director vice president . . . **John B. Garfield** named WJW-TV sales manager . . . **Bob Cain**, WSKY, and **Dick Reynolds** named WJW diskers . . . **Dorian St. George** left Rochester to become Carling suds spieler . . . WERE sales price to DuMont reported at $5,500,000 . . . **Alice Weston** using U. of Michigan teacher certificate to conduct tv school for Home Builders Assn . . . WHK's **Bill Gordon** holding listener poll for series of "best" in local news beats including theatre, sports, columns, etc . . . **Tom O'Connell** returned to Plain Dealer radio-tv beat after long illness . . . WJW radio celebrated 14th anniversary with Euclid Ave. parade and mayoralty proclamation.

IN PHILADELPHIA . . .

WCAU was awarded a Golden Mike, representing 30 years of CBS affiliation, during the fourth annual convention of the CBS Radio Affiliates Association in New York. **Donald W. Thornburgh**, pres. and general manager of WCAU, accepted the trophy for the station . . . **Roy Meredith**, former WPEN staffer, had his fourth Civil War book published by Simon & Schuster, "Storm Over Sumter" . . . "Tell It to the Mayor," with **Mayor Richardson Dilworth**, returns to WFIL-TV (23) after the election campaign hiatus . . . Reps from tv stations throughout the U.S. visited Camden, N.J. (14) for demonstrations of RCA's videotape, which makes immediate repeats of telecasts in color and black and white . . . **Andy McCann**, recent winner of WFIL-TV's "Talent Trend" program appearing on WCAU-TV's "Top of the Morning" session . . . **Howard Jones** started his 10th year as the Ch. 6 Santa (16) with "Santa Claus Calling" on Sat. and the cross-the-board "Toyland" stanza . . . **Jim Kiss**, publicity and production chief at WPEN, named to board of directors of Broadcasters Promotion Assn., new national group . . . **Joe Rosenberg**, former WFIL-TV promotion supervisor, now with Smith, Kline & French on the medical promotion staff . . . WVUE telecasting the Phila. Warriors Basketball games, with **Bill Pheiffer** handling color and **Jim Leaming** calling the floor action . . . United Auto Workers sponsoring "Eye Opener" music, news, sports show on WRCV.

IN MINNEAPOLIS . . .

Over protests of **Stan Hubbard**, KSTP-TV head, and other commercial station bigwigs, educational station KTCA-TV is continuing to permit a local bank to sponsor and advertise in the newspapers series of money management programs . . . KSTP-TV's sports director **Dick Nesbitt** appeared on NBC-TV "Today" network show Nov. 14-15, discussing U. of Minnesota and Big Ten Conference football . . . WCCO-TV to carry CBS' "Changing Ways of Love" on film Saturday afternoons . . . WCCO Radio exclusively broadcasting all Minneapolis Lakers pro basketball team games play by play . . . More than 60 scripts submitted to WCCO-TV in its $1,000 contest for a Minnesota Centennial celebration scrip . . . WDGY disk jockey reported mulling $30,000 offer to front a Los Angeles disk jockey program . . . **Bee Baxter**, long an ace KSTP-TV personality until her retirement last year, returning to the airlanes as hostess on Minnesota Heart Association's educational station KTVA-TV series . . . U. of Minnesota football coach Warmouth again has his own Sunday night sponsored WTCN-TV show which includes movies of preceding days' Minnesota game . . . KSTP promoted **Bill McGivern** from tv assistant news director to radio special events department head . . . For its play by play of all U. of Minnesota football games WCCO Radio again has "team" which includes former all time Gopher gridiron coach **Bernie Bierman**.

IN PITTSBURGH . . .

Edward Kroen has stepped down as general manager into program director's berth at WANB in Waynesburg and he's being replaced by **George E. McGary**, from WANT in Richmond, Va. Latter started as an announcer at WISR in Butler, Pa., his home town, and before going to Richmond was with WAKT in New Castle . . . **Alma Spann Barron** has started a weekly show, "Bouncy Bunny," every Saturday morning at 11:30 for half an hour over Ch. 9 in Steubenville, O. A Pittsburgher, she had a program in a Madison, Wis., station prior to moving back here . . . **Gene Koen**, WCAE salesman, and his wife celebrating their 20th wedding anni, appropriately enough, on the 20th . . . **Rege Cordic**, of KDKA, was toastmaster at Charleroi Chamber of Commerce banquet where Governor G. Mennen Williams of Michigan was the main speaker . . . **Ginger Brock** doing an "Expectant Mothers Club" program for 10 minutes Tuesday and Thursday afternoons at 1:05 over WCAE for a didee service.

IN BALTIMORE . . .

"The Buddy Deane Show" which began as a five-day week, two hour stint on WJZ-TV, is now a six-day week deal with Deane doing duty on Saturday . . . Native son **Jack Gale**, who put in time with WTMA in Charleston, S.C., is filling Deane's slot as spinner at WITH . . . WCBM celebrated its first anni of association with CBS . . . **Al Herndon** was partied for the close of his fifth year as Atlantic weather man at WBAL-TV. He was the first such in the nation, goes the claim . . . **Gary S. Franklin**, winner of last year's WAAM-TV (now WJZ-TV) television fellowship at John Hopkins U, is now with WJZ-TV as assistant to news editor **Keith McBee** . . . **Judy Levinson** is now with WBAL-TV's sales service . . . **Jack Wells** took his early morning "Closeup" on WJC-TV, out to Pimlico race track for a behind-the-scenes treatment. In Wells' slot at WCAO is **Lee Case**, formerly a salesman there and now jockey . . . **David Deuret** is a new addition to the WBAL-TV announcing staff . . . New art director at WBAL-TV is **Fred Schneeman**, recently of WJZ-TV . . . **Galen Fromme** began a new show for WBAL on Monday. Has a variety format and he'll get assists from Molly Martin and Jay Grayson.

IN SEATTLE-TACOMA . . .

Robert Guy, former program director at KNTV, San Jose, is now program director at KTNT-TV, Tacoma . . . KOMO-TV has added daily nighttime news show, "Dateline" at 11 p.m. as companion to daily "Deadline" at 6:30 p.m. News director **Herb Robinson** heads up both shows . . . **King Mitchell**, commercial manager for Radio KOMO, set as general manager of two Bellevue Broadcasters' stations; KFKF, Bellevue, set to go on the air about Dec. 1, and KPEG, Spokane, only radio station west of the Mississippi with an all-girl announcing staff . . . **Geoffrey Harwood**, commentator on Radio KING and KING-TV, has left station to return to Boston and newspaper work . . . **Maitland Jordan** has been upped from national sales manager for KOMO-TV to post as station manager for Radio KOMO, with **James McLoughlin** named commercial manager for the station . . . **J. Reginald Miller**, public service manager for Radio KOMO and KOMO-TV, has been named national sales manager for KOMO-TV. Miller is former radio newsman (KJR, KOMO) and originated many public service programs on KOMO-TV which have attracted wide attention.

OFFICE WORKERS' ORG GUNNING FOR CBS'ERS

Hollywood, Nov. 19.

An attempt will be made by the Office Employees International Union to recapture representation of the CBS office workers here, OEIU prexy Howard Coughlin disclosed. In line with union's nationwide organizing policy, OEIU also will initiate drive for CBS employees in N. Y., according to Coughlin.

Additionally, OEIU, which has 60 to 70% of film company home-office workers in N. Y. in its ranks, will intensify drive to organize Warner Bros. and Paramount, Coughlin stated. Also, drive will extend to "smaller tv studios which have sprung up," he stated.

Last June, some 300 CBS office workers here voted in National Labor Relations Board election to oust OEIU as bargaining agent, chosing instead the indie CBS Employees-Management Committee.

Ralph Beaudin Named As KQV Gen. Manager

Pittsburgh, Nov. 19.

Ralph Beaudin has been named general manager of KQV, which ABC bought for $700,000 last August. The formal transfer of ownership is expected to take place early next month and Beaudin, head of WBNY in Buffalo for the last year, will come in shortly after that.

Present head of KQV is veteran James F. Murray, who has been serving in the joint capacity of station manager and sales chief since Gunnar O. Wiig, who as the executive veep there, resigned last summer to return to Rochester, N.Y. What status Murray will have when ABC becomes the operator hasn't been determined yet.

Kansas City—Bob Wormington has been promoted to production manager at WDAF-TV, according to announcement last week by Dean Fitzer, general manager.

Italo TV

Continued from page 39

usually signs off. The 1-3. p. m. slot would be filled with musical programs; at 3 p. m. a brief news program would follow; the following three hours would be dedicated to various listener categories: housewives, children, farm workers, students, etc. At 6 p. m., a detailed news summary, the popular "Telegiornale," would follow—to be repeated in updated form at 8 p. m. The remaining evening hours, according to one report, would generally follow the current pattern calling for dramatic shows, variety hours, quizzers (probably in increased numbers), and other standard network presentations, mostly live.

It is also highly probable that the next year will see a sharp boost in local use of "Eurovision" hookups for sports events or other special presentations, linking the various continental television networks. These have been increasingly popular in recent times, and most technical problems have been licked, so that image quality, under normal atmospheric conditions, is excellent.

A recent example of the expanded use of "Eurovision" is the live pickup of a regular weekly Italian show from various European centers, "L'Amico degli Animali," one of the most popular Italian teleshows emceed by animal trainer Angelo Lombardi, has just completed a continental swing during which it emanated (live) from zoos in Hamburg, Munich and Basel, at its regular program hours. Success of this venture will probably lead to followups.

Finally, it is not unlikely that another aspect being considered during the current expansion talks is the use of the relatively large kinescope library RAI-TV has accumulated during the past few years in its fast rise. It's figured that especially because of the past expansion pattern of Italian television, in which the entire South and the Islands of Sardinia and Sicily were until very recently unable to pick up RAI-TV telecasts, there is a potentially vast "new" audience for some of the shows that northern viewers already saw some years ago. These kines could be called in—as they are sometimes even now—to fill certain lesser time slots—economically.

The Number to Call—

Continued from page 32

sarily understand the human heart (which buys everything from soup to soap-opera), and statistics (which always lie unless presented with temerity) have little to do with a program's ability to **reach** the mass of people to whom it is trying to sell a product or service. What about **keeping** them sold? What about listening to the people, not the self-styled critics (who never agree and therefore proved themselves undependable at once), and certainly not to the boys with a slide-rule in place of a heart!

Good programming starts with just one thing: a good idea: The next thing is the execution of that idea. And finally there is the test of that idea: Not how many **watched**, but how many really **saw**! In other words, does it sell, and does it keep on selling?

All right, now for the most important element of all: the source for this programming. Do the "bright boys" at the networks, the "high-pressure boys" at the top talent and production agencies, the "analytical boys" at the ad-agencies—do only these have the "what gives" and the "know-how?" Do they have a monopoly on top-drawer stuff for tv? Obviously not, or nobody would be forced to make claims and counter-claims on whether or not this or any other tv season is a "dud." But they **do have a monopoly** and you all know it!

Open up, fellows! When tv becomes a closed shop, you can **kiss** it goodbye! There are lots of other guys and gals like me. The difference is that we sweat while you perspire. We aren't jaded, because we can't afford to be. We're the one you eventually hire to clamber up those stone walls. But we can't all be bought, only the stuff we sell. And it sure as hell is the stuff you need. So come and get it! The number to call is . . .

—Anonymous.

The Delight of the Season!

JOHN CROSBY:
"The plots of the Beaver show are the sort of thing that anyone's kids might get into and the dialogue has that wonderful candor and directness with which children disconcert and enchant you."

HAL HUMPHREY:
". . . Off to a fine start with a good cast and some expert writing by Joe Connelly and Bob Mosher."

JACK O'BRIAN, N.Y. Journal-American:
"An endearing little slice of cuteness. Could be what the TV family ordered. It's a mighty unusual TV fiction indeed—not a nasty character in the show."

ERSKINE JOHNSON:
"Show starring boys has adult laughs."

VARIETY:
"Good family-type entertainment . . . full of chuckles that are bred by familiarly comic situations."

WALTER AMES, Los Angeles Times:
"One of the real surprises of the season . . . clean cut show that will appeal to everyone."

BEN GROSS, N.Y. Daily News:
"Put it down as a pure delight."

BROADCASTING:
"Leave It To Beaver" will be equal parts of humor and sentiment, with lots of smiles and chuckles and a few nostalgic tears—"

KUP, Chicago Sun-Times:
"The click of the season."

BOB SPIELMAN, The Billboard:
"The first gusher of the season . . . Headed for the top ten and Remington Rand has one of the best buys of the season."

MARIE TORRE, N.Y. Herald Tribune:
"It offers memory-filled belly laughs and people as real as the next-door neighbors. Future episodes are awaited with high anticipation."

PAUL MOLLOY, Chicago Sun-Times:
"The Huck Finn tradition lives on in Beaver."

JOHN FINK, Chicago Tribune:
"Sharing honors as one of the two of this season's TV favorites . . . as recognizable a family as you'll find anywhere."

ETHEL DACCARDO, Chicago Daily News:
"'Leave It To Beaver' is the most promising of the fall season's new film shows."

LEO GUILD, The Hollywood Reporter:
"The producers have a hit on their hands."

JO COPPOLA, New York Post:
"It's a delightfully refreshing comedy . . ."

CHARLES AARONSON, Motion Picture Daily:
". . . The situations and the folks involved are funny, lovable, and withal most joyfully entertaining."

RAY OVIATT, Toledo Blade:
"One of the pleasant surprises of the currently television season . . . I would say it is the best thing in its general category to hit the channels."

TONY DOW "Wally" | BARBARA BILLINGSLEY "The Mother" | HUGH BEAUMONT "The Father" | JERRY MATHERS "The Beaver"

"LEAVE IT TO BEAVER"

FRIDAYS—CBS-TV

Sponsored by Remington Rand

Created, Written and Produced by

JOE CONNELLY and BOB MOSHER

HARRY ACKERMAN, *Executive Director* • *Directed by* NORMAN TOKAR

A GOMALCO PRODUCTION

Radio Reviews

FASHIONS IN MUSIC
With Mal Bellairs, Connie Mitchell, Bill Lawrence, Caesar Petrillo Orch, guest Toni Arden
Producer: Howard Weaver
Assoc. Producers: Art Thorsen, Norman E. Heyne
15 Mins.; Mon.-Fri., 7 p.m.
MORRIS B. SACHS
WBBM, Chicago
(Wesley, Heyne & Cuca)

Successor to the 23-year-old Morris B. Sachs "Amateur Hour," which halted its simulcasts early in the summer, this radio musical is pointed at prestige—and gets it. It's an extravagant audio mounting, with a 25-piece orchestra, two excellent regular vocalists and a guestar from one of the local niteries. Not for years has a live variety show of such high calibre been produced in Chi for local audiences, and this dessert-hour entry could spark a return to single-sponsored live nighttime shows.

Format is a radio counterpart of "In Town Tonight," successful late-night video strip on sister station WBBM-TV. Topping its assets is host Mal Bellairs, a polished and well spoken emcee who minimizes talk to get to the business of music. Regular singers Bill Lawrence and Connie Mitchell are exceptional for local talent, and the rich sound of Caesar Petrillo's full orch recalls the bygone days of bigtime AM shows. Arrangements, pleasant and swingy, and repertoire of standards clearly are meant for adult ears. Toni Arden, toplining the current Palmer House show, guested the first show (11) in classy style with her new Decca ballad.

Bellairs' blurbs are soft pedaled against a rippling harp and unobtrusively act out the message of friendliness. Withal, it's a smooth production and a picker-upper for the generally drab state of local radio programming. *Les.*

PRESENTING POZY
With Harry Pozy orch, Ian Fellowes
Producer: Stephen Dale
30 Mins.; Sat., 7 p.m.
CBC Trans-Canada, from Ottawa

For dialers who want to dance or listen, "Presenting Pozy" on the Canadian Broadcasting Corp.'s Trans-Canada web is a solid session of varied band tunes. Opener (16) teemed with Dixieland, a format this w.k. showbacking and dance band handles in great style. But it carried soft ballads, Latino and rickytick stuff as well, and plenty of it, using nine tunes plus theme ("South Rampart St. Blues") twice.

Harry Pozy orchestra is house band at the Chaudiere Club where it went from four years on the stand at the Gatineau Club. Group is uniquely show-wise and rates big kudos from all acts it backs, plus being fave with dancing customers between shows. Big lack in this stint is the overall resonance it is accustomed to in a hall. Aired from a hard, overly-deadwalled studio, show would be enhanced by injection of some echo, physically or electronically, to broaden the sound and blend the instruments instead of separating them. Band is socko as is but resonance would get bigger impact. A livelier announce job would also improve the stanza. CBO staffer Ian Fellowes handling a bright scrint as though he was reading Shakespeare and didn't like it.

Scheduling break has "Presenting Pozy" on radio opposite a video item about Indians and pioneers called "Radission" which sends most adults to the audio knobs. *Gorm.*

UFO-FACT OR FANTASY?
Narrator: Paul Parker
Producer: Parker
30 Mins.; Mon. (11), 10:30 p.m.
QUAKER CITY GROCERY CO.
WIP, Philadelphia

"Unknown Flying Objects," documentary pieced together by news commentator Paul Parker from his quarter-hour, cross-the-board midday interview sessions, shaped up to a timely and absorbing half-hour. These were no crackpot interview subjects, but responsible citizens, scientists and Air Force brass, telling their reactions to the sighting by four separate witnesses, unknown to each other, of bright egg-shaped objects in Levelland, Tex. They reported identical descriptions and received the same reactions to their automobiles, according to a Texas sheriff, the first interviewee.

The second speaker, Lee Corbin, news director WFBR, Baltimore, Md., told of similar sightings in Maryland, in 1952.

Dr. Lincoln La Paz, metereologist of the U. of New Mexico analyzed the objects as ordinary meteoric fireballs. A critic of the Air Force's handling of the incident felt the doctor had been pressured into this reaction. At this point an Air Force colonel when questioned, hedged by saying he had only a sketchy report of incident and promised to call back later.

An engineer with the Air Force set the pace for the feeling of credence given by whole program. A witness at the Levelland happenings, he never exploited the advantage of his momentary spot in the limelight. The objects did not burn, he said, they felt more like the warmth of a sunlamp. The colonel making the return call vouched for the character of this witness. In contrast a spokesman from the Pentagon sounded irritated and said an "evaluation" would come later.

Session was fed to Mutual web Sunday afternoon, but not carried by local outlet WIP, at that time. Documentaries are usually considered poison in the sales dept., but when Parker's grocery chain sponsor learned it was to be aired Monday night, they asked to buy in. Parker cased the tape and found three spots for institutional commercials. Quaker Stores bought it paying the full rate card tariff. *Gagh.*

Radio Followups

Counterpoint

As the second half entry of a two-part series on motivational research; WNEW last Sunday (17) invited Dr. Ernest Dichter to rebut the arguments of Vance Packard (Hidden Persuaders) made the preceding week when the author called the use of m.r. in advertising immoral.

Dr. Dichter parried the thrusts of host Professor William Kuntsler effectively although he spent a lot of his time trying to tie down meanings and defining terms and intent exactly before giving any opinions.

Referring to subliminal perception and advertising Dr. Dichter admitted that if a desire was already present, the use of subliminal techniques could stimulate a person to buy. He also pointed out, however, that distinguishing between brands in this type of advertising would be most difficult if not impossible. Thus it would not be too difficult to induce people to buy a soft drink but it might be quite another thing to get them to distinguish between the several brands offered.

The psychologist did admit that the use of subliminal techniques in advertising could be immoral (a point Packard makes repeatedly) but then backtracked with a flock of definitions the upshot being that the technique must be related to the intent and that it could be either moral or immoral depending on the intended use.

From the specifics of subliminal perception the discussion branched out to embrace advertising in general. Again Dr. Dichter parried a Packard quote accusing the advertising bunch of creating a treadmill of material wealth by saying that they were really creating "constructive discontent", that this was a support for the economy and therefore beneficial to the country.

The problems of material versus spiritual well being also came in for its share of attention but it would seem that no discussion of subliminal perception and motivational research can progress very far without running into these head problems. It made for interesting listening but the more technical and pressing aspects of the problem was buried in plethora of verbiage. *Syd.*

WCKY Suing AFTRA

Cincinnati, Nov. 19.

Suit for $19,500 against the Cincy chapter of American Federation of Television and Radio Artists and three of its officers has been brought by L. B. Wilson, Inc., operator of WCKY, which was struck in August.

Deceit and restrictions in trade and commerce are charges in the petition filed last week in Common Pleas Court. Another allegation is that the union pressured sponsors into dropping the station, causing a $9,750 advertising loss.

Named as agents are Andre Carlon and George Palmer, directors, and Jonas Katz, executive secretary and attorney for the chapter.

Reynolds, CBS Take A Cold, Hard Look At 'Duchess' & Her Future

Sheldon Reynolds, producer of CBS-TV's "Dick & the Duchess," planed in from London last week for a series of huddles with the network and sponsors and walked out with a promise of heavy advertising-promotion on the faltering series at least through April. Sponsors, Helene Curtis and Mogen David, are tied to a 26-week commitment on the show, which takes it through spring, but rather than resigning themselves to low ratings for the rest of the spread, they've decided on an all-out push on the stanza.

Understood Reynolds came in to talk cold facts to the sponsors, pointing out to them that it wasn't realistic to expect a new show with no name stars to dent the Perry Como competition right at the start. If the show can top Como, he's understood to have said, it's the kind of entry which has to build slowly, and at the risk of taking an occasional bad rating beating at the hands of Como whenever he decides to bring on some top name guests. At the same time, he said, if they expect it to build, it has to be supported with some heavy advertising and promotional values to let people know it's on the air.

Reynolds has already worked a couple of kinks out of the property. For one thing, he's dubbing his own laughtrack now, after having had it done for him by CBS in N. Y. Trouble with the CBS track, he said, was that it didn't fit the show in terms of the pacing of the action. In filming it, he "cut it wide," that is, had the actors take long pauses for the dubbed-in laughter, while the track done by CBS didn't fill in the pauses properly and left the actors "looking at each other."

Producer flew to Chicago yesterday (Tues.) to meet with the Curtis and Mogen David prexies, then was scheduled to return to London. Episode No. 23 is currently in production there, though only eight episodes have been shown on the air thus far. He's due to return to N. Y. in January to huddle with CBS on new properties.

'VICTORY AT SEA' AS SALOMON TOME

"Victory at Sea," which has covered most media as a television series, motion picture and LP album, is due to go into book form and will be published some time next year by Doubleday. Book will be written by Henry (Pete) Salomon, now special projects director at NBC, who produced "Victory" and wrote the script. Because the original television series was so long, Salomon will use as the basis of the book his motion picture (UA) script and expand the tome from that.

In signing contracts for the book, NBC, Salomon and Doubleday had to dispense with one of the standard contract clauses, that covering television rights, natch. It's probably the first time a television original has been converted into book form (other than reprints of teleplays and merchandising offshoots of tv'ers).

Ph T

Continued from page 43

on ABC, "Wagon Train" on NBC and "Big Record" on CBS—all of which do not come together networkwise. "Big Record" was selected as the centerpiece of the poll, presumably, because its disker personalities as guests are figured to lure the collegians.

Certain presumptions made at the course lead the instructor to believe that the idea is "99.7%" effective, and "will actually tell who will and who won't be watching the show in the future."

These were the results:

Of the 100 persons phoned, 44 were watching "Big Record," 32 were with Sinatra, four were ogling "Wagon Train," and 20 weren't viewing anything. These statistics, under the round figure of 100, translate directly into percentage figures. The supplier of the figures observes that, in accordance with the laws of probability, never more than 62% and never less than 23% will be tuned in to "Big Record."

Inside Stuff—Radio-TV

Producer Herb Sussan said last Tuesday (12), too late for inclusion in last week's issue, that film clips or kinnies of Arthur Godfrey, Lucille Ball & Desi Arnaz, Edward R. Murrow, Ken Murray, Phil Silvers and Jack Benny had been pulled from the NBC-TV Sunday (10) "Wide Wide World" subtitled "The Fabulous Infant," because of objections from sponsors and some of the talent involved. In the case of Murrow and Godfrey, for example, Ford Motors objected; and in the case of Benny, Chrysler axed the clips, in each instance because of the General Motors sponsorship of "WWW." Sid Caesar (ex-NBC) refused to allow a clip of his old show, while Laurie Anders nixed the kine of herself and Ken Murray.

First class in the Writers Workshop of the Academy of Television Arts & Sciences is tonight (Wed.) with CBS story editor leading off on the "basic mechanics" of video scripting. Workshop, first of its kind to be sponsored by an industry group, has several of the top names in the writing field—Ted Apstein, Robert Alan Aurthur, Paddy Chayefsky, David Davidson, Leo Davis, Ernie Kinoy, Howard Rodman, Reginald Rose, Jerome Ross, Rod Serling and David Shaw—contributing services as faculty and lecturers.

Course is strictly for pros, writers in other fields. Mort Abrahams, who is chairing the Workshop, has kept the first 15-week course to a limit of 24 students, broken into four separate seminars of six students and two instructors.

The Budapest String Quartet, which made its tv debut via a one-hour concert Oct. 27 on WCBS-TV, N.Y., is returning for an encore Dec. 1 with a 105-minute concert on the same station. Produced in collaboration with the Metropolitan Educational Television Assn., which arranged the first telecast, the 3 to 4:45 p.m. telecast will be a remote pickup of an actual concert from the Frick Museum on upper Fifth Ave. in N.Y.

Composer Norman dello Joio again will host the concert.

Mac Shoub, tv playwright and copy director of Vickers & Benson, Montreal ad agency, is for the second time the only Canadian represented in Harcourt Brace's annual (seven) "Best Television Plays." His script, "Thank You, Edmondo," done last year on Canadian Broadcasting Corp.'s tv web, was repeated Nov. 6 on NBC's "Matinee Theatre." His first Harcourt Brace winner was "Ashes In the Wind" in '51.

W. D. (Dub) Rogers' KDUB-TV in Lubbock celebrated its fifth anni last week, and to commemorate the event sunk a time capsule to be opened on its 25th anni on Nov. 13, 1977. Capsule included letters, records, etc., along with copies of trade papers, including last week's VARIETY, which bears the Nov. 13 anni dateline.

No More Fran

Continued from page 43

considering using two or three relatively unknown females in the act to function in the way Fran Allison did. "If and when we do the Broadway show," Tillstrom says, "and as far as I know I have only to give the green light, I think it will be necessary to have live persons in it. And with Fran's other contracts, it doesn't seem possible to plan anything more together. But her part in the show was too integral to simply replace."

Miss Allison has been contracted for the RCA Whirlpool and the Swift tv commercials this year, and she is continuing as Aunt Fanny on Don McNeill's "Breakfast Club" on ABN. In addition, she has a schedule of personal appearances and is guesting on Jack Paar's NBC-TV. "Tonight" show next week (27-29). Tillstrom's Kuklapolitans have been doing a series of filmed commercials for S&H Green Stamps in Chicago, have a Dec. 1 date on Martin Agronsky's "Look Here" and are pencilled in return to "Perry Como Show" later next month.

Unions

Continued from page 43

jurisdiction of taped tv? (Apparently, the two networks gave NABET conditional control of "the system of the future" in return for the technical union dropping all claims to film, which in all three networks is controlled by IATSE.)

What concessions is CBS going to have to make to IBEW, its own live tv union, regarding tape, in order to get a decrease in staff employees in N. Y.?

What can the three webs do to placate IATSE, if they give tape to IB and NABET? In the same regard, will IA even permit a formal contractual arrangement among the networks which takes tape jurisdiction away from it?

Being aware, and reportedly fearful, of the great power that the conference of studio unions, of which IA is an integral part, has on the Coast, how far, despite all the propaganda at present, will the webs want to go in moving their production activities to Hollywood?

And how far will CBS, NBC and ABC be willing to go in increasing the IB and NABET Coast shops in return for decreases in New York? (The latter question raises sectional problems: The live technical unions might find their New York local boys fighting any tradeoff in favor of the Coast.)

Gen. Mills Pacts New 'Ranger' Deal

General Mills has signed a new deal with Jack Wrather, owner of Lone Ranger Inc., for the "Lone Ranger" telefilms through August, 1960. It's a two-part arrangement, and, depending on the various options that can be exercised; the pact will cost the sponsor from under $2,000,000 to $3,000,000, with the latter appearing more likely.

GM will pay Wrather for rental of "Lone Ranger" half-hour telepix on a 104-week two-play-a-week deal. If only rerun films are used, cost to GM will be slightly under $2,000,000. If 13 new films are bought, the price will rise to over $2,000,000, with adjustments being made in lower costs of reruns.

However, the most likely course at this point was that the cereal company was going to buy a new 39 half-hours, bringing its talent tab up to just $3,000,000. Wrather has the right to decide to produce new product, if he notifies the sponsor by next spring, but GM has the right in return to buy only 13.

New pact succeeds the original two-year pact between General Mills, handled by Dancer-Fitzgerald-Sample, and Lone Ranger Inc. GM has the prerogative of selling off half of its share in "Ranger" films.

GM is only eight weeks away from pact renewals with CBS-TV and ABC-TV, each of which has a weekly "Ranger" run.

33 EDUC'L STATIONS BY END OF YEAR

Washington, Nov. 19.

Noncommercial educational tv stations should reach the 33 mark by the end of the year, according to the Joint Council on Educational Television. Latest box score by JCET lists five new stations expected to begin operations this month or December. They are in Atlanta, Salt Lake City, Jacksonville, Fla., Albuquerque, N. M., and San Juan, P. R. All are VHF except Atlanta.

There are now 28 ETV stations on the air in 20 states. Largest number is in Alabama which has three. Illinois, Louisina, Michigan, Ohio, Pennsylvania and Wisconsin each have two. All but five of the 28 are VHF.

An additional three stations are licensed to educational institutions but operate commercially.

MICKI MARLO

OPENING EL RANCHO Las Vegas

NOVEMBER 27

Personal Management
M. A. M. CORPORATION
BOBBY MAYO
JOE LYTTLE

ABC-Paramount Records

BOOKING
Mercury artists corporation

Around the Ad Agencies

By JACK BERNSTEIN

Satellite theme is getting a big play by the advertising agencies in their blurbs. Norman, Craig & Kummel used the bit for Ronson in advertising the Varaflame pocket lighter. Rand McNally is also capitalizing on the idea in plugging its maps.

Lennen & Newell is toying with the idea of using freed prisoners on "Court of Last Resort Show." TV department is planning to use them in an interview on latter half of the Old Gold show.

Bing Crosby has concluded four commercials for Lennen & Newell for sponsor American Gas Assn. Theme is White Christmas and agency states as far as it knows it's the first time Crosby has done commercials for anyone except for his own companies.

Dr. Sidney Roslow, president of Pulse, last week blasted ad agencies and sponsors for using television ratings as a scapegoat for dropping shows, in a spiel before the media research discussion group of the American Marketing Assn. Roslow said "management has its own reasons for dropping shows but intentionally or unintentionally are putting the blame on ratings." Representatives of the various major rating services participated in a panel discussion before the members of the AMA.

The drive against the Asian flu epidemic will get a shot in the arm from a nationwide public service campaign conducted by the Advertising Council. Young & Rubicam is serving as volunteer advertising agency on the campaign.

Appointments: Edward Kletter Associates has named Sinclair Jacobs Jr. as assistant director of advertising. Gene Schiess has joined Ogilvy, Benson & Mather as tv and radio program manager. Irving S. Kogan, director of p.r. at Hicks & Greist, has been upped to v.p. status in agency. Robert Coen appointed associate director for media at McCann-Erickson. He has been with agency for 10 years.

Everett (Bud) Gammon has been appointed tv account executive for the Libbey-Owens Ford account handled by Fuller, Smith & Ross. Total billings with NBC and CBS will be in excess of $3,000,000.

Sonotone has contracted for spot radio announcement campaign over WMGM, WINS, and WMCA, New York. Advertising features the new hearing aid concealed in glasses and account is being handled through William Warren, Jackson & Delaney.

Young & Rubicam and Johnson & Johnson are using stroboscopic scenes in motion for its new tv commercials. Technique has been used in a motion picture made in a Paris studio.

Richard H. Depew, former ABC programming exec, has moved over to Cunningham & Walsh as radio and tv account head on the Andrew Jergens billings.

Edro Products plan an extensive radio and tv spot campaign for its new vitamin lollipop. Agency appointed to handle the campaign is Cohen & Aleshire.

Campbell Ewald agency men, while filming the Delco battery commercials for the television series, "High Adventure With Lowell Thomas," traveled the four corners of the earth so that the film blurbs could be shot on location. They trekked to Nepal, New Guinea, the Amazon, the Arctic, the Australian bush country and to Africa so that the commercials would be realistic.

John Peace, v.p., and a director of William Esty, will preside over agency's newly-formed operating committee.

Resignation of the Halo Shampoo and Vel Beauty Bar segments of the Colgate-Palmolive Co. account has cost the Carl S. Brown agency about 50% of its billings.

Avis-Rent-A-Car System, has backed out of the N. W. Ayer lot and has driven its $1,500,000 account to McCann-Erickson.

Stanley Carr, ex v.p. of Lee-Stockman, has exited to the Williams Advertising Agency where he will be a v.p. and a member of the plans board.

Ernest M. Walker, formerly director of the central division of the ABC Radio Network, has been named account supervisor on packaged goods accounts at Hicks & Greist.

BBD&O recently sponsored a "brainstorm session" on the "Garry Moore Show." Agency came up with nearly 100 ideas on the subject of "What Wives Can Do to Help Their Husbands Live Longer." Mother-in-laws received prominent attention.

Houbigant Perfumes via the Ellington agency will launch a 13-week color tv series starting in March in 84 cities.

CBS-TV Grabs Off More Sports Coin

CBS-TV this week picked up some additional fat sports billing, most of it at NBC's expense. State Farm Mutual Auto Insurance has cancelled the post-fights "Red Barber's Corner" on NBC effective Dec. 27, and starting in April, will take a 26-week ride with half-sponsorship of CBS' "Baseball Game of the Week."

At the same time, CBS inked Marlboro cigarets for a one-shot sponsorship on Thanksgiving Day for the telecast of the Detroit Lions-Green Bay Packers annual. Marlboro, which has been CBS' sole national sponsor on the web's pro football schedule, has picked up half-sponsorship on the Turkey Day one-shot, with CBS co-oping the other half. Deal was set via Leo Burnett.

As for NBC, it's put the Friday post-fight segment up for sale, offering sponsors a choice of Barber or any other commentator of the bankroller's choosing. If no sponsor shows up by the end of the year to take on the $2,000,000 a year package, the web will retain Barber as a sustainer for awhile.

Youngstown, O. — City's third UHF outlet, WKST-TV, has returned to the air on Ch. 45 from its new transmitter site on the south side of town, serving a new Youngstown-New Castle, Pa., tv area as an affiliate of ABC. Channel went off the air from its site in New Castle in January, 1955, unable to make ends meet.

NBC's 'What's It For?' Invites a $2,500,000 Suit Claiming Piracy

Pittsburgh, Nov. 19.

Barry Farnol, head of radio-tv department of the Dublin, Feldman & Kahn advertising agency here, filed a $2,500,000 suit in Federal Court here last week against NBC for allegedly stealing his format for a quiz show. Farnol claims the network purloined not only the substance of his idea but even the title, "What's It For?"

Plaintiff's attorney, Alexander L. Suto, says Farnol owns the name and the format under common law copyright provisions. He stated that Farnol filed the name and format with the Authors League of New York on Aug. 19, 1952, and as evidence of his action mailed himself a regisered letter containing a duplicate copy of the information.

This, Suto said, is the customary practice of the Authors League. The registered letter serves as a corollary proof of copyright and is not to be opened unless litigation results. The lawyer has the sealed envelope in his possession.

Hal March program, which went on the air last month, is "an intentional duplicate," according to Farnol, "of my idea in that it copies not only the name, format, plot, style and twist but in many respects the exact wording of my idea."

MANION LOPS OFF FORUM ON MUTUAL

Chicago, Nov. 19.

"Manion Forum of the Air" is declining renewal of its contract with Mutual Broadcasting System, which comes due on Nov. 24, because the network bumped its Oct. 20 broadcast for the possible defamatory remarks it might have contained. The banned program had centered on industrialist Herbert V. Kohler, who talked on the three-year strike against his plant in Kohler, Wis., by the United Automobile Workers Union.

Clarence E. Manion, former dean of Law at Notre Dame U. and conductor of the forum, said the show will continue on 70 independent stations which had carried the broadcasts, on other indies, and on some Mutual stations on an independent basis.

John F. Box to St. L. As a Balaban Exec

John F. Box has been named v.p. in charge of the Balaban radio stations by Elmer Balaban, president of the organization. Box will work out of St. Louis where he will also act as managing director of WIL, the Balaban St. Louis station.

Box has been an executive v.p. of the Bartell Group since 1954 and held management positions with Bartell stations in Milwaukee, Atlanta and Phoenix. Prior to joining the Bartell group he was associated with NBC.

Lee de Forest VTR's For 'Smaller Stations'

Hollywood, Nov. 19.

New video tape recorder, based on patents held by Dr. Lee de Forest, will be made for smaller indie stations by Magnasync Manufacturing Co. of North Hollywood. According to Magnasync prexy Dean J. White, production on de Forest tape recorders is expected to get underway in about a year, under a licensing arrangement set recently.

Main feature of de Forest machine is a simplified method of synchronizing the rotating heads of tape machines, hitherto a major VTR headache, according to White.

Katz Ups Three

Katz Peppery has upped Daniel Denenholtz, Morris Kellner and Scott Donahue Jr., to v.p. posts.

Denenholz, who has been with the firm since 1931, will head up the research and promotion department, supervising the advertising, publicity, research and sales data activities of the agency.

A 25-year employee, Kellner, who has been radio sales manager since 1952, will be v.p. in charge of radio sales.

Donahue, formerly sales manager of station WPIX, N.Y., will be in charge of televised sales.

CBS Hits Peak 9-Mo. Earnings

Record nine-month earnings of $13,898,171 representing an increase of more than 47% over the $9,368,073 for the similar nine months in 1956, were reported by CBS last week. Earnings are equal to $1.82 per share, as contrasted with $1.25 for the 1956 period.

The '56 figures, of course, include provisions for losses and expenses involved in the discontinuance of the CBS-Columbia set manufacturing division. But overall sales and net revenues for the current nine-month period also represent an increase over the '56 period of 7.4%, from $256,379,847 to $275,276,269.

CBS board declared cash dividends of 25c per share on Class A and Class B stock, payable Dec. 13 to stockholders of record on Nov. 29, and also declared a 3% stock dividend on both types of common, payable Dec. 27. CBS will not issue fractional shares but will send stockholders non-transferable order forms for their interest in fractional shares.

Commercial Airliners Protest 'Playhouse 90' Crash; Scene Deleted

Hollywood, Nov. 19.

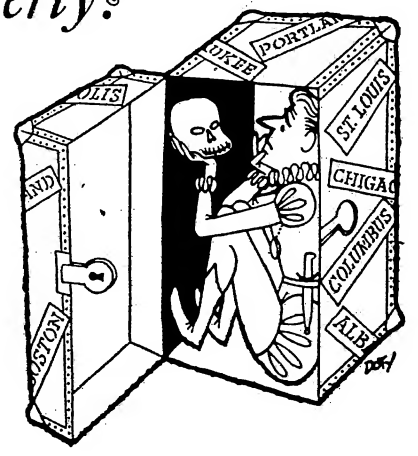
As a result of protest by commercial airlines to CBS-TV brass in N.Y., inclusion in a "Playhouse 90" drama of a commercial plane crashing has been deleted, and there's no mention of the commercial plane angle in the revised script.

Word reached the commercial companies that "Panic Button," Rod Serling teleplay to be seen on the CBS-TV show Nov. 28, has to do with the crash of a commercial plane. Firms immediately beefed to web brass in N.Y. and demanded that be changed so that the plane involved would be a chartered plane, not that of a commercial line.

Consequently, web and airline companies finally reached agreement whereby name of the company owning the plane which crashes will be called "Charter Line," but it will be left vague as to whether it actually is a commercial or chartered plane. Robert Stack, Vera Miles and Lee J. Cobb star in the drama.

At liberty?

You can star in a



CHRISTMAS JOB AT MACY'S

Full-time and part-time selling jobs . . . and non-selling jobs, too. Earn while you learn . . . and take home a good salary, and get 20% discount on personal things, 10% on practically everything else. Work in the world's biggest store . . . it's fun.

Interview Monday through Saturday, 9 to 5
Macy's Employment Office, 166 West 35 St.
Westchester residents: Apply Macy's White Plains

"HY GARDNER CALLING"

To Thank

RAYMOND MASSEY • BOB HOPE
LENA HORNE • BILL O'DWYER
MIKE TODD • PETER LORRE
MILTON BERLE

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

Weil & Hartley's 50% WOV Stake

Fairly widespread impression last week was that the team of Ralph Weil and Arnold Hartley was taking "absolute control" of New York radio indie WOV. What actually happened, though, was that majority stockholder Morris Novik sold the brace an additional 19% interest in the Italian-Negro market outlet, bringing his share down to 50% of the total ownership. Hartley and Weil, who have been the longtime management team at the station even though their stock interest had always been outweighed by somebody else, for the first time own the other 50%.

Sale to Weil and Hartley, according to Novik, who is also radio-tv consultant for the AFL-CIO, was part of the original deal he made with the two when he bought 69% of WOV in Aug., 1955. When Novik bought out Richard O'Dea, he gave Hartley and Weil three years in which to excercise an option to take 19% of the stock off his hands at the same rate at which he bought it. He paid O'Dea $250,000 for the 69% ownership.

Novik will retain exactly 50% of the voting rights in all WOV policy decisions.

AB-PT PUTS ABC-TV INTO MERCHANDISING

American Broadcasting - Paramount Theatres has established a "tv character merchandising department" headed by Walter R. McCurdy. ABC-TV, an AB-PT subsid, hence becomes the last of the three tv webs to get its own formal merchandising unit. NBC and CBS have each had one for some time.

McCurdy has been with AB-PT in merchandising mainly for the parent arm since 1953. Network will use its publicity, art and advertising staffs in all the licensing promotions carried on by McCurdy.

WOR-TV's 2d 'Double'

WOR-TV, N.Y., has corraled its second double-exposure series, with "Boots and Saddles" being taken for an extra ride on the RKO Teleradio station Wednesday nights by sponsor A&P. The food chain has the skein on WRCA-TV, too.

WOR-TV entered the double-exposure field this season with "Harbor Command," sponsored by Nucoa, also on WABC-TV. Prior to this season, the double-exposure field in the New York market virtually was exclusively held by WPIX.

Hollywood—Bernard Goodman has been named an account exec at KFMU (FM) here by station topper Phil Brestoff.

"HY GARDNER CALLING"

To Thank

CHARLES LAUGHTON

EDDIE FISHER • JERRY LEWIS

STEVE ALLEN • SAMMY DAVIS JR.

ROBERT YOUNG • EX-CUBAN

PRES. CARLOS PRIO

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

ZACHARY CHARLES

will be Chief Sitting Bull in

"ANNIE GET YOUR GUN"

NBC-TV Wednesday Nite Nov. 27th

★

The Robert Palmer Agency

Greatview Films

WBBM

Continued from page 32

for a more sophisticated vehicle to add prestige to the company image.

Young Sachs has put all his eggs in the AM basket, dropping tv participations. New show is slotted behind Edward R. Murrow's 15-minute CBS news strip, starting at 7 p.m., which is figured to be dishwashing time, just before the mass television tuneon. Show, a breezy, soft-sell tuner, uses a 25-piece studio orch led by Caesar Petrillo, two regular vocalists, Bill Lawrence and Connie Mitchell, and an occasional guestar.

Buy was made through Wesley, Heyne & Cuca Advertising. Norman Heyne, partner in the firm, has been Sachs' "Amateur Hour" producer for 23 years.

The defunct amateur show, by the way, boasted such graduates as Steve Allen, Mel Torme, June Haver, Frankie Laine, Harmonicats, Skip Farrell and Maureen Cannon.

Peter & Mary

Continued from page 27

ren" will be moved to another spot (2:05-2:15 is a possibility) or dropped for the time being. As for NBC's Allen and spouse Meadows, they've agreed to do their strip for NBC if the web can come up with another bankroller. Staley deal was set via Erwin, Wasey, Ruthrauff & Ryan.

CBS also grabbed some of that other kind of sponsorship—the multiple-frequency business, via a sale to American Home Foods of 33 7½-minute daytime units and five of the five-minute "impact plan" segments, starting this week. Web also renewed its one "impact" segment per week for 52 weeks with Lewis Howe Co.

'Maverick'

Continued from page 29

duction of "On Borrowed Time" same day at 5:30 to 7 fell victim, of all things, to ABC's "Lone Ranger." "Time" averaged out to 11.0, and in the first half-hour, it scored a 9.6, easily topping "Seven Lively Arts'" 6.6 but well behind "Lone Ranger's" 13.1. At 5:30, "Time" had a 10.0 vs. 12.3 for "Beat the Clock," and at 6:30, it topped "The Twentieth Century" but a 13.4 to 11.8 score.

Saturday night, "Holiday in Las Vegas" was an easy winner, averaging out to 28.4 in its 8 to 9 hour. It scored 27.8 at 8 vs. 19.8 for "Perry Mason" and 6.4 for ABC's "Country Music," and at 8:30, rose to 28.9 vs. 12.7 for "Dick & the Duchess" and 8.5 for the second half of the ABC "Country Music" entry.

RKO TELERADIO WINS BACK WGMS LICENSE

Washington, Nov. 19.

RKO Teleradio Pictures got back its license for WGMS here last week after being without it for a year as the result of proceedings brought by a minority stockholder against the sale of the station for $400,000 by Good Music Station Inc. During this time, RKO has had nothing to do with the operation of the station although it owned the physical facilities.

Reassignment of the license to RKO was ordered by the FCC following withdrawal of opposition by Lawrence M. C. Smith of Philadelphia who owned a sixth interest in WGMS. Smith claimed the majority stockholder, M. Robert Rogers, turned down a higher offer for the station in favor of the deal with RKO which retains Rogers and Mrs. Rogers as consultants for $25,000 annually for five years. A Delaware court held against him.

Houston—Forrest Patton, sales representative for the past five years on KNUZ, has been named the station's commercial manager to succeed Bruno Leonardt. Patton was an ad agency account executive prior to entering radio. Leonardt has joined the staff of KYOK and the Ok Broadcasting Chain. Bill Pelham, production chief of KNUZ, a veteran of 13 years in radio, has been transferred to the KNUZ sales department to replace Patton.

G&T FINALIZE 80% R. I. NEWSPAPER BUY

Television package producers Goodson & Todman have closed the deal giving them over 80% of Pawtucket, R.I., Times. Price for the newspaper is reportedly in the vicinity of $3,000,000.

Mark Goodson and Bill Todman will not take an active interest in the management of the 80-year-old Times and they will leave the editorial policy generally the same as it has been in the past. The daily was described as "a non-partisan liberal paper in a Republican market."

G&T owns 50% of stock bought in the Times. The rest was purchased by a group of men who joined with the producers in the deal. Eventually, G&T and their associates will assume 100% control of the paper, as the remaining small stockholders are bought out.

Networks Vs. TV Cities

Continued from page 27

point where the new season is a month and a half old, refer to cities in which all three networks poured unprecedented sums into advertising and promotion on a daily basis, even during November and particularly during the Trendex "week." Moreover, the Nielsen data would tend to reflect the opening-of-season publicity and advertising ballyhoo surrounding the new season, particularly with ABC's entry into the network race as a major contender.

Moreover, it's pointed out, viewing should be higher for the first couple of months of the season due simply to the unprecedented number of new shows hitting the air this season. Public curiosity to get at least one or two glances at all the new entries would account for the increase in viewing, without necessarily meaning that the level of viewing would not decline later via dissatisfaction with the shows.

St. Joe Stations Sold

St. Joseph, Mo., Nov. 19.

Sale of stations KFEQ and KFEQ-TV were completed here last week. They were sold by Midland Broadcasting Co. to Isadore and Jesse Fine, the new owners' operating firm being KFEQ Broadcasting Co.

New owners have made Ted Nelson general manager of both radio and tv facilities. He succeeds Glen Griswold.

ASSOCIATED-REDIFFUSION LIMITED

UNDOUBTED SUCCESS OF INDEPENDENT TELEVISION AS AN ADVERTISING MEDIUM

MR. JOHN SPENCER WILLS ON OFFICIAL LIMITATION OF BROADCASTING HOURS

The Second Annual General Meeting of Associated-Rediffusion Limited was held on November 14 in London, England. Mr. JOHN SPENCER WILLS, the Chairman, presiding.

In moving the adoption of the Report and Accounts for the year ended 30th April, 1957, the Chairman said:

It is with regret, but not with dismay, that I have to put before you a loss for the year of nearly a million pounds. As you will have seen from the accounts, £304,000 has been transferred to Goodwill Account, increasing that account to £1,379,000 and £640,000 has been carried forward, increasing the debit balance on profit and loss account to £1,520,000.

What I described last year as the formidable task of recouping the initial losses therefore remains formidable. But we are now operating at a satisfactory profit and I hope that when the current financial year's accounts are reviewed, it will be possible to report substantial progress.

After the elimination of the losses, the next necessary step will be to build adequate reserves; these are essential in any sound business enterprise but are particularly necessary in the case of our business, in which it is impossible to reduce costs to compensate, to more than a very limited extent, for any recession in revenue which might be experienced.

The necessity to write down film and script stocks by nearly £400,000 is, like the remainder of our initial losses, part of the price we have had to pay for playing the major part in the launching of Independent Television in this country. Starting from scratch, we had less than a year in which to equip ourselves, not only to get on the air but to stay on the air, providing, entirely out of our own resources, some thirty to thirty-five hours of programs each week for the first five months.

We had to acquire a substantial stock of filmed programmes in order to ensure continuity of programmes, pending the provision of adequate studios and equipment and pending even the possibility of arranging for the networking of programmes with programme contractors in other areas. The market was limited, our purchases were hurried and on some, it is now clear, we spent too much.

NETWORKING MAINTAINED

A satisfactory degree of networking with other contractors has been maintained, and I would like again to express thanks to the other contractors and to the Independent Television News Company for their contributions to the success of our programmes. This pooling of programmes is the only rational and economic way to run the business.

It remains my belief, as I said last year, that, so far as new and undeveloped areas are concerned, no new contracting company can have any possible economic justification; it can only avoid insolvency by taking practically all its programmes on network from the existing contractors.

INCREASED ADVERTISEMENT REVENUE AND BOOKINGS

One of the most gratifying, and certainly the most helpful, features of the year is the substantial increase in advertisement revenue and in future bookings. Television as an advertising medium is now an undoubted success and if any evidence of this is required it exists abundantly in our order book.

We have obtained increased bookings from practically all the advertisers who participated with us in our venture of faith in the early days and there is a constant stream of new advertisers who are using television for the first time. This is not really to be wondered at when one considers the unique impact of the medium and the enormous increase in the audiences our advertisers are now able to reach.

In September 1955, our maximum potential audience was something under three quarters of a million; today it is approaching five and a half million.

PROGRAMMES

Clearly it would not have been possible to provide our advertisers with audiences of the present size unless we had furnished programmes acceptable to viewers and I think that congratulations are due to our programme planning and production staff for their achievements in this direction.

Since we commenced transmissions they have produced over 130 full-length plays and nearly 200 feature programmes. Our features section staff travel the world in search of the material for the documentary programmes which have always been so very favourably received. Several of our documentary films have in fact been selected for exhibition at the National Film Theatre in December.

Some 10,000 scripts have been received by us since the commencement and for scripts purchased we have paid out some £160,000 of which, incidentally, over 90 per cent. has gone to British writers.

Have you looked at our schools broadcasts? If not, I urge you to do so. With the help of Sir John Wolfenden and his Advisory Committee and by the expenditure of much time and trouble by our staff we have, we believe, succeeded in producing something really helpful to those whose privilege it is to teach the young, the rulers of tomorrow.

This, the first schools television programme in the British Commonwealth, is one of our contributions to enlightenment rather than entertainment. Any suggestions you or your friends can make for its improvement will be most welcome.

TV TIMES

Our programme journal, the TV Times, has made remarkable progress and in a little over two years has achieved a weekly net sale of over 2,400,000. We have just published, for the first time, a TV Times Christmas Extra, a magazine of general interest relating to television, 700,000 copies of this publication have already been sold.

BUILDINGS

The internal reconstruction of Television House is at last nearly complete and the whole of the building is now either occupied by us or let to tenants. Extensions to our Wembley Studios, which will make for more efficient operation, are in progress.

TRADE UNIONS

During the year we have completed agreements with the appropriate Trade Unions in respect of most grades of our staff. The rates of remuneration which have been established are high but, provided they are accompanied by maximum productivity and efficiency, we think that that is as it should be.

B.B.C. COMPETITION

Some of you, I understand, expect me to comment upon the competition between our programmes and those of the B.B.C. This I would prefer not to do. To praise the B.B.C. would be patronising; to criticise them, a mistake. We believe that we have a sufficiently onerous task to run our own business and we have, right from the start, made it a cardinal rule to concentrate upon this.

The better are the B.B.C. programmes, as well as our own, the greater will be the growth in the number of viewers. Some of my personal friends have told me that they prefer the commercial advertisements to the programmes which surround them. I must confess (discounting the "leg-pull"), that I do not find this comment unpleasing.

Before we went on the air my greatest fear was that people who could view a programme without advertisements would prefer it to one with advertisements. As it has turned out, the presence of advertisements may well have given us an advantage over the B.B.C.!

INDEPENDENT TELEVISION AUTHORITY

Once again, I should like to thank the Independent Television Authority for their continued help and cooperation at all levels; the success achieved by Independent Television leaves no room for doubt as to the wisdom of the method by which the Authority have carried out their basic function of providing the additional television broadcasting services required by the Television Act.

Sir Kenneth Clark (whose departure has been deeply regretted by all the contractors) and Sir Robert Fraser, and their colleagues, have treated us as responsible partners and neither they nor the public have lost by it. We look forward to the continuance of this happy relationship under the new Chairman, Sir Ivone Kirkpatrick, whose recent appointment we have noted with pleasure.

REASONABLY SMOOTH RUNNING

To our programme planning and production staff I have already referred and I am sure that you would not wish me to omit a special word of thanks to our administrative and sales staff; theirs is an arduous task which has been rendered more arduous by the speed at which the organisation had to be established. It is pleasant to be able to report that the stage of reasonably smooth running has now been reached.

HOURS OF BROADCASTING

We have had many requests to broadcast television programmes at times of day at which people now have only sound programmes, from the B.B.C. and from foreign stations, available for their entertainment and enlightenment.

To fill in all the gaps would probably cost us more than we should obtain from extra advertising revenue. But that is a commercial consideration, for us to take into account, and I completely fail to understand why there should be imposed upon us and upon our viewers an artificial limit which is not thought necessary for those who use their ears more than their eyes.

Ignoring special broadcasts, such as those to schools and certain outside events, our hours are limited to an average of seven out of the daily twenty-four. Surely the viewing habits of the public should be settled by the public themselves and not fixed for them by official regulation? A removal of the limit, even if it were to bring us no profit, would enable us to institute more programmes for minorities.

It is impossible for us to please all the viewers all the time. It is not even possible for us to please the majority of viewers all the time. Why? Because we have a duty to please the minority some of the time. Remember this, when you hear criticism of our efforts. In the long run, it is in your interests for us to preserve a proper balance, as we conscientiously try to do.

The report and accounts were unanimously adopted.

Television's Screwball Season

Continued from page 1

Tribune; it was in connection with Crosby's bow as emcee of "Seven Lively Arts."

Monkey sues man—namely, the handlers of J. Fred Muggs filed a libel suit against the chimp's one-time-on-the-air buddy, Dave Garroway, and his onetime producer, Jac Hein.

NBC viewers heard a straight-faced ". . . and now we return you to Arthur Godfrey" during the Little Rock crisis. And behind-the-scenes during the NBC-CBS pool coverage, a few insiders had the rare privilege of watching NBC News director Bill McAndrew relaying instructions to CBS personnel from CBS director of news John Day. That happened when CBS' direct wire broke down.

NBC was rocked with a one-day "strike-lockout" and a couple of days of cameratic chaos over the Alice-in-Wonderland question of who gives direct orders to the cameramen, directors or technical directors.

Sid Caesar quit NBC in a huff last spring at the very idea of his doing a half-hour show instead of an hour; so this fall, he signed for a half-hour show with ABC-TV.

Dither Over 'Dud' Season

Network bigwigs drew their double-edged swords to trade parries for the first time within remembrance with the critical fraternity, just because, of all things, the critics didn't like the programs the webs had to offer.

New York is a so-called deserted city, with virtually all the live dramatic shows on the move to the Coast, but last weekend's studio schedule at NBC was so cramped that Monday's (18) "Suspicion" had to originate from a rented ABC-TV studio while last Wednesday's (13) "Kraft Television Theatre" had to be taped a day in advance.

An educational program scheduled for 6:30 a.m. turned out to be the season's first unqualified hit. And it started a bookstore run on the classics unrivalled in modern times. And everybody said WCBS-TV's "Sunrise Semester" was implausible.

George Montgomery, who besides doing a few Hollywood westerns is better known in tv circles as Dinah Shore's husband, did a "General Electric Theatre" show Oct. 20—and out-Trendexed Dinah in her NBC premiere show.

While Liggett & Myers got Dean Martin to agree to do an alternate-week Saturday night show on NBC, cosponsor Max Factor went after Polly Bergen—and got her. Until it developed that Miss Bergen was still under contract to CBS. After a couple of weeks of infighting, MCA and Factor pried Miss Bergen loose. So then Martin pulled out, claiming he was afraid of overexposure.

Marie Torre, N.Y. Herald Tribune, has gotten a "Joan of Arc" tag from no less a person than a federal judge, on the basis of her 10-day rap for criminal contempt of court because she refused to divulge a source. But the quote in question dealt with the weighty matter of whether Judy Garland did or did not think she was too fat to fulfill her CBS commitment last winter.

"Tonight's" Jack Paar did a literal flip over a skirt-and-sweater youngster named Trish Dwelley, who auditioned for the show billed as an inexperienced schoolgirl. Paar blushed slightly when he found out she was a pro with network experience, but kept faith for another two weeks, until he felt she wasn't much of a singer after all.

Aforementioned Timex cancelled Bob Hope after the comic appeared on a Frank Sinatra show cosponsored by rival Bulova. Hope said he didn't know until the day of the show that Bulova was a sponsor.

One of ABC's basic outlets, Washington's WMAL-TV, refused to carry a Mike Wallace show featuring British journalist Malcolm Muggeridge, because Muggeridge is a critic of Britain's royalty and Queen Elizabeth was in the country at the time.

Steve Allen wrote to thank the VARIETY critic who reviewed his show the Sunday it was on opposite the Crosby-Sinatra Edsel spec, and said, "More people may have read your review than saw the program."

Some weak-willed editor on "Kraft Theatre" just didn't have the heart to cut the line, "There's no bitchiness like show bitchiness," so "Kraft" found itself in a helluva stew.

That's the scorecard, and the season at this point is only two months old. Radio, anyone?

BROADWAY PREMIERE
Tonight, 6:15 Sharp
BROADWAY & 46 ST.
3 DOUGLAS LEIGH SPECTACULARS
Starring
TIME LIFE SPORTS ILLUSTRATED
See it from the sidewalk free.

Metro TV

Continued from page 31

that. We have had a lot of action in tv here during a period when Metro has gone through a difficult corporate problem," he said.

Barry will take with him to N.Y. pilots on "Northwest Passage" and "Min and Bill." It's a bit early for selling for next season, so "we'll have to put them in the deep freeze. There's no point in running around Madison Ave. in November when everybody is still waiting to see how the shows will do. But we will show these pilots to Metro execs and a few select people on Madison Ave.," he remarked.

Metro has 350 post-1948 feature films, but the problem of selling such pix to tv is an industry one, and the studio will wait to see what formula is reached between the industry and guilds regarding a divvy of coin from such pix before making a move, he said. He estimated the majors have around 2,000 pix in this category, that this figure will be much larger by the team post-'48 deals are made. Indie pix will make it a much greater overall total, he reminded.

Q-TV Suit

Continued from page 1

contains "false and defamatory matter" concerning Q-TV, according to the complaint. Q-TV, which describes itself as the principal competitor of TelePrompTer in the prompting field, objects to certain statement made in the SEP article.

According to Q-TV, headed by Sam Elgort, "the libelous matter" tended to convey the impression to persons who read the article "that plaintiff was no longer in the cuing and prompting business but had been forced out of such business, implying that plaintiff was not capable of competing with defendant TelePrompTer Corp."

Q-TV also complains about SEP giving TelePrompTer permission to reprint the article and TelePrompTer's activities in distributing the reprint which contains the same "false and defamatory matter."

TV's Sore Throat

Continued from page 27

this season (and that goes for Gisele MacKenzie, Polly Bergen, Guy Mitchell, Pat Boone, Patrice Munsel, Patti Page, Rosemary Clooney, et al.) there's not a single one who has hit it as a boffola attraction. This sponsor or that sponsor may lay claim to delivering a winner (and point to varying degrees of Trendex success), but overall there isn't one who's even on the way to a Como-like click. Dinah Shore has come closest to it, but her hour display comes under the heading of "last season's show," the only difference being more frequent exposure.

Jimmy Dean

Continued from page 29

cuss further showcases for the singer.

N. Y. Sets 30 Mins. of News

WCBS-TV, the CBS-TV flagship in New York, is scheduling a full 30-minute news show at 7:30 to 8 a.m., starting Dec. 16, in the time period being vacated by the network's Jimmy Dean show. Program will consist of 10 minutes of world and national news by Richard C. Hottelet, a five-minute feature report by Hottelet, five minutes of local news by Peter Thomas, five minutes of weather by Bill Martin and a five-minute recap of the entire program by Stuart Novins.

In the 7 to 7:30 period, WCBS-TV will fill with "Laurel & Hardy" films, but starting Jan. 27, it will replace the L&H oldies with "Comparative Literature 20," the second-semester edition of its current 6:30-7 a.m. "Sunrise Semester," which ends Jan. 10.

CBS Radio Survey

Continued from page 27

vey found that only 18% of the indie fans tune to radio for "fore ground" purposes, while 71% of the o&o fans look for foreground programming. Of the mixed group, 50% listened for the "friend-information" foreground type. Contrariwise, 82% of the independent fans listen to radio for backgrounds, while only 29% of the o&o fans listen for this purpose and 50% of the mixed group listen for backgrounds.

CBS Shines on Personalities

Further illustrative is the finding that only 26% of the network-station fans prefer the CBS station for music, while 78% of the indie fans prefer the indies for music. But 57% of the o&o fans prefer the CBS station for "specific personalities," while only 19% mentioned personalities among the indie fans. Conclusion being that listeners to independent radio listen primarily for music background sounds, with little attentiveness to the programming or the personalities.

In seeking to ascertain the differentiation between stations, survey asked the respondents to characterize the stations as "big" or "small." Fully 98% of the o&o fans and 95% of the mixed group characterized the CBS stations as "big," but only 58% of the indie fans and 48% of the mixed group, called the indie stations "big." Asked what they meant by big, the entire group answered with such characteristics as "large variety of programming, complete news coverage, top shows and talent." Power of the signal was fourth on the frequency of mention list, and other physical characteristics had even lesser importance. More noteworthy is the fact that 40% of the entire group said they mean "big like a network station" or gave the name of a network station.

Remarkably, the respondents were highly accurate when asked to identify stations as network affiliates or independents. Fully 90% of the o&o fans properly identified the o&o as a CBS affiliate; 5% guessed wrong and 5% didn't know. Among the indie fans, 76% identified the independent as such, 16% mistakenly called it a network affiliate and 8% didn't know. Asked which station is the "most authoritative," 89% of the o&o fans and 88% of the mixed group named the CBS station, but only 69% of the indie fans and 65% of the mixed group named the independent. Conclusion: listeners to differentiate between stations and find the network outlet "more authoritative."

The major aspect of the study, and the one which is bound to provoke the controversy, concerns "believability" of the o&o vs. the independent. Following question was put only to the mixed group: If two stations broadcast conflicting accounts of the same incident, which would you believe? 53% chose the o&o station, 11% chose the indie, 10% chose other network stations, 1% picked the FM station, 2% picked a disk jockey station, 8% had no preference, 14% would believe none of them and 4% didn't know.

Same mixed group was asked whose commercials they were "more likely to believe," the network station or the independent. 48% chose the network station, 15% picked the indie, 18% picked both, 15% said neither and 4% said they didn't know. Finally, the mixed group was asked, "which one station has the most believable commercials?" Fully 41% chose the network station, 13% chose the independent, 10% chose other stations, 30% said "no one" and 6% said they didn't know. Reasons given for the choice of the network station were that the web's wouldn't jeopardize their reputations with fraudulent commercials.

The "believability" aspect of the report is the real kicker, since in effect it states that while quantitatively independents may reach as many listeners as network stations, those listeners place less belief in the commercial message. CBS believes that timebuyers have long sought verification of the subjective elements that play a role when the rating picture between the network outlet and the indie are about the same. Fact that listeners "believe" the network-station commercials, are more "attentive" to the programming, and look upon the o&o as more "authoritative" would set off an entire set of new values in timebuying.

CBS v.p. in charge of station administration Jules Dundes, who authorized the study strictly for a "frame of reference" on a qualitative basis instead of the heretofore "strictly qualitative research that's been available," now has decided to take the study out on the road in presentation form. He'll start hitting the agencies with it late this week. Presentation was "previewed" to the CBS Radio Affiliates Assn. convention week before last, and the affiliates, realizing the validity of the findings for their own purposes, placed orders for 2,500 copies of a book-form release of the survey due off the presses within a couple of weeks. All of which means that the controversy is going to be a corker, not only on the national agency level but right down to the last local market as well.

Catholic Bishops

Continued from page 28

op Scully, is the "result of an exhaustive and long-term study." He said the result will be to emphasize "the real moral dangers" of classes B and C.

Bishop Alden J. Bell, auxiliary bishop of Los Angeles, was appointed to the Episcopal Committee, succeeding Bishop Timothy Manning, also of L.A.

The Catholic Bishops also:

Called freedom of expression "a key safeguard to civil liberty, but emphasized that liberty must not become license, in a statement on "Censorship." They said it would be "most gratifying" if "the sense of responsibility" of writers and motion picture producers would make the Legion of Decency and National Office for Decent Literature unnecessary. But, they added, "past experience does not permit us to look forward to a day when this sort of evaluation will no longer be called for."

Disclosed that the Legion of Decency reviewed and classified 418 films during the past year. Of these, 335 were Hollywood product and 83 were imports.

Greensboro, N. C. — Sports writers and sportscasters of North Carolina chose Charlie Harville, sports director of television station WFMY-TV, Greensboro, outstanding sportscaster of the year.

MICHAEL CHIMES and HIS FAMILY
An Unusual Harmonica Musical Attraction
187 Hillside Ave., Mount Vernon, N.Y.
Phone MO 4-4141

ZIV GETS A BIG HAND IN ODESSA, TEXAS!
5 OUT OF TOP 5 SYNDICATED SHOWS
ZIV SHOWS RATE GREAT!
#1 MAN CALLED X (#8 among top network shows) 33.5
#2 HIGHWAY PATROL (also #8 among top network shows) 33.3
#3 MEN OF ANNAPOLIS 32.0
#4 MY FAVORITE STORY 31.8
#5 SCIENCE FICTION THEATRE 31.3
Pulse, April, 57
ZIV TELEVISION PROGRAMS INC.

"HY GARDNER CALLING"
To Thank
ZSA ZSA GABOR and
PORFIRIO RUBIROSA
ALDUS HUXLEY • PHIL SILVERS
JACK PAAR • LOWELL THOMAS
EDDIE CANTOR
. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

22.6% Upgrading In WINS Billings

Mel Leeds came in as program director of WINS, N. Y. radio independent, this past August and quickly revamped the schedule. In the months from August until October, the station had a 22.6% billings increase over the same period the same three months of 1956. Exactly how much of it is due to Leeds' efforts is hard to tell, since the WINS ratings, when compared to last year's or even this past springs are on a seesaw.

Under the Leeds' regime, ayem ratings between 9 and noon and then until about 1:30 p.m. have made steady, if slight advances in every quarter hour, according to Pulse. In the afternoon, until 4:30 the outlet has gone down in comparing October to October results. The Jack Lacy post-4:30 fallies, running from about 2.7 to 3.6 per quarter hour, are the highest the station gets in the pre-dark time. In Lacy's opening 4 to 4:30 slot his ratings stand at 2.5 in each period, which matches the better times earlier in the day.

Lacy has held pretty much the same slot since last year, but a good portion of the rest of the daytime sked has been changed by Leeds, who came from WCAU, Philadelphia to WINS. A big change was the replacement of Bill Stern (who had held the 6 to 9 ayem strip for several months in a format much resembling WRCA's "Pulse" ayemer) by "A Smith Named Irv," with Irv Smith. Smith only came on a month or so ago, but the interesting thing is that when Stern was on last April his ratings between 8 and 9 ayem were a shade better than Smith's are today. Two weeks ago, Maggi McNellis was axed from her later-in-the-morning strip on the station, and replaced by a deejay.

Leeds instituted a five-minute news capsule 25 minutes after each hour. It's a three-part breakdown, local news first, then regional (upstate and Jersey) and closing with a brief letters-to-the-editor seg. In a short period after every newscast, there are gossip notes. The program chief also instituted a system of the top 40 records throughout the deejay sked. The records are picked from WINS' own tabulations.

RAB SETS FAST PACE IN SEPT.-OCT. SIGNUPS

Radio Advertising Bureau is running hot on new members, having signed more new stations in the past September and October than in any two-month period since it began seven years ago. Promotion org for radio got 48 new station members and three station reps as associate members, representing another $22,000 in annual income.

Forty-eight, three fewer, was the previous high, reached during the first 60 days of 1956. RAB is seeking a budget of $1,000,000 annually. It is believed to be some $150,000 to $200,000 shy of that mark at the moment.

"HY GARDNER CALLING"

To Thank

JACK PALANCE • WILLIE MAYS

DOROTHY LAMOUR • MARTHA RAYE • GEN. CARLOS ROMULO

H. V. KALTENBORN

SALVADORE DALI

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

45 Minutes from B'way

Briarcliff Manor—charming country house, beautifully furnished, antiques, pine panneled dining rm.-kitchen, & living room, 2 bedrooms; every convenience; air-conditioned, acreage. $225 per month, rental. Wilson 1-7658 before 10 a.m. Wilson 1-4475 thereafter.

EASTMAN SPOTS PACE, BEAUDIN IN ABN O&O'S

Robert Eastman, prexy of American Broadcasting Network, who has quietly taken command of most of the ABC owned & operated radio stations, made two key o&o appointments last week. He installed John H. Pace, who quits on Dec. 1 as exec veep and general manager of KAKC, Tulsa, and KIOA, Des Moines, as new general manager of the network's KABC, L.A., and gave him the additional title of managing director of KGO, Frisco. Eastman also signed Ralph Beaudin, now with Buffalo indie WBNY, as general manager of KQV, the Pittsburgh outlet which the web bought a few months ago.

Pace will replace John Hansen at the L.A. o&o, with Hensen reportedly leaving the company. Pace's additional KGO duties will consist largely of program planning for the station, which falls under the aegis of ABC veep John Mitchell, who also commands KGO-TV. It's understood Pace will work on the Frisco flag's programming at least until a regular radio station manager can be found.

Station Reps Plan Centralized Billing

A proposal to save advertising agencies and local radio and tv stations from tons of paperwork and an unestimated saving in dollars is being mulled over by the Station Representatives Assn.

The plan under consideration is centralized billings for the rep trade which if adopted would expedite the payment of bills on time, create a better relationship with the agencies by the reps via reduced paperwork problems and counteract the one bill argument advanced by the networks.

At the present time when an agency undertakes placing a spot radio or television campaign around the country it finds itself burdened in unprofitable paperwork. If in a spot campaign 120 radio and some 200 tv stations were selected, a total of 320 individual contracts would be drawn up at the local station level and sent on to the agencies passing through the reps hands going and coming.

Vouchers that the spot has been aired take the same process and this doesn't mention the fact that each time a schedule is interrupted, there is an amendment to the contract involving more paperwork.

Nearly all the reps agree that months after a campaign is over they still are doing the billing.

Under the plan the local stations would pay a percentage of their gross national spot time. It would work on a central clearing house idea and the reps feel that the problem can be solved by running the project on a similar basis to the BMI clearing house.

One of the problems to be tackled is the raising of funds and the operation would depend on the securing of trained personnel who have a knowledge of the rep business.

In the long run the reps feel that centralized billing would help them sell more radio and tv spot time because information would be right at their fingertips.

Name Eidmann Sales Mgr. Of WGN-TV, Vice Weber

Chicago, Nov. 19.

Bradley R. Eidmann was named sales manager of WGN-TV here in succession to Ted Weber who quit two weeks ago. In the interim, while WGN Inc. Veepee Ward Quaal was making his decision, Eidmann had been acting sales manager.

Eidmann started with WGN Inc. in 1950 as a radio salesman for WGN and two years later switched to the sister tv station. For the past year he was supervisor of national sales for WGN-TV.

Houston—"Houston Living" has made its bow here on KTRK-TV as a new "home magazine of television" and will be seen each Sunday afternoon. Harriet Bigus is hostess.

KITE FLIPS LID

'World's First Newscasts Devoted To 'Space'

San Antonio, Nov. 19.

KITE here lays claim to broadcasting the world's first regularly scheduled newscast devoted to news of outer space, satellites, rockets, missiles, space travel and "unidentified flying objects."

The KITE program, "Spacecast," instituted within a few days after the Russians launched their first sputnik, is aired seven days a week at 5:33 p.m., sponsored by the White Star Laundry.

Tenn. B'casters Elect

Memphis, Nov. 19.

John Hart, WBIR-TV, Knoxville, was elected prexy of the Tennessee Broadcasters Association. He succeeds Frank Corbitt, WGAP, Maryville.

Other officers elected were Carter Parham, WDEF, Chattanooga, veepee; W. H. Linebaugh, WATE-TV, Knoxville, sec-treas; Henry Slavick, WMCT, Memphis, and F. C. Sowell, WLAC, Nashville, directors. The state group took a definite stand against pay-tv in a unanimous resolution.

Dallas—William (Bill) Crowdus, staff announcer on WFAA and star of his own show, "Man Around The House" has been appointed program director for WFAA here. He fills vacancy created by Dan Valentine who resigned recently to become program director for WCKR, Miami.

CBS' $3,000,000 Tape Splurge

Continued from page 26

Ampex units, will be in fulltime operation for six months of the year, during the DST months, operating at the rate of 600 machine-hours per week. The unit will do instantaneous taping of the entire daytime and nighttime schedule, and will feed all eastern and central stations operating on standard time on an hour-delay basis. Feed will take the physical form of a fishhook, going into the southeast, down through the south, then turning upward toward the border states. All but a couple of central zone "islands" will receive the hour-delay feed. With the tape feed just an hour behind the live DST feed, the customary imbalance between standard time stations and DST stations will be eliminated.

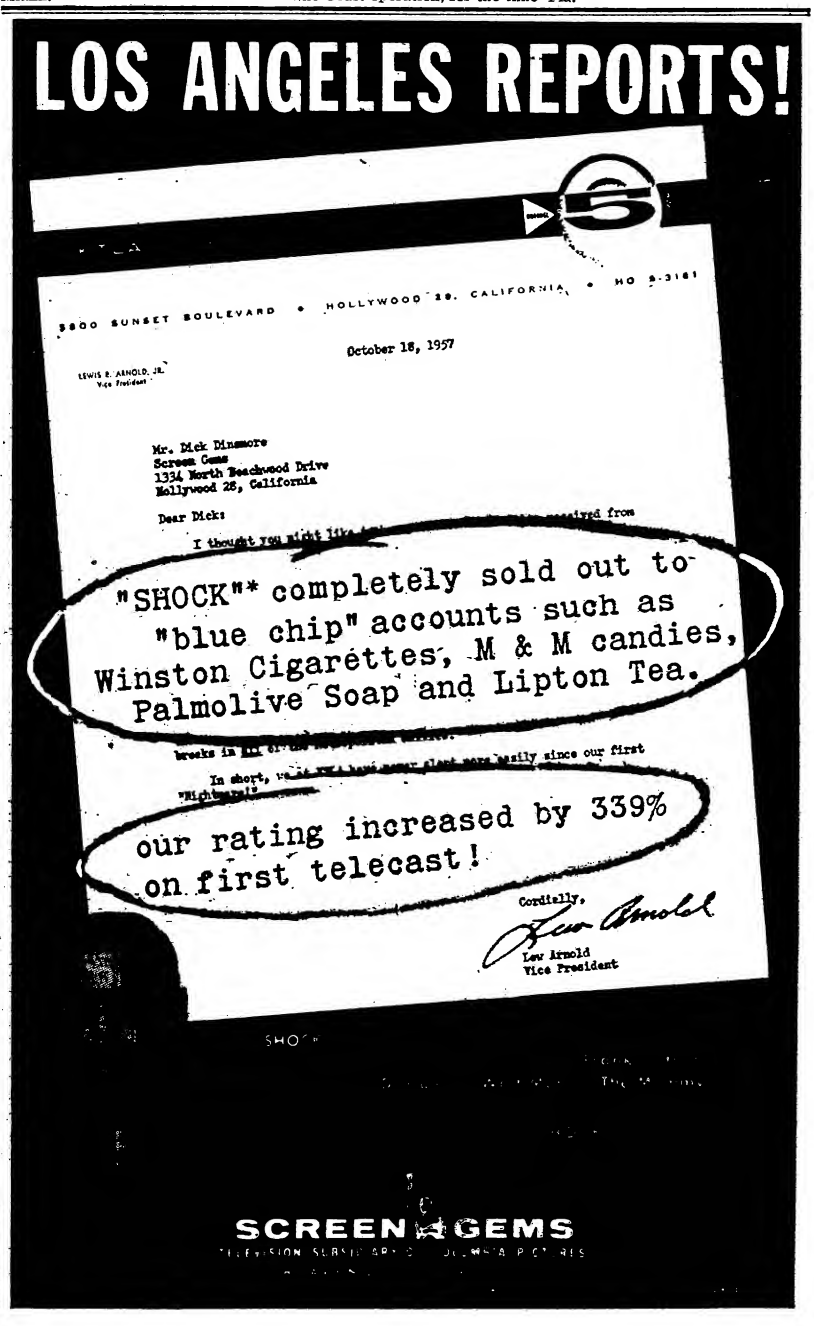
On the Coast, the nine-machine unit will serve a different function, that of putting the entire Pacific time zone on a "clock time" basis. It hasn't yet been decided whether the schedule will go on a straight-clock time, which is a three-hour delay, setup or on a two-hour delay. That is, a 9 p.m. EST show will be seen on the Coast via tape either at 9 p.m. PST, which is straight clock-time, or at 8 p.m., which is a two-hour delay. Once the decision is made, however, the entire Coast schedule be uniform. The daytime schedule will also be straightened out and made operative on the same basis.

The Coast operation, for the time being, however, will not be able to correct the standard time situation in the Pacific northwest, due to the current long-lines situation which involves double-tracking. Network is hopeful that the standard time setup can be corrected in the future as the necessary circuits are made available there.

CBS was first aboard the Ampex tape bandwagon, demonstrating it to its affiliates during the NARTB convention in 1956 and putting prototype models into service in November of '56 with a Coast repeat pattern for "Douglas Edwards With the News." Web currently has five Ampex units in operation, and delivery of production models is due to start next month, bringing the network's quota up to 23 units by the start of DST in April.

NBC revealed its new magnetic tape setup the previous week. Response from affiliates has been enthusiastic.

Dallas—William (Bill) Crowdus, staff announcer for WFAA and star of his own show, "Man Around the House," has been appointed program director of WFAA, it was announced by Alex Keese, executive director for radio and tv services of the Dallas Morning News. Crowdus moves in to fill the vacancy created by Dan Valentine who resigned recently to become program director of WCKR, Miami, Fla.



Small Vidblurb Firms Beset With Problems, Madison Ave. Resistance

Agencymen have objected to the union situation existing among most of the smaller telefilm commercial production shops. Problem is driving many advertisers into the hands of the well-established, regularly-staffed larger production companies.

Madision Ave. has the impression that the setup among little producers leads to featherbedding by technical help. One of the smaller outfits admits that this is an area that needs careful watching and correction, if possible.

One agency executive said that he preferred doing biz with the big shops because the personnel, since they are on a fulltime basis, eventually become "company men" and work harder to get a job done. At the small production firms, he added, the management only hires crews as it need them in order to keep overhead low and therefore the technicians and cameramen have no particular allegiance to anyone but themselves. Hence, he said, they stall and draw the job into overtime rather than concentrate on a good job.

A producer pointed out that when he chooses a crew for a new job, he tries to be selective in hiring "premium" personnel, but allowed that the sharp workers are not always available as they are needed.

They adopted a similar format on "Big Story," starring Burgess Meredith, culling the best stories out of their live programs for the syndication ride. Official Films, which is handling "Big Story," also is interested in distributing "Treasury Men." The last year of the old "Treasury Men" was put on film and is currently being handled in syndication under a different title by MCA TV.

On the "All About Women" project, which could be likened to "Big Story" with a femme slant, Pyramid has gained the cooperation of 200 women editors around the country. Outfit claims to have of the best women's features to appear in newspapers throughout the country for show material over a two-year span. The cooperating edi ors have also lined up guests such as the wife of the governor for appearances on the series.

Pyramid Billings

Continued from page 30

would have some male appeal, as well as another skein still in the formative stage.

Rosenthal and Loewinthan, who did "Treasury Men" on the network for four years under their old PTE banner, plan to update their material as well as introing a running character in the series.

Fred Niles

Continued from page 31

tionary developments for agriculture."

To rattle off some statistics compiled to justify "Cross Country," rural America represents about one-third of the national economy. About 72% of the 54,000,000 rural dwellers have tv sets, by U. S. Census, or in other terms, there are 17,000,000 rural television homes and about 30,000,000 rural viewers, about 36% of the country's population. Of this number, Niles has found, about 30% have television in their kitchens. One of the "Cross Country" motivational researchers, Social Research, Inc. in Chicago, has determined that assets in rural America total about $90,000,000,000, or higher than total assets of outside industry. SRI also told Niles that tv commercials make a deeper impression on rural minds than on urban.

Each "Cross Country" show will hold four spots, and according to Niles they may be bought one time in one market or in any graduation upwards to a buyout. "Cost per thousand for specific and specialized markets," he says, "will be comparable to an ordinary national tv buy. In agriculture, because it's so varied in various parts of the country, there is seldom a need by sponsors for complete coverage. 'Cross Country' is adaptable to seasonal and market considerations with no 'must buy' clauses."

Half hour show will contain national, regional, and local agribusiness news, cross-country opinions on farming issues, and human interest and entertainment features of rural character. As there is no national farm celebrity, according to Niles, "Cross Country" will use regional broadcasting celebrities. Show will be hosted by a pair of seasoned farmcasters, John McDonald and Lloyd Burlingham, with spliced-in pickups from well-known farm directors in five different territories. Film will also cue live cut-ins for local weather forecasts ("In agriculture, weather is always news") and spot news.

In addition, as often as possible, Niles intends to film the commercials in the proper dialect of the locale.

NARTB

Continued from page 30

refusing to buy or show the tabooed pictures.

Hardest hit by such an edict would be Screen Gems, now marketing a block of 52 horror pix made by Universal. Original deal by SG was for 600 features from the Universal pre-'49 stockpile. "The shock group" of the first 52 has been sold in 78 markets resulting in revenue in excess of $8,000,000. It's the biggest selling item in syndication and sponsorship on the local level is a sell-out. Ratings have also topped network shows in many locations. Among the "shock" pictures in the first package are "Frankenstein," "Dracula," "Invisible Man," "The Mummy," "Son of Frankenstein" and "Werewolf of London."

At the next quarterly meeting of the NARTB review board, understood that the entire matter will be thoroughly sifted and recommendations made to NARTB for official sanction as a regulatory measure. Final action would be taken by an NARTB board.

Horror pictures have been assailed by National Assn. for Better Radio and TV and club organizations around the country. Specific complaint was the showing of the shock pictures in the early evening "kiddie" hours.

At closing meeting of the Review Board, "subliminal perception" was put on the doubtful list to subscribers. Members were asked to "refer to the board immediately for review and consideration and that experimentation or use of the process should not be permitted pending review." Subliminal perception is the superimposed projection of a commercial message flashed on the tube at such speed that it can't be seen but knowledge of its presence is subconsciously apparent.

TV Film Chatter

John Cooper named managing editor of CBS Newsfilm . . . Trans-Lux has a special holiday package of Encyclopaedia Britannica Films for the Christmas season . . . Eight-year-old **Charles Herbert**, who has appeared both in features and on tv, has been signed for Television Programs of America's "Thunder Ridge" series . . . **Karl von Schallern**, former midwestern station sales rep for MCA, has joined the Gross-Krasne sales organization, headquartering in New Orleans . . . **William Oliver Palmer**, age 77, a member of the original Arizona Rangers, will appear on "Wide Wide World" Sunday (24). Palmer earlier had appeared on KTVK-TV, Phoenix, in connection with the kickoff there of ABC Film Syndication's "26 Men." . . . **Lee Kriss** and **Pete Henning** have joined Walter I. Gould Productions, Henning as production manager and Kriss as administrative assistant.

Researcher **Horace Schwerin** to address the National Television Film Council tomorrow (Thurs.) at the Warwick . . . **Tony Rizzo** to sales for Guild Films . . . Caravel Films to host Radio TV Exec Society workshop on teleblurbs tomorrow . . . Former UPA animator **James Murakami** to Pintoff-Lawrence.

Henry Morgan and batonist-restaurateur **Paul Taubman** signed by Grey Adv. for Hoffman Beverage commercials . . . **Bill Thouriby** pacted by Official Films for "Decoy" series.

TNT Tele-Sessions Opens 4 Regionals

TNT Tele-Sessions is expanding its closed circuit operations and has opened four regional offices.

John B. O'Connor, former national sales representative for TNT, has been named manager of the eastern division. Gordon N. Morford will head the western division, Fred V. Davis the central division, and Douglas George the Pacific Coast division. Headquarters for each division are New York, Chicago, Detroit and Los Angeles.

Inside Stuff—TV Films

Acme Markets, fourth largest retail grocery chain in the U.S., has been inked by WCAU-TV, Philadelphia, to a weekly half-hour film series, "Frontier Doctor." With preem of Rex Allen starrer, tomorrow (Thurs.), Acme becomes largest retail grocer advertising on tv in the Philly market. Station's coverage area extends into four states with a population of 7,000,000. Gene Crane, host of WCAU-TV's "Top of the Morning" session, will also introduce "Doctor" series.

New service to advertisers filming their commercials on both coasts has been formed by Charles B. Tranum Inc. and the Plaire Agency of Hollywood, both talent agencies. Under the association of the two agencies, Gotham producers planning to shoot on the Coast can "pre-cast" commercials in N.Y. through the Tranum agency, seeing their talent, selected to specifications, upon arrival in Hollywood. Same works in reverse for Coast producers.

"The Tracer," designed to provide leads for Tracers Co. of America, recently helped to uncover five persons who had sums of money, due them that they never knew about. All were from Milwaukee or the general vicinity, and one was traced to Alexandria, Va., where she had moved. Tips were provided by WITI-TV, Milwaukee, viewers.

Reports that Screen Gems made a desperation sale of its "Shock" package to WBKB in Chicago was hotly denied by SG midwest sales chief Stan Dudelson, who described the deal with the ABC station as "satisfactory to all parties." As to reported resistance by other stations to the price tag on the chillers, Dudelson said Chi stations weren't broached with price during preliminary discussions and that price wasn't determined for Windy City market until October ratings returns from other "Shock" locations.

Who's Buying AAP?

Continued from page 31

similar lines to that of NTA's although the nature of UA's deal, especially as related to the cash provision, is reported to have changed since the initial UA negotiations with AAP.

UA, in a move to protect its claimed "prior" commitment, is understood to have instituted a suit against AAP as a company and the individual members of AAP's board of directors. Summons already are said to have been served.

Insiders throwing cold water on the announced Chesler-NTA contract, contend that the Chesler group by itself cannot deliver a majority stock in AAP. With that factor as a problem, the UA suit in the offing, and possibly other law suits by miffed AAP stockholders, the skeptics contend that the NTA-Chesler deal probably will blow up. Skeptics also contend that the difficult situation makes financing by NTA extremely hard.

AAP prexy Hyman, who is the company's largest minority stockholder, also reportedly is unhappy about the deal. Hyman was said to have found himself in the position of having his company sold out from under him. Hyman is said to own and control about 130,000 shares of AAP stock, as contrasted with the 820,000 shares contracted by NTA, said to rep shares owned by Chesler, Maxwell Goldhar, and a few others in the Chesler group. There are 1,639,000 shares of AAP common stock outstanding.

Hyman could conceivably rally other stockholders and seek to block NTA's plans to acquire a two-thirds stock interest in AAP, two-third stock ownership required for NTA's plans to merge the two companies. NTA is prepping papers for filing with the Securities and Exchange Commission, stating its intentions of acquiring additional AAP stock for the projected merger.

Under terms of NTA's contract with the Chesler group, for each 100 shares of AAP stock, NTA will pay $437.50 in cash, $440 in 7% seven-year subordinated sinking fund debentures and 10 shares of NTA common stock. NTA said a substantially similar offer to purchase the balance of the outstanding AAP shares is expected to be extended to all AAP stockholders after the initial acquisition has been completed.

Unger, asked about the sentiment of 20th-Fox in the projected merger, with NTA pitching Warner product as well as 20th-Fox pix, said there's no reason for 20th-Fox to be unhappy. In the past 18 months, "we've given 20th-Fox over $10,000,000 in cash" under NTA distribution agreement with the motion picture major.

Unger also felt that despite the consolidation of forces planned under the projected merger, most of the AAP personnel would be utilized in the projected setup, except in certain duplication of function areas. As to where NTA gets all its money for its acquisitions, Unger generalized, by saying capital investment groups are willing to participate when a company's earning power is strong.

"HY GARDNER CALLING"
To Thank
EARTHA KITT • JOHNNIE RAYE
FAYE EMERSON • RED SKELTON
TEX and JINX • MICKEY ROONEY
LINDA CHRISTIAN
. . . 8 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

Studio Type Home, Charming
Unusual 4 Rms., Studio Rm. 40 Ft.
Lovely local, approx. 2 acres.
New Rochelle 6-3052 or
Scarsdale 3-4322
$27,500

THEY LOVE ME IN SYRACUSE

20.1
WHEN-TV, ARB
Sat., Oct. 19
12 Midnight
MGM-TV
Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

"HY GARDNER CALLING"
To Thank
WALTER WINCHELL
ED SULLIVAN • HEDDA HOPPER
DANTON WALKER • VIC RIESEL
DREW PEARSON • NICK KENNY
BOB RUARK
. . . 8 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

PROFESSIONAL APTS
850 Seventh Ave., New York
Ideally located near Carnegie Hall
1½ and 3 Room Studio Apts.
Suitable for:
. . . Music . . . Voice
. . . Dramatics . . . Art, Etc.
Mr. Davis on Premises or
Miss Grand, TR 9-2000
FARBER-WITTMAN, INC.

TED LEWIS IS LOOKING
For fresh, new comedy writers, also writers of special musical material. If you are ambitious and have that talent, write
Ted Lewis
c/o VARIETY, 154 West 46th St., New York 36

FLASH-IN-THE-PLATTER DIRGE

BMI Wins Right to 'Disaffiliate' Publisher Who 'Loaded the Logs'

Broadcast Music Inc. has won the right to end its ties with a publisher charged with trying to cash in on the loopholes in the BMI logging system. An award this week by an American Arbitration Assn. committee of lawyers found that a publisher, Lou Greenfield, broke his contract with BMI when he attempted to load the performance logs in his favor. Greenfield, who did not turn up for the arbitration hearings, was ordered to pay $200 to BMI to cover the arbitration costs.

Greenfield's plan to get high performance ratings was based on utilizing BMI's system in which it rotates on a monthly basis the stations which are logged. Only a couple of top BMI execs know what stations are due to be logged in any given month. The stations themselves are informed in advance when they are to be logged. Greenfield, however, wrote to all radio stations and asked them to program his songs when their turn to be logged came up.

Greenfield informed the stations, according to BMI's complaint, that he would share the performance coin proceeds with them. BMI's contention that such activity violated its agreement with publishers was upheld by the AAA.

A few years ago, BMI disaffiliated another publisher, who allegedly was splitting his performance coin with bandleaders and vocalists represented on radio. The man in question was among the early BMI publishers and his deal called for a BMI payment of over $40 for each network plug.

Kissin' Cozzens

Tin Pan Alley is apparently going on a literati kick for its tune inspiration. Last week two different songs stemming from the title of James Gould Cozzens' bestselling novel, "By Love Possessed," hit the wax market.

Della Reese put one "By Love Possessed" into the groove for Jubilee while Sandy Evans has the other on the Golden Crest label. Carl Sigman, Joe Leahy and Phil Lamker wrote Miss Reese's version and Stan Wilde penned the Golden Crest side. Howie Richmond's ASCAP firm has the Sigman-Leahy-Lamker copyright. The Wilde tune is in Pride Music, a BMI affiliate.

New SPA Pact Still Up in Air

The Songwriters Protective Assn. and the Music Publishers Protective Assn. are slated to meet within the next few days to discuss a new basic agreement. The current pact, which has been extended one year past its expiration date at the end of 1956, is due to run out at the end of this year. Both SPA and MPPA execs held prelim talks a couple of weeks ago, but nothing was decided.

There's a strong likelihood that SPA will again ask the pact to be extended for another period. SPA is holding a council meeting within the next few days to decide on the future course of the negotiations.

An SPA spokesman indicated that the status of a new basic agreement with the publishers would be fully known early next month.

Atlantic Poppin' After Long Rock 'n' Roll Ride; Betty Johnson to Label

After a long stress on rock 'n' roll output, Atlantic Records is now prepping a buildup in the pop field. Already tapped for the pop push are Betty Johnson, who previously etched for Bally which is pulling out of the disk business, and Jackie Paris, a former Coral disker.

The formation recently of the East/West Records subsid is part of Atlantic's pop push. It's still undecided, however, under which label Miss Johnson will record. (Atlantic also runs the primarily r'n'r Atco line.) Paris, though, has been set for the East/West division. Previously released as a jazz artist, he will be presented by Atlantic in a pop coating to broaden his market.

Label currently is winding up deals for several other artist acquisitions for its drive into the pop market.

Indies O.O. Field As 'Chair' Buyers Up Record Clubs

Now that RCA Victor and Capitol have followed the disk club lead taken by Columbia, record clubs are virtually a fait accompli and some indies want to do something about it. Unlike the antagonistic steam generated by several companies when Col launched its club two years ago, the indies don't want to fight it—they want to join it.

According to several indie diskery toppers, the clubs are opening up a new market for the industry and they agree with the statement made by George R. Marek, Victor's veepee and general manager, that there is a certain type of customer who won't go into a regular record retail shop but will

(Continued on page 62)

WHAT DO YOU DO FOR AN ENCORE?

By MIKE GROSS

The "hit-it-big-once" talent is giving the music industry a big headache. The whiz-diskers, who've been coming out of left field by the ton for a big score in the record field with their debut etchings, aren't showing too much sustaining power with their follow-uppers.

The one-shot nature of the biz as it's shaping up today is causing much concern with the diskers, distributors and publishers alike. The publishers scramble for representation with a first-time clicko on his second showcasing and the record companies and distribs go all out for the two-time score only to be caught out in left field where the newcomer came from in the first place.

The music boys are discovering that there are no sure things in the industry even with the tyros who've been outshining most of the vets in the disk race. It's getting so that the tyros are being replaced by still more tyros as the companies, especially the indies, keep coming up with new names.

The Disk's the Thing

In the more stable days of the disk biz an artist like Bing Crosby, Frank Sinatra, Dinah Shore would score on a disk and leave his name implanted on the record buyer. Now, it's not the name or the style that comes across as much as the performance on a particular piece of material. The juves who buy most of the pop single disks have continually shown fickleness in determining who their current disk fave is going to be. It's unnerving the industry and making yesterday's heroes a part of today's returns.

Also it's gotten so that one hit doesn't establish an artist. Despite a barrage of spinning exposure on the deejay turntables and coin machines as well as the inevitable guest shots on national tv shows such as those of Ed Sullivan, Steve Allen, Perry Como and "The Big

(Continued on page 62)

Pic Music 'Clearing House' Looks Dead, But Other Formula May Be in Works

Trade spotlight on the proposed Music Rights Clearing House has killed 'hat plan, although some other formula may have to be devised in order to keep the American Society of Composers, Authors & Publishers, under its Consent Decree, from any needless complications. This has to do only with the phase pertaining to the performing rights of synchronized music. While the sea-tax aspect was kayoed by N.Y. Federal Judge Vincent L. Leibell's historic decision, in granting the synchronization recording rights to standard numbers, trustee Harry Fox also coincidentally established a performing rights license.

The new plan which John Schulman, for the songwriters, and Sidney Wm. Wa'tenberg., who is attorney for the Music Publishers' Protective Assn. and also represenst the Max Dreyfus music interests, had proposed was regarded by the publishers as being "anti' their interests. One publisher particularly, who has been a spark plug in the MPPA, exploded. "If they don't kill 'his silly idea there will be no MPPA tomorrow because I'll see to it that all the responsible publishers who support it get out of it with me."

For one thing, the condi ioning of sync rights on approval of any other agency is regarded by the publishers as a "string" with immeasurable nuisance complications in future. For another, says one, "Suppose I want to sell my business—I don't want it complicated by any approvals or say-sos from any o'her agency. I own my copyrights period and I want to continue owning them without interference."

It is generally agreed that writers "get every consideration" when a publsher negotiates a synchroniza'ion right for motion pictures or elsewhere.

UA Has a 'James Dean'

United Artists is now in a position to attempt an across-the-board personality buildup via its film and music operations. First candidate for the combined UA push is Wes Bryan, a 21-year-old Hollywoodite who bears a striking resemblance to the late James Dean. He came to UA's attention via Clarence Greene, of Greene-Rouse Productions, who signed Bryan to a pic contract.

Greene, who releases his pix through UA, sent the soundtrack of the screen test to Max Youngstein, UA's music chief, who signed him to a disk pact. Bryan is kicking off with a ballad, "Lonesome Love," and a novelty, "Tiny Spaceman."

H. L. Friedman Heading UA Disk Sales; Dec. 9 Bow

United Artists, which is kicking off its disk label Dec. 9 with a couple of releases, is now whipping its distribution setup into line. Harold L. Friedman, vet disk exec and consultant to several other companies, has been named sales director for United Artists Records. Friedman plans to hit the road this week meeting the new label's distribs. Dick Gersh, meantime, has been put on by UA to handle its national disk jockey promotion.

Both Friedman and Gersh are working under the supervision of Al Tamarin, exec assistant to Max Youngstein, UA exec who is prexy of both the picture company's disk-

(Continued on page 62)

BMI's 'Me Too' On D.C. Scribes' Bash

Washington, Nov. 19.

For several years, ASCAP has provided songwriting and performing talent annually for a luncheon of Washington's National Press Club. It has been a goodwill gesture to make friends among the news correspondents in the nation's capital.

During that time, BMI sat tight. But it has just decided that, it, too, should make goodwill among the correspondents.

So, BMI is furnishing the show this Friday (22) night for the first annual President's Ball of the National Press Club, this one to honor the club's president, Ben Grant.

Bill, lined up for the dinner-dance by BMI, includes Sam Levenson, Eddy Arnold, Les Paul & Mary Ford, and Betty Johnson. Affair shapes as a sellout.

Is It Progress to Go From Grunt 'n' Groan To Rock 'n' Roll in 12 Years?

Dallas, Nov. 19.

Ed McLemore, local wrestling promoter, got into show biz some 12 years ago when he instituted the "Big D Jamboree" at his Sportatorium.

He was looking for an attraction to keep the building open on Saturday nights. The boxing and wrestling shows kept the doors open a couple of nights a week, and in addition the building was leased during the week for some outside event.

McLemore now has top rock 'n' rollers signed to a personal contract. They are Gene Vincent and Sonny James. He has several other rising entertainers under contract and hopes to develop them. These include Milton Allen, Billy Jack Hale, Pat Smith and Sherry Davis.

See Page 33

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36, 154 W. 46th St. | HOLLYWOOD 28, 6404 Sunset Blvd. | CHICAGO 11, 612 N. Michigan Ave. | LONDON, W. C. 2, 8 St. Martin's Place Trafalgar Square

Jocks, Jukes and Disks

By HERM SCHOENFELD

Johnny Mathis (Columbia): "NO LOVE" (Weiss & Barry†), an excellent ballad with a light tango beat, is sold to the hilt by Johnny Mathis whose pipes lend an extra dramatic dimension to his material. "WILD IS THE WIND" (Jungnickel*), title song of the Paramount pic, is another piece of class material, slightly more pretentious.

Jane Morgan (Kapp): "IT'S BEEN A LONG LONG TIME" (Morris*), the oldie, is an excellent followup to Jane Morgan's "Fascination" click. Could be another big one. "I'M NEW AT THE GAME OF ROMANCE" (Mitchell-Southern*), in lilting waltz tempo with a long instrumental intro, is another side with standout potential.

Joyce Hahn (Cadence): "DID YOU CLOSE YOUR EYES?" (Chappell*), from the "New Girl in Town" score, is a striking number projected with an unusual sound via multiple dubbed tracks. Could go all the way. "TRYING TO FORGET ABOUT YOU" (Showcase*) is a good commercial tune with direct impact.

Bill Craddock (Colonial): "BIRDDOGGIN' " (Broadcast†) is colorful rockabilly material belted with considerable appeal by this newcomer. "MILLIONAIRE" (Broadcast†) exploits a familiar theme with fair results.

Frankie Lymon (Roulette): "LITTLE GIRL" (Leeds*), another standard to turn up in a rocking showcase, is socked across by Frankie Lymon with hit impact. "IT'S CHRISTMAS ONCE AGAIN" (Patricia†) is a good seasonal entry delivered straight.

Lonny Kellner (Decca): "I TOLD YOU SO" (Symphony House*), a lovely ballad with fine lyrics, is sold via a highly attractive vocal by this German songstress. A class song that could buck current trends. "THAT'S THE WAY IT GOES" (Symphony House*), another Heino Gaze-Al Stillman collaboration, also is adult material.

Tony Martin (RCA Victor): "SOUVENIR D'ITALIE" (Leeds*) is a lush Italo-styled ballad belted by Tony Martin in one of his top dramatic renditions. "CARIOCA" (T. B. Harms*), the oldie, also gets an all-out production.

Johnny Dee (Colonial): "THEY WERE RIGHT" (Bentley†), a strong ballad in the contemporary idiom, gets an excellent reading by Johnny Dee who also cleffed. "SOMEBODY SWEET" (Bentley†) is routine rockabilly material.

Art Mooney Orch (MGM): "RIVER KWAI MARCH" and "COLONEL BOGEY" (Columbia*-Boosey & Hawkes*), from the Columbia pic, "THE BRIDGE ON THE RIVER KWAI," is a marching medley set in an effective pop showcase by Art Mooney's orch and whistling chorus. "BULLFIGHT" (Shapiro-Bernstein*) gets another catching workover.

Lillian Briggs (Epic): "I" (Kahl†), undoubtedly the shortest title on record, is a hard rocking number which Lillian Briggs socks in her customary vigorous style. "SHE SELLS SEASHELLS" (Teepee†) is an amusing novelty making use of the familiar tongue-twisting rhymes.

Lou Busch Orch (Capitol): "COOL" (Schirmer*), from the "West Side Story" score, is given a forceful instrumental in this slice. "STREET SCENE '58" (Robbins*) is an atmospheric jazz piece.

Linda Leigh (Verve): "I CRY" (Quintet†) is a neat ballad with a good lyric delivered in okay style by this songstress. "WHAT GOOD DOES IT DO ME (Laine-Simms†) is a slow rocking item with a familiar rhythmic pattern.

Murva (Guitar) Hubbard (ABC-Paramount): "RAUNCHY" (Hi-Lo†), an instrumental with an offbeat sound, gets a solid workover by Hubbard's guitar plus rhythm background. "THE OTHER SIDE" (Pamco-North†) is a more routine instrumental item.

Jimmy Haskell Orch (Imperial): "ROCKIN' IN THE ORBIT" (Post*) climbs aboard the sputnik headlines with a clever use of the beep signal in an out-of-this-world instrumental. "ASTROSONIC" (Post*) exploits the same idea in faster tempo.

Vaughn Monroe (RCA Victor): "THE BEST DREAM OF ALL" (Pincus*), a melodic number with an arresting lyric, shapes up as fine material for Vaughn Monroe's baritone pipes. "STARGAZER" (Johnstone-Montel†) is another good ballad.

Jack Carroll (Decca): "BULLFIGHT" (Shapiro-Bernstein*), an old street song set to a new lyric, is an amusing novelty colorfully delivered by Jack Carroll. "ONE BLADE OF GRASS" (Diana*) is a big romantic ballad which Carroll belts strongly.

Ronnie Deauville (Era): "AS CHILDREN DO" (Warman†), a fine ballad with a literate flavor, is crooned in first-rate style by Ronnie Deauville. The Sinatra touch is marked. "I CONCENTRATE ON YOU" (Chappell*), the oldie, is also handled slickly.

Storm Trio (Jubilee): "WONDERFUL LOVER" (Gil†), an okay torch ballad in rocking tempo, gets an idiomatic slice by this femme trio. "MA MA ROCK AND ROLL" (Benell†) is routine stuff.

Leroy Holmes Orch & Chorus (MGM): "TIME REMEMBERED" (Chappell*), a lilting Vernon Duke number from the just-opened Helen Hayes legiter, gets a highly attractive workover by vocal ensemble and orch. "WILD IS THE WIND" (Jungnickel*) gets an okay instrumental slice.

Earl Carroll & Cadillacs (Josie): "BUZZ-BUZZ-BUZZ" (Cash†) is another rock 'n' roll effort with a couple of cute lyric touches and some bright vocalistics by a typical combo. "YEA YEA BABY" (Murifield*) is more of the same.

The Four Coins (Epic): "FOLLOW YOUR HEART" (Tray*) is a promising romantic ballad delivered with a good beat by this foursome. "A BROKEN PROMISE" (Magnificant*) is a nicely worked out idea.

Pias Johnson Orch (Capitol). "SWANEE RIVER ROCK" (Beechwood†) could cause another Congressional investigation, although there isn't much recognizable of the original Foster tune after this rocking crew gets through with it. "YOU SEND ME" (Higuera†) is another sax-on-top instrumental.

Sherry Lynn (Roman): "SANTA CAN I COUNT ON YOU?" (Roman†), a run-of-the-mill holiday entry, is delivered by a nine-year-old canary with a slight rocking overtone. "THAT CHRISTMASY FEELING" (Smith-Foley*) is another seasonal item with a catching beat.

Joan More (Felsted): "RAIN" (Nash†) is an elaborately constructed number handled in legit style by Joan More. "SWISS CHALET" (Nash†) is another pretentious item with doubtful commercial chances.

Joan Temple (Prep): "PROMISE" (Beechwood†) is a driving rhythm number projected in the approved style by this new songstress. "A THOUSAND TIMES" (Wildcat†) is a so-so slow rocking ballad.

Bob Crewe (Vik): "DO BE DO BE DO" (Regent†), a catching novelty with a cute lyric, gets a bright vocal by Bob Crewe. "CHARM BRACELET" (Regent†) is back on the routine rock 'n' roll track.

Andy Quinn (Decca): "SWEET TREAT" (Criterion†), a bouncing item with a juve-angled lyric, gets a very pleasing ride by Andy Quinn. "IT'S EASY TO SEE" (Woodward*) is a fair ballad also pegged for the school kids.

* ASCAP. † BMI.

Best Bets

JOHNNY MATHIS ..... **NO LOVE**
(*Columbia*) ..... *Wild Is the Wind*

JANE MORGAN ..... **IT'S BEEN A LONG LONG TIME**
(*Kapp*) ..... *I'm New at the Game of Romance*

JOYCE HAHN ..... **DID YOU CLOSE YOUR EYES**
(*Cadence*) ..... *Trying to Forget About You*

BILL CRADDOCK ..... **BIRDDOGGIN'**
(*Colonial*) ..... *Millionaire*

FRANKIE LYMON ..... **LITTLE GIRL**
(*Roulette*) ..... *It's Christmas Once Again*

LONNY KELLNER ..... **I TOLD YOU SO**
(*Decca*) ..... *That's The Way It Goes*

LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	West Side Story	Columbia
2.	Sound Track	Around World 80 Days	Decca
3.	Orignal Cast	My Fair Lady	Columbia
4.	Frank Sinatra	Where Are You?	Capitol
5.	The Weavers	At Carnegie Hall	Vanguard
6.	Original Cast	Jamaica	RCA Victor
7.	Nat Cole	Just One of Those Things	Capitol
8.	Harry Belafonte	Calypso	RCA Victor
9.	Original Cast	Bells Are Ringing	Columbia
10.	Original Cast	Simply Heavenly	Columbia
11.	Mantovani	Film Encores	London
12.	Harry Belafonte	Sings of Caribbean	RCA Victor
13.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
14.	Nat King Cole	Love Is The Thing	Capitol
15.	Pal Joey	Sound Track	Capitol
16.	Pajama Game	Sound Track	Columbia
17.	Original Cast	New Girl in Town	RCA Victor
18.	Pete Seeger	Favorite Ballads	Folkways
19.	Roger Williams	Fabulous Forties	Kapp
20.	Katie Lee	Couch & Consultation	Commentary

Album Reviews

Lena Horne-Ricardo Montalban: "Jamaica" (RCA Victor). Whatever the merits of this Broadway musical's book, the score by Harold Arlen (music) and E. Y. Harburg (lyrics) adds up to a multi-colored, surefire original cast package. With Lena Horne in the lead role, this set has a superlative songstress to carry it way over the top. Miss Horne belts the lusty "Pretty To Walk With" as her opener and follows through with some standout material in "Take It Slow, Joe," "Napoleon," "Cocomut Sweet," "Push The Button," "Ain't It To The Truth" and "I Don't Think I'll End It All Today," with Montalban and company. Latter, with a masculine baritone that's musical enough, does "Monkey in the Mango Tree," and "Savannah," both in calypso tempo, in addition to some duets with Miss Horne. In the supporting roles, Josephine Premice vigorously hits on "Little Biscuit," with Ossie Davis, "Yankee Dollar" and the clever "Leave The Atom Alone." Adelaide Hall has a couple of solid spots in "Savannah's Wedding" and "For Every Fish." Lehman Engel batons with an authoritative downbeat.

David Rose: "Jamaica" (MGM). Arlen's music for "Jamaica" is front and center for this strictly instrumental package of tunes from the legit musical. David Rose's customary richly styled arrangements have been infused with the Caribbean beat and atmosphere on this package of 10 showtunes.

"Carmen Cavallaro Remembers Eddy Duchin" (Decca). After clicking with his soundtrack package from the Columbia Pictures' "Eddy Duchin Story," Carmen Cavallaro turns up with another bouquet to Duchin in the form of a dozen or so tunes that were frequently played by the late pianist-maestro. Cavallaro's lush keyboard attack is spotlighted on a fine program of standards, including "April In Paris," "I've Got You Under My Skin," "Isn't This A Lovely Day," "Estrellita," "The Way You Look Tonight," and other oldies of similar calibre. A rhythm combo backs up quietly.

Julie Andrews-Martyn Green: "Tell It Again" (Angel). This is an outstanding kiddie package delivered by Julie Andrews, star of "My Fair Lady," and Martyn Green, a veteran of many Gilbert & Sullivan productions. Executed with taste, simplicity and an absolute minimum of patronization, the repertory is a charming collection of familiar and not-so-familiar nursery songs. Music was specially written by Louis Hardin, better known as the offbeat midtown character, Moondog. Julius Baker furnishes excellent flute accompaniment.

The Skiffle rs: "Goin' Down To Town" (Epic). Although "skiffling" was recently reintroduced into the U.S. pop market via English combos, the music directly derives from the American folk scene. In this set, The Skiffle rs, a new U.S. quartet, have come up with a fresh collection of folk songs with broad appeal. Tunes include "Born 10,000 Years Ago," "Stew Ball," "Who's Gonna Shoe Your Pretty Little Foot," "The Crawdad Song," "Jenny Jenkins" and other bouncing items. The Skiffler deliver with zest in the best tradition of folksinging.

Perry Como: "Dream Along With Me" (RCA Camden). In his first LP package for this low-priced RCA label, Perry Como is represented by a collection of sides cut over the last dozen years. Even aside from the bargain price, this set is a highly attractive collection spotlighting Como standards such as "Without A Song," "Blue Skies," "My Melancholy Baby," "I've Got A Feeling I'm Falling" and his tv theme song, "Dream Along With Me," among others. Como is backed on the various grooves by Mitchell Ayres' and Russ Case's orchs and vocal ensembles.

U.S. Air Force—A Portrait in Sound" (Vox). In a salute to the U.S. Air Force on its 50th anni this year, Vox has come up with this unusual collection of sounds recorded at the Eglin air base in Florida. This is a dish for both aeronautical fans and hi-fi addicts who test their equipment on a series of sounds from the "crates" of World War 1 to powerful modern jets. Most notable is the capture of the sonic boom created by a jet breaking through the sound barrier. Arthur Godfrey handles the narration with a quiet effectiveness.

"101 Strings Play The World's Great Standards" (Somerset). A straight instrumental package of standards recorded in Germany under the baton of Wilhelm Stephan, this LP is one of a series of similar packages to be released by this low-priced label. Among the 10 numbers are such evergreens as "The Way You Look Tonight," "There's A Small Hotel," "You Go To My Head," "Two Sleepy Peonle" and "The Nearness of You." The sound of the large stringed orch, said to range from 128 to 141 players (a lot even at European scales) is good, though not possessing the extraordinary range claimed in notes. Other albums in this series already released are "A Night At The Tropics" and "A Symphony For Lovers."

"The Anatomy of Improvisation"

(Continued on page 64)

VARIETY 10 Best Sellers on Coin Machines

1. WAKEUP LITTLE SUSIE (6)	*Everly Bros.*	*Cadence*
2. JAILHOUSE ROCK (6)	*Elvis Presley*	*Victor*
3. SILHOUETTES (4)	*Rays*	*Cameo*
	Steve Gibson	*ABC-Par*
4. YOU SEND ME (4)	*Sam Cooke*	*Keen*
	Teresa Brewer	*Coral*
5. CHANCES ARE (8)	*Johnny Mathis*	*Columbia*
6. MELODIE D'AMOUR (5)	*Ames Bros.*	*Victor*
	Edmundo Ros	*London*
7. APRIL LOVE (2)	*Pat Boone*	*Dot*
8. FASCINATION (11)	*Jane Morgan*	*Kapp*
9. I'M AVAILABLE (1)	*Margie Rayburn*	*Liberty*
10. MY SPECIAL ANGEL (3)	*Bobby Helms*	*Decca*
	Sonny Land Trio	*Prep*

Second Group

HONEYCOMB	*Jimmie Rodgers*	*Roulette*
BE BOP BABY	*Ricky Nelson*	*Imperial*
KISSES SWEETER THAN WINE	*Jimmie Rodgers*	*Roulette*
LIECHTENSTEIN POLKA	*Willie Glahe*	*London*
ALL THE WAY	*Frank Sinatra*	*Capitol*
ALONE	*Shepherd Sisters*	*Lance*
WHOLE LOT OF SHAKING	*Jerry Lee Lewis*	*Sun*
IF I CAN HELP SOMEBODY	*Billy Eckstine*	*Mercury*
RAUNCHY	*Bill Justis*	*Phillips*
	Billy Vaughn	*Dot*
LITTLE BITTY PRETTY ONE	*Thurston Harris*	*Alladdin*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Stillman & Allen: Hot Cleffers

Team Has Produced Nine Hits in 5 Years, Tops For Tin Pan Alley

In a wide-open music biz where two hits in a row are a rarity and three successive hits a miracle, Al Stillman and Robert Allen have racked up a string of nine smashes in the past five years to become the hottest writing team of the past half-decade. Stillman, a veteran lyricist who broke into the business almost 25 years ago, and Robert Allen, much younger composer, met by accident in a publisher's office back in 1952 and since that time have turned out the money songs consistently.

The Stillman-Allen team have produced the following clicks: "My One and Only Heart," "You Alone" and "Home For The Holidays," recorded by Perry Como; "Moments To Remember," "No Not Much" and "Who Needs You," recorded by the Four Lads; "It's Not For Me To Say" and "Chances Are," recorded by Johnny Mathis; and "Can You Find It In Your Heart," cut by Tony Bennett. In addition during the same period, Stillman & Allen, working alone and with others, have to their credit such numbers as "I Believe" and "And That Reminds Me" (Stillman) and "Song For A Summer Night" (Allen). The only other songwriting teams that have come close to Stillman & Allen in the last five years are Dick Adler & the late Jerry Ross (with their "Pajama Game" and "Damn Yankees" scores), Al Hoffman & Dick Manning and Jerry Lieber & Mike Stoller.

Stillman & Allen have no get-rich-quick songwriting formula. They write what they please and what they please is usually adult, literate material that has registered despite the general musical trends inspired by the rock 'n' roll idioms. Stillman & Allen, moreover, are not prolific song manufacturers. During the past five years, they have shown only about 20 songs to publishers, firmly holding back on material which they don't feel will hit. That's a switch from the usual Tin Pan Alley cleffing practice of grinding out a song a week

(Continued on page 62)

Heifetz—Who He? Benny Racks Up 987G in Bonds For Israel at Can. Debut

Toronto, Nov. 19.

An overflow audience of 2,800 broke all records for a benefit concert last Tuesday (12) night in Toronto when Jack Benny made his Canadian debut as a concert violinist at Massey Hall. Titled peers, civic dignitaries, music critics and lovers of Bach and Benny agreed that there "never was such a concert" in the history of Canada and that there will be no other until Benny plays a return engagement. To quote John Kraglund of the Globe, "with a boxoffice sale of $987,000 to hear Jack Benny I think Heifetz ought to be ashamed of himself."

The concert was under the patronage of the Lieut. Governor of Ontario, with the Toronto Symphony Orchestra, Walter Susskind conducting, and Mimi Benzell, soprano. The star hailed "the gentle way in which he humored his almost uncontrollable audience, displaying flashes of rare wit. Who knows, if he hadn't taken up the violin seriously, he might have been a pretty fair comedian."

George Kidd, music critic for the Telegram, felt, in turn, that "if Benny had not decided to become a comedian after a sound foundation in violin training, the concert stage may have gained a topflight artist, but think what the world of comedy might have lost."

Having volunteered his services to Israel Bonds, in order to help house immigrants into Israel, Benny went all the way by being host at a cocktail party, which Joe Ratcliffe of the Star said "turned out to be the greatest cocktail party of the season." The party was in honor of the Builders of Israel —purchasers of $3,000 or more of Israel bonds. The guests ranged from Lady Eaton to Mayor and Mrs. Phillips to Edward G. Robinson, currently appearing in Toronto.

Max Dreyfus Ill

Max Dreyfus, head of the international Chappell Music houses, is in a hospital to treat an infected nose.

The 86-year-old music veteran attended some executive industry meetings until two weeks ago. At that time the swelling was very noticeable and it was inevitable that he would have to have it diagnosed.

'MICKEY MOUSE' DISKS BACK TO DISNEY LABEL

Mickey Mouse is going back to Walt Disney. Effective the first of the year, Disneyland Records, Disney's recording operation, will take over control of the "Mickey Mouse Club" disk line which had been handled by ABC-Paramount for the past two years.

The disk line, which is tied in with Disney's ABC-TV show, went to ABC-Paramount when the diskery was formed two years ago on an 18-month deal which expired in September. ABC-Par was given an extension till the end of the year to continue distribution of the line. Disneyland plans to release five new singles in the "Mickey Mouse Club" line before the end of the year under its own banner. These new singles will be distributed by ABC-Par.

There are about 30 items in the line already. Its estimated that the "Mickey Mouse Club" disks bring in a rackup in excess of $1,000,000 a year.

Autry's Religiosongs

Gene Autry, longtime Columbia disker who recently formed his own Challenge Records, is set for still another disk label exposure. The cowboy-crooner has been nabbed by Roulette Records for an album showcasing.

It's a one-shot deal which will have Autry grooving a series of hymnal-type songs for a Roulette LP.

Carlton Records Taps Genson For Coast A&R, Sales

Don Genson, formerly Coast manager for Lou Levy's Leeds Music operation, has joined Joe Carlton's disk company, Carlton Records. Genson will take over as v.p. of the Carlton label in charge of Coast artists & repertoire, sales and promotion. Genson has been given a stock option deal in the disk company.

Genson is cleaning up some of his own publishing activities started since leaving the Leeds firm a few weeks ago. That's in line with Carlton's policy of not setting up a publishing subsidiary to the disk firm. That's explained by the fact that several leading publishers have invested in the diskery with the understanding that no competitive publishing company would be formed.

Genson is a veteran of the Coast music scene, having broken into the business originally as vocalist with the Henry Busse band. One of his key jobs on the Coast will be to pick up indie masters and scout new talent.

Gustave Schirmer Retires From Giant Longhair Firm; Name Tauhert Prexy

Gustave Schirmer is ending his active participation in the G. Schirmer music firm. He has vacated the prexy post which he's held for the past 14 years and will serve the company hereafter on a consultant basis.

Firm's board of directors last week named Rudolph Tauhert as new prexy. For the past 20 years Tauhert had been general manager of the Schirmer printing plant which today produces about 75% of all the music printed in the U. S. It's understod Tauhert will continue to supervise the printing operation with an assist from his aide Joe Ross.

Schirmer, who's now 66, also resigned from the board of directors of the American Society of Composers, Authors & Publishers. He designated no substitute. Schirmer had been with the music firm since 1911.

G. Schirmer, which was established in 1861, is one of the oldest music firms in the country, noted for its music books and "Schirmer's Library of Musical Classics." Recently it has come up with such theatrical production properties as Menotti's "Amahl and the Night Visitors," Leonard Bernstein's "West Side Story" and Samuel Barber's "Vanessa." Latter preems at the Metopera Jan. 15.

In the past year, G. Schirmer launched a pop push on its catalog under the ageis of Abe Olman, who's handling it on a freelance basis. New setup doesn't affect Olman's position.

RCA's 'Blended' Albums

RCA Victor and the Park & Tilford liquor company are mixing in a joint promotion centering around a couple of Victor albums with the Black Watch Regiment of Great Britain and P&T's Scottish Majesty bottles. P&T are distributing display posters to some 10,000 liquor store dealers containing plugs for the LP's, "Scottish Splendor" and "Highland Pageantry."

In the past year, Victor has been involved in numerous promotions with non-show biz firms, including Heinz, Kleenex, Schrank's pajamas, and others.

BMI ADDS A BRAIN FOR LOGGING TUNES

Broadcast Music Inc. is debuting a half-dozen new logging machines at its New York homeoffice today (Wed.) The six machines, especially designed and built for BMI by Taller & Cooper Inc., will supplement the battery of other automatic logging devices by Friden Calculating Co. and International Business Machines already in operation.

The new machines are capable of turning out 1,000,000 impressions a month on punch tapes in connection with BMI's nationwide logging system of tune performances.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Jailhouse Rock†
2	4	**SAM COOKE**, (Keen)	You Send Me†
3	2	**RAYS** (Cameo)	Silhouettes†
4	3	**EVERLY BROS.** (Cadence)	Wake Up Little Susie†
5	8	**PAT BOONE** (Dot)	April Love*
6	5	**JOHNNY MATHIS** (Columbia)	Chances Are*
7	6	**RICKY NELSON** (Imperial)	Be Bop Baby†
8	7	**JANE MORGAN** (Kapp)	Fascination*
9	..	**FRANK SINATRA** (Capitol)	All The Way*
10	10	**AMES BROS.** (Victor)	Melodie D'Amour†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†**JAILHOUSE ROCK**—"Jailhouse Rock"-F	Presley
2	2	†**WAKE UP LITTLE SUSIE**	Acuff-Rose
3	3	†**SILHOUETTES**	Regent
4	5	†**YOU SEND ME**	Higuera
5	9	*APRIL LOVE—"April Love"-F	Feist
6	4	*CHANCES ARE	Korwin
7	6	*FASCINATION—"Love In The Afternoon"-F	Southern
8	7	*TAMMY—"Tammy & Bachelor"-F	Northern
9	8	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
10	10	†MELODIE D'AMOUR	Rayven

(*ASCAP †BMI F-Films)

Lotsa Kurt Weill Songs For Widow Lotte Lenya; Composer's German Peak

Berlin, Nov. 12.

Lotte Lenya, songstress-widow of composer Kurt Weill, is waxing another LP for Philips here entitled "Mahagonny" (Rise and Fall of the City). Miss Lenya's previous LP's for Philips were "Lotte Lenya Sings Kurt Weill" (1955) and "The Seven Deadly Sins" (1956). She is under contract to the American Columbia Records whose products are handled by Philips in Germany.

"Mahagonny" is another opera by Weill which, incidentally, caused a scandal when first performed in Germany (Leipzig) in 1929. Leftists as well as Rightists objected to this work's political aspects. Two years later, Ernst Josef Aufricht presented "Mahagonny" at the Theater am Kurfuerstendamm in Berlin. It was the first time that an opera played a commercial theatre in Germany. It was a huge click. Miss Lenya portrayed Jenny in this, one of the most successful roles in her career.

Also on Miss Lenya's recording list here is an LP of her late husband's "Three Penny Opera," ditto an album called "Songs of My Berlin." For "Three Penny Opera," she herself is choosing all the suitable singers among the German artists.

Kurt Weill works, incidentally, seem to be reaching a new height in this country. Darmstadt (W. Germany) saw a revival of his "Street Scene." NDR, North German radio station, is going to air some of Weill's operas, while the local Schlosspark Theatre is considering a performance of his "Happy End." Latter, a play with music, is one of Weil's greatest achievements. The new version of Weill's opera, "The Pledge," is currently in the repertory of Berlin's Municipal Opera.

Roulette's C&W Pactees

Roulette Records has stepped up activity in its recently launched country & western division with the pacting of two new artists. Tapped for Roulette by Dickson Hall, c&w chief, were Smokey Warren and Foy Willing & Riders of the Purple Sage. Hall heads for the Coast today (Wed.) for recording sessions with Willing.

Diskery's c&w drive was kicked off in Nashville last week with etchings by Freddy King and Willie Phelps.

Songs Outer This World

[ONE OF THEM PIPED BY A CLOUD]

Washington, Nov. 19.

The Soviet-launched satellites are beginning to infiltrate local show biz. "The Doggone Blues," a tune about Muttnik, debuted over radio station WWDC on the Fred Fiske disk jockey show. Written by local musician Stan Richardson, with lyrics by Washington Daily News staffer Joseph Cloud, tune was sung by Tony Cloud (who he!) and garnered sufficient listener reaction for a repeat.

Another tune, written four years ago, is being revived here, much to delight of composers Barnee Breeskin and Zack Mosley. It's 'Rockin' in the Rocket Room," which proved a dud when it was preemed by Breeskin, then Hotel Shoreham maestro. But it was apparently before its time, with lyrics which highlighted the romantic aspects of a supersonic trip to outer space Now it is as timely as the latest White House huddle.

Rounding out the satellite boom is the "Flying Doghouse" cocktail, new feature of the Sheraton-Park bar, and the concoction of hotel bartender Larry Tellier.

On the more serious side, WTOP-CBS producer Larry Beckerman unearthed a Dept. of Defense film, released for tv last March. Film, featuring the famed rocket missile expert, Dr. Wernher von Braun, presents a startlingly straight-from-the-shoulder outline of problems of space travel. Little noticed at time of release, it contains uncannily accurate appraisal of Russia's progress in the rocket field. Now, too how to be ignored, Beckerman presented it over WTOP-TV past Sunday (17).

Mercury Rising To Opera; 'Medea' With Mme. Callas

Mercury Records' longhair line is branching into the operatic fie'd. Label's first opera release will be Cherubini's "Medea" with soprano Maria Callas in the title role. Miss Callas is an Angel Records' artist on loanout. Angel has scheduled several operas with Callas for early next year.

The opera was cut in Milan during September with Mercuryites Wilma Cozart, veepee-director of the classical division, and Harold Lawrence, musical director of the classical division, on hand for the sessions. C. R. Fine, Merc's engineering chief, brought over the diskery's mobile recording truck, used for all of label's classical recording sessions.

The opera was made in collaboration with G. Ricordi of Milan, and other operas are set for the future. No release date has been set for "Medea" as yet. Other singers in the cast are Mirto Picchi, tenor; Giuseppe Modesti, bass; Renata Scotto, soprano, and Miriam Pirazzini, mezzo-soprano. The chorus and orchestra of the Teatro alla Scala, Milan, was conducted by Tulio Serafin.

Jimmy Duncan A&R Man At Prescott, Det. Label

Jimmy Duncan has taken over the a&r spot at Prescott Records, recently formed indie headquartering in Detroit. Duncan is a cleffer whose current tune, "My Special Angel," is making some noise via Bobby Helms on the Decca label.

Prescott, which launched its activity with LP packages by Sam Donahue's band, Edgar A. Guest and film actor John Carroll, is now planning a spread into the pop singles field under Duncan's direction. First release in the new push will be the Saints, a young male quartet. Although the label will be based in Detroit, most of the sessions will be cut in Nashville and Hollywood.

Larry Tickler (Avenue): "Y' GOTTA" 'Amy" is a more serious ballad not suited to this performer's pipes.

Biz Trio's Dual Pride

Joe Cal Cagno, Stan Wilde and Robert K. Christenberry Jr., have teamed up for a fling at the music business. Trio has formed Pride Records and Pride Music (BMI).

Firm's first effort is a coupling by Sandy Evans, former Jimmy Dorsey vocalist, of "The First Kiss Is Sweet" and "By Love Possessed." The Pride master was snapped up for distribution by the Golden Crest label.

Cal Cagno was formerly with the N.Y. Daily Mirror and King Features as writer-artis'; Wilde has been connected with ad agencies and Christenberry, the son of the recent unsuccessful Republican candidate for mayor of N.Y., is an attorney.

BMI SUBPOENAS CROSBY IN ASCAP PRE-TRIAL

Bing Crosby will be called next month to 'estify in the pre-trial examinations of the ASCAP cleffer's suit against Broadcast Music Inc. and the major networks. BMI attorneys have subpoenaed Crosby to detail charges that he made last summer to a Sena'e committee about alleged discrimination against good music in favor of BMI tunes.

Crosby was slated to testify this month, but his attorneys obtained a couple of pos'ponements.

French Disk Bestsellers

Paris, Nov. 19.

Bon Caractere .....Delyle (You're Not So Nice) (Pathe)
Cigarette, Whisky .....Cordy (Columbia)
Bambino .....Guetary (Pathe)
Que Sera Sera .....Francois (Philips)
Day-O .....Belafonte (RCA)
Buenos Noches .....Dalida (Barclay)
Oh La La .....Marini (Vogue)
Rauch De Maria .....Dalida (Barclay)
Santa Cruz .....Genes (Pacific)
Marianne .....Lasso (Voix De Son Maitre)

'JAMAICA' SCORE GETS 5-WAY PACKAGE PLAY

"Jamaica," Broadway's newest legitune click, is racking up lots of packaged action. In addition to the original cast set starring Lena Horne from RCA Victor, four other albums are set for the Harold Arlen-Yip Harburg score.

Victor is piling it up with a straight instrumental workover by Arthur Fiedler and the Boston Pops and a jazz interpretation by Phineas Newborn Jr. MGM is coming out with an instrumental treatment by David Rose and Jubilee is in the swing with an instrument and vocal set by Cy Coleman and Honey Dreamers.

E. H. Morris is publishing the score.

Inside Stuff—Music

Suedwestfunk, W. Germany's most jazz-conscious radio station, has introduced a new regular broadcast series, "Eddie Sauter's Music Time." This serves Sauter in his function as composer, orch leader and arranger as a forum for new musical ideas. Sauter, who holds the position of a musical director with Suedwestfunk, will also give name jazz sololists from the U.S., Europe and Germany opportunity for guest appearances.

"Music Time" was officially teed off Oct. 20 via an open concert at the Stadthalle (town hall) in Donaueschingen. America's Modern Jazz Quartet and the Andre Hodiers Jazz Group de Paris were featured along with Sauter's orch. Several w.k. sololists and ensembles have been skedded to appear in future broadcasts such as Erroll Garner, Lucky Thompson, Swedish baritone saxist Lars Gullin, the new French tenor saxist Barney Wilen and the German Michael Naura combo which registered a big click at the latest domestic jazz festival. Management as well as emceeing of the various Sauter airings are handled by Joachim E. Berendt, considered Germany's foremost jazz expert.

RCA Victor's color film, "The Sound and The Story," has copped the Silver Reel award of the Film Council of America in the industrial film division. A 22-minute work, the Victor pic traces the technique of packaging an LP from the recording session to its final distribution. It is based on an actual recording session of the Boston Symphony and shows how 375 persons working nearly 3,000 man-hours were involved in the making of the disk. Bill Alexander, Victor's advertising chief, was overall supervisor of the film's production and assisted on the scripting. The film is being made available cuffo to schools and clubs.

Editor & Publisher, the tradepaper for newspapers, spotlighted the ASCAP tunesmith-BMI dispute last week in a piece by United Press writer Fred Danzig. Piece was written as background material for editors who have been receiving publicity handouts from both sides. Danzig's central point is that the fight between the opposing groups is "far from clear-cut." In the same issue, by coincidence, the Songwriters Protective Assn. ran an ad titled "Is Everyone Out of Step But BMI," a vigorous attack against BMI's position.

Latest group skyrocketing into the bonanza field of rock 'n' roll are four 17-year-old Philadelphia highschool boys. Their platter, "At the Hop," recorded under the group name of Danny & The Juniors, is selling fast at Philly music counters. Artie Singer, who made the original waxing under his own Singular label, peddled the master to ABC-Paramount. Booker Nat Segall is acting as personal manager for the

(Continued on page 62)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Albany—(Ten Eyck Record Shop)	Boston—(Mosher Music)	Washington—(Disc Shop)	Philadelphia—(Record Mart)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Katz Record Center)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Soundtrack (DC 9046)	2	..	6	1	10	8	4	1	2	6	1	..	1	2	1	4	..	6	1	7	2	143
2	2	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	3	5	7	4	6	6	5	..	5	3	..	..	5	1	5	..	..	4	3	..	3	100
3	3	**FRANK SINATRA** (Capitol) Where Are You (W 855)	1	4	8	8	3	..	3	3	1	5	9	9	9	3	..	..	..	..	6	6	..	87
4	4	**PAT BOONE** (Dot) Pat's Greatest Hits (DLP 3071)	4	..	4	..	..	3	2	2	..	9	..	..	..	6	6	2	1	10	2	10	..	82
5	9	**PAL JOEY** (Capitol) Soundtrack (W 192)	..	..	2	..	1	..	1	6	..	..	..	..	..	..	..	..	5	7	..	1	7	58
6	6	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	..	..	1	7	..	..	..	4	4	..	..	1	3	9	..	..	..	..	4	..	9	57
7	10	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	8	..	..	8	..	..	..	..	4	..	..	2	4	..	3	..	2	..	..	4	53
8	5	**NAT KING COLE** (Capitol) Love Is the Thing (W 823)	5	7	..	9	..	2	9	5	8	8	..	..	4	..	9	..	..	..	..	..	8	47
9	7	**JOHNNY MATHIS** (Columbia) Wonderful, Wonderful (CL 1028)	6	..	..	..	..	1	6	..	7	7	..	..	..	..	..	9	..	..	..	..	6	35
10	8	**HARRY BELAFONTE** (Victor) Sings the Caribbean (LPM 1050)	7	10	..	5	..	..	..	..	10	..	..	..	..	..	3	..	..	..	9	2	..	31
11A	12	**MANTOVANI** (London) Film Encores (LL 1700)	..	..	3	6	..	..	10	..	6	..	..	..	6	..	..	10	..	7	..	10	..	30
11B	15	**GOGI GRANT** (Victor) Helen Morgan Story (OLC 1030)	..	6	..	..	..	..	..	..	..	1	..	..	..	8	2	..	..	..	..	..	8	..	30
13	11	**PAJAMA GAME** (Columbia) Soundtrack (DL 5210)	..	..	..	..	..	4	8	..	3	..	..	..	..	5	..	..	..	..	..	..	..	..	24
14	..	**RICKY NELSON** (Imperial) Ricky (IMP 9048)	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	9	..	22
15A	..	**EDDY DUCHIN STORY** (Decca) Soundtrack (DL 8289)	..	..	..	..	..	5	..	..	..	..	8	..	6	..	..	5	..	..	..	..	..	..	20
15B	14	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	..	1	20
17A	13	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	7	..	..	6	..	..	..	..	..	8	..	..	5	..	..	18
17B	..	**JIMMIE RODGERS** (Roulette) Jimmie Rodgers (25020)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	18
17C	19	**WEST SIDE STORY** (Columbia) Original Cast	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
20	23	**FRANK SINATRA** (Capitol) Swinging Affair (W 803)	9	..	..	10	5	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	10	17
21	20	**EYDIE GORME** (ABC-Par) Swings the Blues (192)	..	..	..	..	4	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	16
22	16	**MOHAMMED EL BAKKAR** (A-F) Port Said (AFLP 1833)	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	13
23A	17	**KING & I** (Capitol) Soundtrack (T 740)	8	9	..	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	10
23B	21	**BLACK WATCH BAND** (Victor) Scottish Splendor (LPM 1526)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	5	10
25	..	**MANTOVANI** (London) World's Fav. Love Songs (LL 1748)	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9

Where Does the 'Blue Grass' Grow?

[GLEANINGS FROM NASHVILLE]

Hillbilly disk jockeys gathered in Nashville (Nov. 14-17) for their sixth annual convention seemed disturbed over the pop move-in on the country field. What's happened to real old country music or "blue grass," as they call it, and where are its roots?

Goddard Lieberson, Columbia prexy, answered that the line of demarcation between pop and country has been eliminated and the standards are now between "good music" and "bad music."

Lieberson also said, "I'm not a country boy but I'm saving my money."

New York music bizites returned from the Nashville bash with mixed emotions—high on interest but low on accomplishment.

Although the hillbillies are resentful of "city slicker" influence in their music, they've taken to the big city wardrobe. Ivy League suits have replaced the cowboy garb of fringes and tassels.

Roy Acuff, for example, looked like he just came down from the Yale-Princeton game.

Senator Albert Gore gave the BMI'ers plenty to cheer about when he announced that any legislation harmful to them would get his serious consideration.

Roulette Records, a newcomer to the country & western field, played farewell host in the Saturday midnight spot held by Capitol in the past.

A rock 'n' roll combo sent the boys back to their hinterland berths.

Jazz Champion Watanabe Angel's A&R'er in Japan

Tokyo, Nov. 12.

Shin Watanabe, a key figure in Japanese jazz doings, has been named artists & repertoire man for Angel Records, a subsidiary of Capitol. He will package pop and jazz albums for domestic and overseas markets.

Watanabe, a bass player with the popular Six Joes combo, is in a large way responsible for the current revival of jazz in Japan. Two years ago, when the jazz boom had hit rock bottom here, he corralled most of the top combos and some vocalists and formed Watanabe Productions, a booking management office.

It was his idea to pump oxygen into the jazz invalid by revamping the existing structure which had the musicians getting more and more complex and further and further away from their audiences. Watanabe instructed the musicians in showmanship and de-emphasized jazz. He advised the playing of more commercial numbers and arranged for less greedy bookings. Today, his progress is evident in the increased activity of jazz shows and "festivals" and also at the diskeries.

British Disk Bestsellers

London, Nov. 19.

That'll Be Day.....Crickets (Vogue-Coral)

Party .....Presley (RCA)

Mary's Boy Child ..Belafonte (RCA)

Tammy .....Reynolds (Vogue-Coral)

You're Mine.....Boone (London)

Diana .....Anka (Columbia)

Be My Girl.....Dale (Parlophone)

Bank, Frank .....Vaughan (Philips)

I Love You Baby .....Anka (Columbia)

Man on Fire .....Vaughan (Philips)

EP SAMPLER TO JOLT JUBILEE'S LP LINE

Jubilee Records has launched an EP sampler program to spur activity in its LP line. The EP's will be special promotion pieces for distributors, salesmen and disk jockeys and won't be put on the commercial market.

The EP's will include four selections from each of the seven currently released Jubilee albums. The LP's are Walter Scharf's "My Favorite Places," "Frank Orteg Trio's "Twinkling Pinkies," Don Rondo's "Rondo," Ray Martin's "Witchcraft," Shep Fields' "Cocktails, Dinner and Dancing," Bobby Sherwood's "Pal Joey" and Moe Koffman's "Hot and Cool Sax."

Coast Local 47 Posts Telepix List In Opening Gun Vs. Canned Music

Hollywood, Nov. 19.

In the first step of a campaign to enlist the support of organized labor in a battle against "canned music' on vidpix, Local 47 of the American Federation of Musicians posted the names of more than 100 telefilm shows now using "non-union" music, in its monthly publication, Overture. The local will forward the list to the central Labor Council and California State Federation of Labor. Both groups will be asked to distribute the list to all unions in the state, with information eventually to be distributed on a national basis, possibly with additional names showing sponsors of shows.

List includes four shows ("Date With Angels," "You Are There," "Oh, Susanna," "Playhouse 90") which use live music occasionally. Shows using canned foreign soundtracks include many top-rated entries, among them "Burns & Allen," "General Electric Theatre," "Alfred Hitchock Presents," "Loretta Young Show," "Maverick," "Phil Silvers Show," "Schlitz Playhouse," "Sugarfoot," "Suspicion," "Wagon Train."

Some Former Entries

Included in the Local 47-AFM list were shows no longer on the networks, though some are in syndication. They are:

"Alcoa Hour"—this alternated with "Goodyear Theatre" as a 60-minute live show for a number of seasons and is currently a half-hour series titled "Turn of Fate," with Alcoa and Goodyear rotating; "Four Star Theatre," no longer a network entry; "Lux Video," live hour show abandoned, with Lux sponsoring a Rosemary Clooney live half-hour skein; "20th-Fox Hour," filmed 60-minute show no longer networked.

Crew Cuts Cancel Can. On Death of Lead Tenor's Dad

Regina, Sask., Nov. 19.

Making their Western Canadian debut, the Crew Cuts cancelled a two-province tour after their second date because of the death of the father of Pat Barrett, lead tenor.

Quartet had player the Paragon Theatre, Melville, Sask., to good biz last week (11) and a Regina date followed the next day. Word of the Barret death in Toronto reached here just before showtime but the boys carried on for two performances to poor turnouts. Barrett planed east Wednesday. A return by the group in February is promised.

Promoter was Hugh Vassos, of Melville, Sask., and the Regina date was under Y's Men's Club auspices.

Vassos, a comparative newcomer had almost a similar deal several months ago when he had Bill Haley & His Comets booked for a Canadian tour. Death of Haley's father forced him to call off all Saskatchewan dates.

Dates cancelled by the Crew Cuts include Moose Jaw and North Battleford, Eask., and Medicine Hat, Calgary and Edmonton, Alta. Calgary was reported to be SRO and Edmonton a near sellout.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) **Jailhouse Rock**	2	10	..	1	1	5	3	3	1	7	1	3	10	2	..	1	2	1	3	1	6	146
2	2	**SAM COOKE** (Keen) **You Send Me**	1	1	7	3	2	..	1	2	..	4	8	2	1	5	1	2	..	3	7	..	..	126
3	3	**RAYS** (Cameo) **Silhouettes**	7	2	..	7	3	1	5	1	..	2	5	1	2	6	..	6	..	..	2	..	2	113
4	8	**PAT BOONE** (Dot) **April Love**	4	3	2	5	6	6	..	..	..	..	..	..	..	4	2	8	1	5	6	7	4	91
5	5	**EVERLY BROS** (Cadence) **Wake Up Little Susie**	..	..	..	..	5	..	2	5	..	6	..	9	..	1	..	5	7	2	4	5	..	70
6	6	**RICKY NELSON** (Imperial) **Be Bop Baby**	3	..	..	..	10	2	..	4	9	5	10	..	9	7	..	..	5	..	..	2	..	55
7	4	**JOHNNY MATHIS** (Columbia) **Chances Are**	8	..	..	..	..	..	4	7	5	3	..	4	..	9	..	9	..	8	..	3	8	53
8	12	**FRANK SINATRA** (Capitol) **All the Way**	5	5	10	2	..	..	..	9	..	..	..	..	..	..	9	..	..	1	5	..	7	41
9	17	**BILL JUSTIS** (Philips) **Raunchy**	..	9	6	..	..	..	..	..	2	1	..	..	7	..	..	3	..	..	..	..	..	38
10	7	**JANE MORGAN** (Kapp) **Fascination**	..	..	..	..	8	..	..	..	..	9	3	7	..	..	..	4	..	..	9	..	1	36
11	10	**THURSTON HARRIS** (Aladdin) **Little Bitty Pretty One**	10	..	..	9	4	..	10	..	3	8	..	..	..	..	3	..	..	..	..	..	..	30
12	18	**ERNIE FREEMAN** (Imperial) **Raunchy**	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	3	10	8	..	3	27
13	24	**WILL GLAHE** (London) **Leichtensteiner Polka**	..	6	..	..	..	..	9	..	..	..	..	..	4	..	5	..	..	7	..	..	..	24
14	19	**PERRY COMO** (Victor) **Just Born**	..	..	..	..	9	..	6	..	..	..	..	..	..	8	8	..	6	..	..	9	..	20
15	9	**BOBBY HELMS** (Decca) **My Special Angel**	9	..	..	..	8	..	..	4	..	6	..	..	10	..	..	..	..	..	..	..	..	18
16	..	**JOHNNY MATHIS** (Columbia) **Twelfth of Never**	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	17
17	15	**ROGER WILLIAMS** (Kapp) **Till**	..	..	8	10	..	..	..	..	..	10	..	6	5	..	..	..	..	..	..	..	..	16
18	..	**CHUCK BERRY** (Chess) **Rock 'n' Roll Music**	..	..	5	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	13
19	14	**DEBBIE REYNOLDS** (Coral) **Tammy**	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	10	..	..	..	4	..	12
20A	11	**AMES BROS.** (Victor) **Melodie D'Amour**	..	..	..	..	..	..	7	..	..	..	..	8	8	..	..	..	..	..	..	..	10	11
20B	..	**JIMMIE RODGERS** (Roulette) **Kisses Sweeter Than Wine**	..	..	9	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	..	..	11
20C	..	**BUDDY HOLLIS** (Coral) **Peggy Sue**	..	7	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	11
20D	..	**THERESA BREWER** (Coral) **You Send Me**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4	..	..	..	..	11
24	20	**BOBBY DAY** (Class) **Little Bitty Pretty One**	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	5	10
25	23	**DUBS** (Gone) **Could This Be Magic**	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9

Young-Parker Set Pub-Cleffer Org To Battle BMI

Barney Young and Gloria Parker, who have been the center of several legal and stockholder actions in the past couple of years, are now engaged in forming a "trade union" for the "unorganized music publisher and songwriter." New outfit is called Guild of Publishers and Writers and has Miss Parker as prexy. Young as v.p. and Louis Greenfield, a lawyer and publisher, as a secretary.

Main objective of GPW is to "end subsidies and guarantees to favored firms and writers." This apparently is aimed at the practice of Broadcast Music Inc. to give guarantees to some publishers. Another objective is "to free the airwaves from monopolistic control."

Both Young, a publisher and Miss Parker, a songwriter, currently have suits in progress against BMI in which they charge discrimination against their works.

Josh White's 'Eve' Folker At N.Y.'s Carnegie Hall

Josh White will head up a folk bash at New York's Carnegie Hall next Wednesday (Thanksgiving Eve, 27). Concert, which is tagged "Folk Festival At Midnight," is being produced by Ken Joffe.

Others in the unit are Marais & Miranda, Oscar Brand, Theo Bikel, Robin Roberts, The Shanty Boys and Ray Boguslav. Jean Shepherd will emcee. White is now prepping a national concert tour in which he'll combine biking with a name religioso singer as yet unset.

Stick Around Awhile

Chicago, Nov. 19.

Sherman Hotel is apparently the least fickle employer of musical acts in Chi.

Frank York, violin playing bandleader of the hostel's Porterhouse Room, is starting his eighth year in the assignment. Two pianists of the College Inn, Chet Roble and Hots Michels, have been working at the same keyboards for six and five and a half years, respectively.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

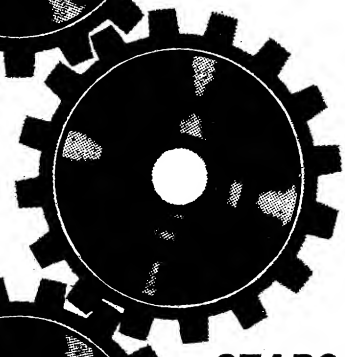
* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	Joe Buerry—WJWL—Georgetown, Del.	Eddie Gallaher—WTOP—Washington	George Friary—WIDE—Biddeford, Me.	Stan Richards—WORL—Boston	Charlie Mansfield—WHAV—Haverhill	John Woods—WAAB—Worcester	Ronn Allard—WFEA—Manchester, N. H.	Bob Wells—WEBR—Buffalo	Jerry Jerome—WSAY—Rochester	Lon Burle—WIEX—Utica-Rome	Bill Sheridan—WEAN—Providence	Jack Bennett—WHWB—Rutland	SOUTH: Bob N. Perry—WCKR—Miami	Jim Carley—WFIN—St. Petersburg	Paul Drew—WGST—Atlanta	Paul Cowley—WKLO—Louisville	John Ademy—WBIG—Greensboro, N. C.	John Wrisley—WIS—Columbia, S. C.	Jim Lowe—WRR—Dallas	Jim Simon—KSET—El Paso	Bob Story—WNOR—Norfolk	MIDWEST: Phil Rose—KFBI—Wichita	Ed McKenzie—WXYZ—Detroit	Ron Dunn—WBRB—Mt. Clemens-Detroit	Bill Wood—KODY—North Platte	Sandy Jackson—KOWH—Omaha	Dick Drury—KYW—Cleveland	Bill Mertz—WVKO—Columbus	Chris Lane—KAKC—Tulsa	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Jack Wagner—KHJ—Hollywood	Johnny Magnus—KGFJ—Los Angeles	Bill Rase—KCRA—Sacramento	Bob Holmes—KSJO—San Jose	Len Ross—KDB—Santa Barbara	Tony Larson—KUDY—Denver-Littleton	Bob McAnulty—KLIQ—Portland, Ore.	Don Shafer—KALL—Salt Lake City	TOTAL POINTS
1	1	10	Johnny Mathis	Columbia	*Chances Are	1	2	2	5	..	4	..	..	1	..	..	1	4	..	3	10	..	1	5	5	1	1	..	..	..	7	5	..	1	10	..	1	..	2	2	..	3	3	3	..	192
2	3	8	Everly Bros.	Cadence	†Wake Up Little Susie	3	1	1	..	..	..	8	8	4	2	7	2	5	..	..	..	2	..	2	..	..	..	4	3	..	8	3	..	..	5	4	..	..	..	..	..	..	1	1	2	155
3	2	6	Elvis Presley	Victor	†Jailhouse Rock	2	3	6	..	..	..	..	..	..	..	..	3	10	..	..	2	6	..	1	..	..	..	1	..	1	2	2	7	..	6	9	..	..	..	4	..	..	2	2	1	139
4	5	4	Pat Boone	Dot	*April Love	8	..	10	..	..	..	4	6	3	..	10	8	2	..	5	7	5	..	7	8	4	5	2	..	2	3	..	4	7	..	..	9	6	..	..	2	..	..	9	10	129
5	8	8	Sam Cooke	Keen	†You Send Me	5	..	3	..	..	..	1	3	7	..	2	9	..	..	..	1	7	..	..	3	..	9	10	1	4	..	10	..	..	3	..	..	..	..	1	4	5	5	..	..	127
6	6	6	Rays	Cameo	†Silhouettes	4	..	7	3	1	..	2	5	..	..	1	..	..	..	..	5	1	..	..	2	..	..	..	2	..	1	1	..	..	1	..	..	..	..	..	..	..	..	7	..	122
7	4	9	Ames Bros.	Victor	†Melodie D'Amour	10	7	8	..	..	..	7	..	2	7	..	4	..	1	10	4	..	2	3	9	3	4	..	4	..	..	..	1	..	..	..	4	10	3	..	..	..	..	..	9	119
8	7	6	Frank Sinatra	Capitol	*All the Way	6	..	..	9	10	..	..	..	6	4	4	6	..	..	6	..	..	6	..	6	2	..	..	6	..	9	..	9	2	..	..	..	..	5	8	1	..	6	..	..	98
9	..	1	Bill Justis	Phillips	†Raunchy	..	..	..	1	2	..	10	..	8	..	..	..	..	..	..	3	..	..	..	1	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	57
10	15	6	Perry Como	Victor	†Just Born	..	6	..	4	..	..	6	7	..	..	..	7	9	..	1	..	..	..	8	..	..	..	..	..	..	..	9	10	3	..	..	..	..	..	..	..	..	..	..	6	56
11A	13	16	Jimmie Rodgers	Roulette	*Honeycomb	..	..	5	..	..	..	..	..	..	..	..	5	..	4	4	..	..	..	9	..	..	..	5	..	..	..	..	..	..	..	..	..	6	..	4	9	..	10	..	5	..	55
11B	11	6	Ricky Nelson	Imperial	†Be Bop Baby	7	..	9	..	..	..	..	..	9	..	3	..	..	..	..	9	..	..	..	..	..	..	3	..	..	..	7	..	..	..	..	..	2	1	..	..	..	8	8	..	55
13	9	9	Bobby Helms	Decca	†My Special Angel	..	4	..	..	..	..	..	..	..	..	8	..	..	5	..	..	4	..	..	..	..	..	..	8	..	..	4	..	..	9	..	..	..	..	..	..	..	7	..	4	46
14	25	4	Diamonds	Mercury	†Silhouettes	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	..	..	..	..	8	..	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	33
15	17	15	Jane Morgan	Kapp	*Fascination	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	32
16	43	2	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	..	..	..	3	..	..	10	..	..	..	..	..	..	..	..	..	10	..	..	4	..	..	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	10	..	..	30
17	10	6	Margie Rayburn	Liberty	†I'm Available	..	..	..	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	3	6	..	..	..	..	29
18	..	7	Pattie Page	Mercury	*I'll Remember Today	..	..	..	7	8	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	7	..	..	..	..	..	8	..	..	..	..	10	..	7	..	..	..	..	..	..	28
19	30	17	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	..	..	..	1	..	..	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	26
20	34	2	Will Glahe	London	*Liechtensteiner Polka	..	..	..	..	..	1	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
21	12	2	Teresa Brewer	Coral	†You Send Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	7	3	..	..	..	..	..	..	..	..	..	21
22A	16	2	Tony Bennett	Columbia	*Ca C'Est L'Amour	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8	4	..	..	..	..	20
22B	24	5	Perry Como	Victor	*Ivy Rose	..	..	..	7	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
24	35	4	Elvis Presley	Victor	†Treat Me Nice	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	19
25	20	2	Marty Robbins	Columbia	*Story of My Life	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	17
26A	20	7	Roger Williams	Kapp	*Till	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	5	..	..	..	9	..	..	..	16
26B	..	8	Tony Perkins	Victor	*Moonlight Swim	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	6	7	..	..	..	..	7	16
28A	..	19	Debbie Reynolds	Coral	*Tammy	..	..	..	..	..	..	..	..	..	..	..	..	..	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	4	..	15
28B	..	13	Della Reese	Jubilee	*And That Reminds Me	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	15
30	..	4	Eddie Fisher	Victor	*Sayonara	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	8	..	..	..	14
31A	21	3	Thurston Harris	Alladin	†Little Bitty Pretty One	9	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31B	..	1	George Hamilton IV	ABC-Par	†Why Don't Th'y Underst'd	..	..	..	6	5	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
31C	..	1	Buddy Holly	Coral	†Peggy Sue	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34A	..	6	Billy Williams	Coral	*Got a Date with an Angel	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	12
34B	32	18	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34C	..	10	Andy Williams	Cadence	†Lips of Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	8	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34D	..	1	Billy Vaughn	Dot	†Raunchy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34E	..	1	Dinah Shore	Victor	*I'll Never Say Never Ag'n	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	..	..	..	..	..	..	..	..	..	..	12
39	38	3	Shepherd Sisters	Lance	†Alone	..	..	..	2	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	1	..	..	..	..	..	..	11
40A	..	1	Bill Doggett	King	*Soft	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40B	..	1	Bobby Day	Class	†Little Bitty Pretty One	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10
42	..	6	Ricky Nelson	Imperial	†Have I Told You Lately	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
43	41	13	Crickets	Brunswick	†That'll Be the Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	8
44A	..	9	Rosemary Clooney	Columbia	*Colors	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44B	..	1	Techniques	Roulette	†Hey, Little Girl	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

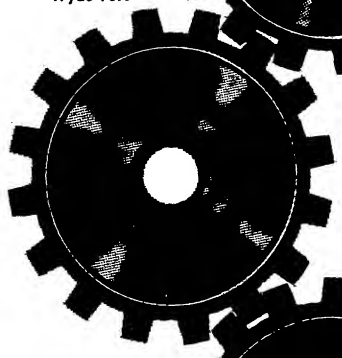
(Copyright Variety, Inc. All Rights Reserved)

Geared to GO on RCA Victor!

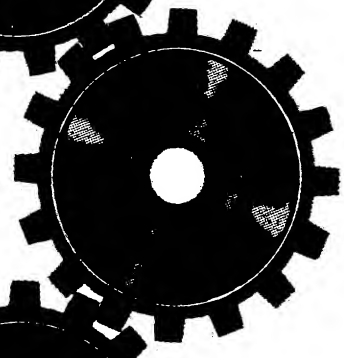
HAPPINESS THEME
(from the GM 50th Anniversary TV Show) c/w
HI LILI, HI LO *(from the MGM film "Lili")*
The General Motors Orch. conducted by Hugo Winterhalter
47/20-7095



ROCK AND ROLL RHAPSODY
c/w **I TAKE THEE** *(The Wedding Song)*
PAT O'DAY with the Hugo Winterhalter Orch. and Chorus
47/20-7077

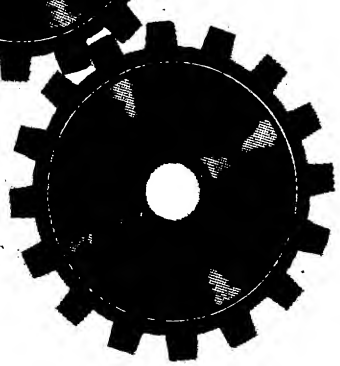


STARGAZER *c/w*
THE BEST DREAM OF ALL
VAUGHN MONROE with Joe Reisman Orch. and Chorus
47/20-7093



INTO THE EYES OF TEXAS
c/w **COME BACK TO ME**
Gail Davis (TV's Annie Oakley)
47/20-7092

CONGRATULATIONS, JOE *c/w*
PRELUDE *to a* **BROKEN HEART**
Pee Wee King
47/20-7090



STEPPING STONE
c/w **JIG SAW PUZZLE**
The Falcons
47/20-7076

Watch for these NBC-TV network shows in color and black and white...THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, TIC TAC DOUGH... all sponsored by

RCA VICTOR
RADIO CORPORATION OF AMERICA

W. C. Handy Salute

Continued from page 2

career will come when Paramount releases its just completed biopic, "St. Louis Blues," with Nat King Cole playing the composer, and with Eartha Kitt, Pearl Bailey, Cab Calloway, Ella Fitzgerald, Mahalia Jackson, Ruby Dee and speeches to minimum lengths, a wise move, all sincere in tribute to the music man from Memphis whom they were honoring.

Yonkers' Mayor Kristen Kristensen humorously took "the great N. Y. Times" to task for having designated Tuckahoe, N. Y., in that morning's edition, as Handy's residence when he proudly claimed the composer as "Yonkers' own," reprising that Minerva Place, in the heart of that Westchester suburban city, was now officially W. C. Handy Place.

Hammerstein's Kudo

Juano Hernandez in featured parts. From the Coast Miss Fitzgerald and Cole taped a holiday greeting, which segued into a full-range recording of Handy's immortal "St. Louis Blues" from the Par soundtrack.

Par prexy Barney Balaban was on the dais along with Dr. Ralph J. Bunche, Senator James L. Watson, Congressmen Phil Philbin and Adam Clayton Powell, Mrs. Pearl Buck, Fannie Hurst, Ed Sullivan, Morton Downey, Otto Harbach, Deems Taylor, Oscar Hammerstein 2d, CBS veepee Lawrence W. Lowman, Dr. Channing Tobias, Wimbledon tennistar Althea Gibson, the Handy family, clergy and other dignitaries. Cunningham kept the

Hammerstein, a man with words in more ways than one, evaluated the simplicity and punch of such immortal lines as "I hate to see the evening sun go down," followed by "St. Louis woman with your diamond rings"; "well," he added, "you know she's a pretty formidable dame," as he further expounded on the now blind songsmith's "honest courage" throughout his career. Hammerstein likened this rugged American simplicity with another brand of "simple" wordage, referring to Presley and "All Shook Up."

Handy's own speech asked indulgence in a "memory lane flashback 70 years ago," when at 14, he was asked at school what he wanted most to do. His aim was "musician." He has never regretted it. Observing that "my wife will later tell me how tru y wonderful a night this has been for me, how large was the turnout, and all the things I can't personally see," the honored guest's simple tribute to "the opportunities that this land of ours affords everybody" was sincere and heartwarming. Realisticaly he recalled selling his "Memphis Blues" for $50 but that "when it came back to me 28 years later it earned more in its second term of copyright than ever before."

Alan Corelli, executive chairman of the event, got Paul Whiteman to emcee the show that followed. Don Redman later spelled "Pops" as batoneer. Among the variety talent was tennis champ Althea Gibson, more or less auditioning a new act she plans doing professionally.

"HY GARDNER CALLING"

To Thank

JAYNE MANSFIELD • FLOYD PATTERSON • NANETTE FABRAY HELEN HAYES • IMOGENE COCA ROCKY MARCIANO • MAYOR ROBERT BRISCOE

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

KAPP

I'M NEW AT THE GAME

b/w IT'S BEEN A LONG TIME

JANE MORGAN

with THE TROUBADORS

K-200

K records

Platter Flashes

Continued from page 55

Record," the artists aren't sure that they'll take hold the second time out.

Every new record now is becoming another audition to win the favor of the kids. It's become a puzzlement to the disk boys as how to follow up a click. A record in the same vein may bore the teenage buyers and an attempt at something different may be rejected in the same manner.

Postscript on 1-Shots

Every release has now become an uphill fight for the diskeries and their distributors. Such first-time clickers as Paul Anka, Russ Hamilton, Mickey & Sylvia, George Hamilton IV, Patience & Prudence, Patsy Cline and The Diamonds, to name a few, have had to be pushed hard on the second and even third releases. Some have made impact with the followup platter but seldom have they matched the sales and spinning power of their take-off side.

Hot Cleffers

Continued from page 57

and showing it around with the hope that in the current market, anything goes.

Although Stillman & Allen cannot and do not rock 'n' roll, they're not snobbish about it. Stillman, in fact, concedes that such ditties as "Don't Be Cruel" and "All Shook Up," are "good songs" in anybody's idiom. Stillman, however, will not descend to such a rhyme as "home" and "alone."

The string of hits has led to a big payoff for the songwriting team. Any typical smash earns about $25,000 for both songwriters, broken down into $10,000 for mechanicals on a 1,000,000 disk sale, $5,000 for performances; $10,000 for sheet music royalties on a 200,000-copy sale at 5c per copy; $3,000 for sundry other rights such as foreign, lyric folios, etc.

The real coin for cleffers, however, is in Broadway musicals where writers walk off with 4% of the boxoffice receipts. That, on a hit, adds up quickly to several thousand dollars per week. So, Stillman & Allen are eyeing possibilities of a legit musical for which they can do the score.

Stillman, incidentally, is special lyricist and production consultant for the Radio City Music Hall stage productions.

Keep 'Honeycomb' Warm

Roulette Records has tied in with the manufacturers of the Pepperell Blanket for the introduction of the new "Honeycomb Blanket." Benton & Bowles, ad agency for Pepperell, has prepared a special salesmen's brochure with a cover photo of Jimmie Rodgers, whose recording of "Honeycomb" for Roulette has passed the 1,000,000 sales mark.

A copy of the record will be enclosed in the brochure for blanket dealers.

Imperial's Regal Million-a-Month

Hollywood, Nov. 19.

Imperial Records sales level has topped the 1,000,000 mark each month for the last four months, prexy Lew Chudd reported, indicating the label may top its expected $7,500,000 gross for 1958. Diskery has had six million-record-months thus far this year.

Sales figure is based on singles only, Chudd emphasized, and does not take into account the firm's EP and LP volume. On the basis of initial ordering in November, the volume for this month may reach 1,500,000.

Imperial now is using seven pressing plants to meet the demand.

Hub Chief Justice Rocks 5 Taken Into Tow After Hot Fats Domino Roller

Boston, Nov. 19.

Boston Municipal Court Chief Justice Elijah Adlow placed charges of disturbing a public assembly on file Friday (15) for five rock 'n' roll enthusiasts after he learned they paid $3 apiece to attend the Boston Garden rock show. In court Saturday he held that they had paid sufficient penalty with the high price of admission.

Judge Adlow then blasted rock 'n' roll shows for thousands at Boston Garden, calling them "a good thing for someone but terrible for Boston." The jurist called for local licensing authorities to stop granting such permits as he passed on the cases of five young men arrested at the Garden session.

The Garden jumped as 8,000 teeners absorbed the three-hour live performances of leading exponents in the "Biggest Show of Stars for '57." A 28-man police detail, assigned to keep order, made 12 arrests including a 40-year-old woman. Some two dozen teeners were put out when the beat made them "too energetic."

The teeners paid $1-$3.50 to dig the beat of the roller headed by Fats Domino. It was a smash win for r&r in the Garden, which has a capacity of 13,909. With a draw of 8,000 for a one-nighter, it proved that the rock is still hot with Hub teeners. Recent jazz concerts at Symphony Hall have been disappointing.

$18,800 In Pitt

Pittsburgh, Nov. 19.

Although down somewhat over its previous take, mainly due to the transportation strike, rock 'n' roll show headed by Fats Domino, Paul Anka, Clyde McPhatter, Frankie Lymon and LaVern Baker came out on top at Syria Mosque last Tuesday (12), playing to 6,335 persons and a gross of $18,817 in two performances.

Advance sale looked pretty discouraging but a window jam developed at both shows right before curtain time and sent the promoters out with an okay profit.

Inside Stuff—Music

Continued from page 58

quartet and has set the group for the Steve Allen and Patti Page ("Big Record") telecasts.

"Cuff links for clicks" will be Cadence Records' reward to a distributor who gets a disk over the 1,000,000 sales mark. According to Cadence prexy Archie Bleyer, a pair of cuff links will go as a gift to the distrib whose order gets the record into the gold disk circle.

The policy was started with the Everly Bros. disking of "Wake Up Little Susie." A pair of diamond-studded, gold cuff links went to Phil Goldberg of Bertos Sales, Charlotte, N.C., whose order of 10,000 records did the trick.

Continual onrush of packaged goods product is giving "Seabreeze" a hot wax run. Tune, written by Larry Douglas and Fred Norman in 1954, was cut originally as a single release by Billy Eckstine on the MGM label. It's now set in albums by Tito Puente (RCA Victor), Oscar Pettiford (ABC-Paramount), Jimmy Cleve (Mercury), Ernie Wilkerson (Verve), Deanna Thompson (Signal), Dizzy Gillespie (Verve), Don Costa (ABC-Paramount) and Donald Byrd (Columbia).

Audio Devices, magnetic tape manufacturer, has developed a new manufacturing division for the production of silicon rectifiers, device for conversion of alternating to direct current. The silicon rectifiers are used in radio, tv, missile electronics and other industrial and military applications which depend on AC-to-DC conversion. Audio Devices' silicon rectifier plant will be located in Santa Ana, Calif.

A new publication for the hi-fi and music field is being prepped by Ziff-Davis for a Jan. 28 kickoff. The mag will be called "HiFi & Music Review." Oliver P. Ferrell has been set as editor and David Hall, managing editor. Handling reviews will be Klaus George Roy, Martin Bookspan, Nat Hentoff, Ralph Gleason, Stanley Green and Bert Whyte.

Bill Haley & His Comets, which sparked the rock 'n' roll cycle with their "Rock Around The Clock" and subsequent clicks, are re-recording their first tune in the rocking idiom for Decca. Tune, called "Rock The Joint," was originally sliced with a skeleton crew before they hit big.

Alfred A. Knopf is bringing out a songbook this month titled "Singing Holidays," by folksinger and BMI writer Oscar Brand. Book is a collection of 90 traditional songs which tie in with 30 American holidays. It's the first music book to be published by Knopf in 15 years.

EMI's Net $3,119,000 Vs. $2,441,600 Last Yr.

London, Nov. 12.

The Electric & Musical Industries group, which operates the HMV, Columbia, Parlophone, Cleff, MGM, Angel and Capitol record labels, as well as manufacturing radio and tv receivers, almost doubled its trading profits in the year ended last June 30. With $13,250,000 in profits shown the total was $6,482,000 above the figure for the last fiscal year.

After taxation amounting to more than $7,137,000, and other deductions, net profit was slightly above $3,119,000 against $2,441,600. Dividend on the common is being held at 15%.

UA Disks

Continued from page 55

ery and publishing operation. It's expected that Youngstein and Tamarin will also mobilize support for the UA disk product among the company's far-flung pic distribution personnel.

Initial release on the UA label will be Joe Valino's "Legend of the Lost," title song of an upcoming UA film, and one platter by a new singer, Wes Bryan. Both have been inked to longterm pacts.

Disk Clubs

Continued from page 55

buy from his armchair if properly stimulated.

One of the smaller diskery prexies put it this way: "It's a potential market that we can't afford to bypass."

The major obstacle to any individual effort by an indie or "small major," as some of them prefer to be called, is the problem of catalog. The disk club business is strictly an LP affair and none of the smaller companies has an album backlog that comes near Victor's, Columbia's or even Capitol's, a comparatively young operation.

A few of the indie prexies are now toying with the idea of getting together with three or four other companies to pool their catalogs for a spring into a joint disk club operation. Most of them agree that it's an involved setup but it's the only plan they can see so far to get them in on some of that disk club gravy.

a wonderful seasonal song

STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

CAHN MUSIC COMPANY

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

"KATSUMI LOVE THEME"

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London

M. WITMARK & SONS

AT LIBERTY

MAN FRIDAY

TO TOP CELEBS

Seven Years Heavy Experience
Box V-409-57, Variety
154 West 46th Street
New York 36

There'll always be a . . .

WINTER WONDERLAND

and always . . . those great recordings!

BREGMAN, VOCCO and CONN, INC. - NEW YORK • CHICAGO • HOLLYWOOD

TELEVISION CLASSICS GO ON RECORD...COLUMBIA RECORDS!

Spectaculars highlighting the recent television picture, Pinocchio and Cinderella reached fantastic numbers of people as "live" performances. They reach even more, preserved in all their splendor, on Columbia Records.

MICKEY ROONEY *starring in* **PINOCCHIO** with Fran Allison, Jerry Colonna, Stubby Kaye, Martyn Green and Gordon B. Clarke. Narrated by Mickey Rooney. CL 1055

CINDERELLA The CBS Television production starring Julie Andrews with Howard Lindsay, Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostly, Jon Cypher and Edith Adams. OL 5190

NEW CHRISTMAS STARS FOR CHILDREN...FROM COLUMBIA

Besides Pinocchio and Cinderella television sound track records, Columbia's Christmas list for children includes such attractions as:

A FIRST CHRISTMAS RECORD FOR CHILDREN
CL 1027

BLARNEY TUNES
Rosemary Clooney
CL 969

THE LITTLE STAR OF BETHLEHEM
backed with
THE TOY BOX
CL 1046

PETER AND THE WOLF
—Prokofiev
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA
—Benjamin Britten
ML 5183

CAPTAIN KANGAROO'S SONGS AND DANCES
Bob Keeshan
(Captain Kangaroo)
CL 1012

COLUMBIA RECORDS

A DIVISION OF CBS ® "Columbia" ® Marcas Reg. "CBS" T.M.

On The Upbeat

New York

Les & Larry Elgart orch into the Hotel Statler's Cafe Rouge Friday (22) . . . **Mahalia Jackson** set for a concert Nov. 25 at the Judson Memorial Church in Greenwich Village . . . ManuScript Records has been formed by **John Facenda, Ed McMahon, Harry K. Smith** and **Jack Whitaker** . . . **Merv Griffin** cut four sides for Decca last week . . . Nitery thrush **Louise Manning** signed to Safari Records . . . **Neal Hefti** handling the musical director chores for Bill Kemp's ABC Radio show.

Mal Braveman press-agenting **Xavier Cugat** . . . **Little Joe**, Epic pactee, set for **Alan Freed's** rock 'n' roll package at the Paramount during Christmas week . . . **Roy Hamilton** into the Howard Theatre, Washington, Nov. 29 . . . **Screaming Jay Hawkins** goes back to the Apollo Theatre for one week beginning Nov. 29 . . . **Arnold Shaw, E. B. Marks** veepee, has a piece on **Charlie Parker** in the December issue of Esquire . . . **Silver Shey** opened at Cafe Grinzing Monday (18) . . . **Sammy Kaye** goes into Roseland Dance City Nov. 26 . . . **Hugh O'Brian**, teevee's Wyatt Earp and ABC-Paramount disker, slotted as grand marshal for Macy's Thanksgiving Day parade.

Bobby Scott held over at Cafe Bohemia for another week . . . **Rover Boys** cut three more sides for Vik last week . . . **Judy Scott** set for the Adalphus Hotel, Dallas, for 17 days beginning Feb. 24.

Renato Carosone's Sextet makes its U.S. debut at Carnegie Hall Jan. 4. The Neapolitan jazz group recently wound up a European tour . . . **Della Reese** gets a gold disk for her Jubilee etching "And That Reminds Me" on Ed Sullivan's CBS-TV show Dec. 15 . . . **Trudy Richards** set for the Circus Lounge, Hull, Quebec, for two weeks beginning Nov. 25 . . . **Al Hibbler** goes into the Bellaire, Chester (Pa.), for one week starting Nov. 26.

Meyer Davis returns to his Gotham base tomorrow (Thurs.) after a stay in San Francisco completing arrangements to play several debutante parties.

London

Vocalist **Cab Kaye** plans to quit the **Eric Delaney** band and form his own quintet . . . **Earl Hines** due in from Germany for a recording session . . . **Hal Shaper**, for two years a song plugger for David Toff Music, has been appointed a director of Film Music Ltd., one of the Toff offshoots . . . **Tommy Steele** posing for a wax effigy to be installed at Madame Tussaud's waxworks exhibition in London . . . Songstress **Lorie Mann** has joined the **Oscar Rabin** band . . . French vocal group, **Les Compagnons de la Chanson**, due in for a tv date.

Hollywood

Ann Sothern's initial LP album goes into release Jan. 1 for the Tops label . . . **Harry James** orch making a three-week trek in Texas on one-niters . . . **Dave Pell**, Tops' a&r chief, disclosed that **Judy Canova** has waxed her first album in five years . . . **Frank Gorshin** will cut a special children's album for Liberty Records . . . **Gerald Fried** has been signed to score the Gramercy pic, "Curse of Dracula" . . . Songstress **Laurie Allyn** has been signed to a recording pact by **Red Clyde**, a&r chief for the Mode label . . . **Brandie Brandon**, 88er at Art Williams Eldorado, to cut an album for Crystalette Records.

Chicago

Another **Howard Miller** disk artist show at Civic Opera House skedded for Dec. 6 with **Four Lads, Jerry Lee Lewis, Rays, Sam Cooke, Bonnie Guitar, Del-Vikings, Nick Todd, Lola Dee, Sprouts, Eddie Dano** and **Dan Belloc** orch . . . **Jerry Mulligan** pacted for Blue Note for two frames, Feb. 19 . . . **Wild Bill Davis Trio** into Roberts Show Lounge Jan. 8-26 . . . **Carmen MacRae** and **Max Roach** inked for Blue Note for two weeks, Jan. 2.

Philadelphia

De Castro Sisters booked into Latin Casino (Dec. 12-21) . . . **Charlie Gracie** at the Erie Social Club. **The Charioteers** work the spot two weeks later (Nov. 30-Dec. 7). Jolly Joyce has taken over the management of the Charioteers and signed them with MGM Records. The group hasn't had a record label in the last two years . . . Marnel Distributors now handling the Prep label, Capitol subsidiary, and the new United Artists Records . . . **Bob Manning** has switched to Mode Records, west coast label . . . **Rover Boys**, singing foursome, featured with Alan Gale show at Latin Casino . . . **Bill Haley & Comets** signed for a week of one-nighters in Florida in February.

San Francisco

Frisco Chronicle jazz critic **Ralph J. Gleason** picked up VARIETY's lead in a column on the ridiculous claims of record companies to million-sellers. He approves of the RIAA's having to give its okay to million-sales claims, says "this is long overdue and is the equivalent of a saliva test on the racetrack." But he asks a pertinent question: "Can they stand being honest?" . . . **Bee & Ray Goman** celebrated 16th anniversary of their Gay 90s, tossed a benefit for the Laguna Honda Home (old folks) to which the AFM and IATSE also contributed services free . . . **Ella Fitzgerald, Gerry Mulligan, Dave Brubeck** set for a Civic Auditorium concert Nov. 30 —and Brubeck's British tour is definitely scheduled for February . . . **Turk Murphy's** reported ready to buy up the long-closed Mambo Club in Frisco . . . Two new bands at the Jazz Showcase; **Brew Moore** and **Dickie Mills** with a modern group and **Bob Hoads** leading a traditional group that includes **Bill Dart** and **Bill Bardin.**

Pittsburgh

Kai Winding Septet plays a concert at Carnegie Music Hall Dec. 7 under Pitt U. Interfraternity Council auspices for scholarship fund . . . **Baron Elliott**, bandleader, and **Jimmy Farnsworth** are opening a cocktailery, Stardust Lounge, on site of old Little Red Door restaurant . . . **Walt Harper** combo goes back into Crawford Grill Dec. 2 for three weeks . . . **Joe Carol** threesome now playing for dancing Thursdays, Fridays, Saturdays at Temple Restaurant. Unit consists of Carol on guitar, **Bob Sarkis** on bass and **Rube Kubiac** on vibes . . . **Janet Noel**, pianist in Ankara Lounge, working for U. of Pitt's radio-tv dept. and also studying there for her Ph.D. . . . **Dom Trimarkie Trio** has branched out into an act at the Bon Age . . . **Tom Lehrer** and **Josh White** giving a joint concert at Carnegie Music Hall Nov. 29 . . . **Tiny Irvin**, ex-**Dizzy Gillespie** singer, has joined **Bobbie Negri** combo at Midway Lounge . . . **Gabe Garland** band unit, after two weeks here at New Nixon, goes into Iroquois Hotel in Louisville for a fortnight.

Kansas City

Ralph Flanagan orch will do a one-nighter at Town Hall Ballroom Nov. 24, their first in town in long spell . . . **Roy Cunningham** orch (7) with **Trudie Mann** signed for the Harvest Ball at the Carriage Club Nov. 30 . . . **Blue Ridge Boys** and **Texas Rangers** shared honors at the seventh annual Square Dance Festival in the Municipal Auditorium Saturday (16) . . . **Sheila & Preston Foster** and **Stephanie** head for the B&B Club, Indianapolis, following their stand at Eddys' here. They open at the B&B Dec. 2, following **Nelson Eddy**, whom they pursued at Eddys . . . **Kay Cee Jones** hops back to the Coast to resume her regular afternoon stint on "Double Time" on KTLA. Decca is just releasing "How Come You Do Me Like You Do" as her newest platter . . . It's a return for **Roger Williams** when he comes to Eddys' for a two-week stand opening Nov. 29.

Omaha

Sue Evans, new in this territory, opened the new Ron-D-Voo cocktail lounge in the Hill Hotel at her 88 last week . . . Roster of **Mort Wells' Dixieland Band** includes leader on trumpet and vocals; **Marvin George**, clarinet and vocals; **Ole Gunderson**, drums and vocals; **George Stroble**, trombone; **Wendell Hall**, bass and banjo; and **Lindy Lindbloom**, piano . . . Omaha Symphony Family Concert slated for City Aud Dec. 1 . . . **Continental Trio (Stan Rucker, Freddie West, Louise Seidel)** playing Angelo's Studio Inn on weekends . . . **Lambert Bartak's Band** booked for Peony Park Nov. 23, 24, 30 and Dec. 1 . . . **Hank Winder's** orch opens at the Music Box tonight (Wed.), with **Skeets Mahoney** taking over a week later . . . Record-smashing run of **Paul Moorhead's** orch continues at the Pax Room of **Julie Drolick's** Paxton Hotel . . . **Steve George Trio**, featuring **Laurie Johnson**, holds at the Hawaiian Room of the Town House . . . **Earl Graves** combo a nightly fixture at the Copa Cabana. **Dave Alexander's** group ditto at the Happy Hour . . . **Pat Hamilton Trio** backing **Sue Flanders** at Colony Club.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Crossman Music)	Indianapolis—(Pearsons)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Katz Drug Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Fascination (Southern)	2	2	1	5	1	2	3	3	7	10	3	4	1	99
2	1	*Tammy (Northern)	4	..	4	7	4	3	6	1	2	1	2	3	3	92
3	2	*Around the World (Young)	1	1	3	..	3	1	..	2	1	2	1	5	..	90
4	4	*Chances Are (Korwin)	..	4	5	1	9	6	5	4	6	..	6	1	..	63
5	6	†Wake Up Susie (Acuff-R.)	..	3	..	3	..	..	4	6	10	4	4	8	4	53
6	8	*April Love (Feist)	3	..	2	10	..	4	1	..	8	..	..	..	2	47
7	9	†Melodie D'Amour (Rayven)	..	..	8	..	7	5	..	5	..	..	..	6	5	30
8	5	*Honeycomb (Joy)	8	..	..	6	10	..	2	..	..	6	5	..	..	29
9A	11	*All the Way (Maraville)	5	..	..	9	6	8	..	..	9	..	10	2	..	28
9B	7	*Affair to Remember (Feist)	..	..	..	..	5	..	..	9	3	3	7	..	..	28
11A	12	†Jailhouse Rock (Presley)	..	..	..	4	..	..	9	7	..	5	..	..	7	23
11B	14	*Heart Reminds (Symphony)	..	6	..	2	..	..	..	..	5	..	..	..	8	23
13	13	†Silhouettes (Regent)	9	..	7	..	8	..	8	..	..	8	..	7	10	20
14	10	*Ivy Rose (Roncom)	7	..	10	8	..	..	..	..	..	9	..	..	6	15
15	..	†Special Angel (Merge)	10	10	6	..	..	10	7	..	..	..	..	..	..	12

Album Reviews

Continued from page 56

(Verve). In a tie-in with Leonard Feather's "The Book of Jazz," this set serves as the musical illustrations of analyses made in the text of the work of 10 top jazz soloists. Collated from various albums previously released by Norman Granz's labels, this set is a solid menu of varied jazz showcasing the talents of Dizzy Gillespie, Roy Eldridge, Buddy De Franco, the late Charlie Parker and Art Tatum, Coleman Hawkins, Lester Young, Teddy Wilson, Johnny Hodges and Bud Powell.

Bill Harrington; "The Golden Songs of 1927-35" (Golden Crest). A collection of standards from one of the fertile periods in the history of the pop music biz is played in this LP in stock dance band arrangements by Bill Harrington on piano with orch. Include are 24 of the most familiar oldies, each going for about one and a half minutes.

Teddy Buckner Band; "A Salute To Louis Armstrong" (Dixieland Jubilee). Although Louis Armstrong is still very much around, Teddy Bucker is saluting the great jazzman via an out-an-out imitation. Buckner plays such Satchmo classics as "Black and Blue," "Potato Head Blues," "My Bucket's Got A Hole In It," "Squeeze Me" and others with the exact trumpet intonations, although the vocal carbon falls far short of the real thing. Buckner is backed by a standard dixie combo. In another **"Salute To Satch"** by **Joe Newman** and orch on the RCA Victor label, there are some creative takeoffs on the Armstrong numbers by some swinging jazz modernists.

Kathy Barr; "Follow Me" (RCA Victor) showcases a new Victor songstress in a program of familiar oldies for the most part. Kathy Barr's delivery, however, is anything but familiar. If anything, she vocalizes with so many novel effects that they could pass as vocal gimmicks, rather than a distinctive style. *Herm.*

The HIT OF THE WEEK

THE CHARIOTEERS

Sing

THE CANDLES and I DIDN'T MEAN TO BE MEAN TO YOU

K 12569

45 RPM

M-G-M Records

LEROY ANDERSON

Another Big Hit

FORGOTTEN DREAMS

Recorded by:

• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)

MILLS MUSIC, INC.

RICHARD MALTBY

AND HIS ORCHESTRA

Currently and Continuing thru Jan. 4, 1958

SHOREHAM HOTEL

Washington, D. C.

CBS Network, Coast to Coast, Tuesday, Friday and Saturdays

VIK Records

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave.	203 N. Wabash Ave.	407 Lincoln Rd.	8619 Sunset Blvd.
New York 22, N.Y.	Chicago, Ill.	Miami Beach, Fla.	H'wood 46, Calif.
Phone: PLaza 9-4600	Phone: CEntral 6-9451	Phone: JEfferson 8-0383	Phone: OLympia 2-9940

"HY GARDNER CALLING"

To Thank

JOE E. LEWIS • SONNY TUFTS

ART CARNEY • WALTER

PIDGEON • DOUGLAS

FAIRBANKS • MARGARET

O'BRIEN • GEORGE JESSEL

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

RAINTREE COUNTY

THE SONG OF RAINTREE COUNTY

ROBBINS MUSIC CORPORATION

LATEST RELEASE

9871

DANNY and the JUNIORS sing AT THE HOP

Sensational!

THE STORY OF MY LIFE

MARTY ROBBINS

Columbia Records

FAMOUS MUSIC CORPORATION

Speed Way For Tooter Suit Vs. AFM in L.A. Court

Los Angeles, Nov. 19.

California Supreme Court, in an unprecedently rapid ruling, has paved the way for trial in California courts of the involved $18,000,000 lawsuits brought by Coast musicians against the American Federation of Musicians, James C. Petrillo, the Music Performance Trust Funds and scores of film, telefilm and recording companies. As a first step in that direction, the Superior court probably will shortly appoint a receiver to hold all payments normally made to the Trust Fund, until the issues are decided.

Supreme Court, which normally takes up to three months to hand down a decision, ruled unanimously only three weeks after arguments were heard, that California courts can assume jurisdiction in the case, even though Samuel R. Rosenbaum, trustee of the Music Performance Trust Funds and an "indispensable party" to the litigation, is in New York.

Decision ends a year of legal jockeying on the question of jurisdiction, an issue that arose when Superior Judge John J. Ford ruled that the case could not be tried in California, but that if it could, sound discretion "probably" would advocate the appointment of a receiver pending final disposition of the major issues. Theoretically, the Supreme Court ruling ends this phase of the litigation, although the AFM still may appeal—or can reserve the question of jurisdiction until after the merits have been argued.

Musicians filed suit charging that the Trust Fund was getting re-use and royalty payments, on music from old theatrical features scored to tv, which should go directly to individual musicians involved and contending that a pay hike in the recording industry was diverted to the Trust Fund instead of going directly to the sidemen.

Fontana New Brit. Label

London, Nov. 19.

A new disk label is to be launched by the Philips Group. It will be known as Fontana. Jack Baverstock, who recently quit the Oriole company, will be a&r man. Musical directors so far appointed are Ken Jones and Johnny Gregory.

Fontana will handle the Epic label as well as some material from American Columbia. Baverstock's place at Oriole has been filled by Reg Warburton, who until the beginning of the year was musical director for David Whitfield.

Bios of 21 'Jazz Makers' Compiled in Book Form

"The Jazz Makers," edited by Nat Shapiro and Nat Hentoff (Rinehart; $4.95), is a collection of bios of 21 jazzmen, written by the editors and by such specialists in the field as Charles Edward Smith, John Wilson, George Hoefer, Bill Simon, Orrin Keepnews, Leonard Feather and George Avakian. Profiled in the volume are Jelly Roll Morton, Baby Dodds, Louis Armstrong, Jack Teagarden, Earl Hines, Bix Beiderbecke, Pee Wee Russell, Bessie Smith, Fats Waller, Art Tatum, Coleman Hawkins, Benny Goodman, Duke Ellington, Charlie Parker, Fletcher Henderson, Count Basie, Lester Young, Billie Holliday, Roy Eldridge, Charlie Christian and Dizzy Gillespie.

Editors, who collaborated on "Hear Me Talkin' to Ya," disclaim, in a preface, that the jazzmen in their current tome represent most influential figures in jazz history. Choice was made to include some of the most "significant enrichers of the jazz tradition," and with an eye to a future volume that would allow the editors to "write at length" on many subjects who have been omitted. Effort has been made to depict artists both on and off the bandstand; and book, in general, reflects its people faithfully. Work is illustrated with several photos. *Down.*

George Simon Sets Up Disk Consultation Co.

A new production-consultant disk outfit has been launched by George T. Simon. Called Bouree Productions Inc., the org has been staffed to handle all aspects of recording, from the creation of the product idea through to its production and ultimate distribution.

According to Simon, one of Bouree's primary aims is to open up new avenues for records in the advertising, industrial and marketing fields. The outfit is being prexied by Simon, jazz critic and record consultant. Heading sales will be Fred V. Grunfeld, author of "Music and Recordings." In charge of production and development is E. Alan Silver, currently engineering chief of the Jazztone Society and Concert Hall Records.

Anglo-U.S. Band Swaps to Be Cut

London, Nov. 12.

The number of American bands coming to Britain in the next year on the Anglo-U. S. band sway, is likely to be a lot less than it has been. Harold Davison, the agent responsible for the greater part of the past exchanges, said that in future he would concentrate on only the big name bands—the ones with the greatest pull. He gave the reason for the proposed cut as being due to quota regulations on the number of foreign artists appearing in Britain.

Unofficial sources claim that the major reason for the cut is the high fees being demanded by Yank outfits. Davison denied this. It's likely that the first band exchange in next year will be between the Glenn Miller orch, directed by Ray McKinley, and the Johnny Dankworth orch. The Modern Jazz Quartet and Dave Brubeck are scheduled to play here before the end of the year.

Decline of Negro in Jazz Cued By Growth of Integration: Fr. O'Connor

Boston, Nov. 19.

Fr. Norman J. O'Connor, Catholic chaplain at Boston U., jazz authority who has jazz programs on WGBH and WGBH-TV, feels that jazz will lose Negro artists as segregation disappears. "The situation is a paradox," he contends, "because in the near future it is quite likely that the people most responsible for the development of this music may leave it.

"That this can happen is likely because as discrimination and segregation depart from the American scene the opportunities for Negro performers in all the arts will be increased. This sudden exposure will come not only because doors once closed to Negro talent will now be forced open, but also the improved educational facilities will permit Negro performers to enter most situations on an equal basis."

Fr. O'Connor pointed out in an article in the Boston Globe: "Jazz will be the one performing art that will suffer the most. This will happen because for practically all of its life jazz has been the outlet for the Negro musician. A Gigi Gryce or a Charlie Mingus or a Buddy Colette or a John Sanders might attend the finest of conservatory schools, obtain scholarships to the Juilliard, the Peabody or Curtis Institutes, do well, come forth with magna cum laude degrees, and yet when the time came for the job opportunities with the major orchestras or major musical groups throughout the country, find those were closed to them.

"If they wanted to continue as performers and stick with the field of applied music, then, they had to turn their talents to the field of jazz. That was the only place they could go and jazz was most happy to have them. Their talents could be well-used."

Billy Eckstine, Woody Herman and **Dizzy Gillespie** headlining a benefit show for the N.Y. College of Podiatry at Carnegie Hall, N.Y., Friday (15).

CONDUCTOR DE-REDTAPED

Needs Congressman to Break Thru State Dept. Bottleneck

Dallas, Nov. 19.

Congressman Bruce Alger was credited with saving the Dallas Civic Opera from possibly being called off or delayed. Franco Zeffirelli, the Italian director, was in Rome waiting to get a visa so he could leave for Dallas. He had been cleared by Immigration Service and the State Department, but the American Embassy in Rome hadn't gotten the word.

Alger's Washington office reached the State Department before it closed for the day and a call was put in to Rome. More delay there, but conductor was on his way to Dallas in a day.

MEX SACM PRESSING HIGHER JUKEBOX TAP

Mexico City, Nov. 19.

Jukeboxes here are giving off such sour (bank) notes for Mexican composers and songwriters, as well as foreign tunesmiths who have their works protected in Mexico, that the Society of Authors & Composers of Music (SACM) is urging the Ministry of the Interior to be "reasonable," rescind the new and lower royalty tariffs for the machines that it enacted in July.

SACM says royalties it collected from juke operators previously was around $7,600 monthly, but that due to the new scales, income has dropped to a mere $2,400. SACM hopes to hand the boys a nice Christmas present—it expects to talk the Ministry into hiking the tariffs so that the December yield will approach $8,000.

Moreover, the tunester union intends to force operators of some 1,500 boxes to pay royalties for the first time.

This Is News!

STEVE GIBSON

and His **RED CAPS**

VARIETY 10 Best Sellers on Coin Machines

Wednesday, November 13, 1957

1. WAKEUP LITTLE SUSIE (5)	*Everly Bros.*	*Cadence*
2. JAILHOUSE ROCK (5)	*Elvis Presley*	*Victor*
	Rays	*Cameo*
3. SILHOUETTES (3)	***Steve Gibson***	***ABC-Par***
4. CHANCES ARE (7)	*Johnny Mathis*	*Columbia*
5. YOU SEND ME (3)	*Sam Cooke*	*Keen*
	Teresa Brewer	*Coral*
6. HONEYYCOMB (9)	*Jimmie Rodgers*	*Roulette*
7. MELODIE D'AMOUR (4)	*Ames Bros*	*Victor*
	Edmondo Ros	*London*
8. APRIL LOVE (1)	*Pat Boone*	*Dot*
9. FASCINATION (10)	*Jane Morgan*	*Kapp*
10. MY SPECIAL ANGEL (2)	*Bobby Helms*	*Decca*
	Sonny Land Trio	*Prep*

AMERICA'S No. 1 *Entertaining - Instrumental - Harmony - Singing - Novelty - Comedy - Attraction*

8 A COMPLETE VARIETY REVUE 8

— OUTSTANDING ARTISTS —

T. V. NETWORK AND LENGTHY ENGAGEMENTS; TWICE ED SULLIVAN; TWICE, JACKIE GLEASON; ARTHUR GODFREY

WRITE • WIRE • PHONE **JOLLY JOYCE Agency** **EXCLUSIVE BOOKING DIRECTION**

Publicity
MARTY and ARTIE PINE

234 W. 48th, NEW YORK CITY
Room 225
CI 6-8800 — PL 7-1786

1001 CHESTNUT ST., Philadelphia
Suite 717-18-19
WA 2-3172 — WA 2-4677

Personal Manager
H. DIAMOND

Vaude, Cafe Dates

New York

Denise Darcel pacted for the Maisonette of the St. Regis Hotel starting Feb. 13 . . . Jonathan Winter signed to the William Morris Agency for all fields except tv. Martin Goodman books him on that medium . . . Jane Froman inked for the Fairmont Hotel, San Francisco, May 22 . . . Myron Cohen goes into the Shamrock, Houston, April 17 . . . Charlie Byrd Trio new at the Showboat Lounge, Washington. Keter Betts, bass, and Eddie Phyffe, drums, back Byrd's guitar . . . Hypnotist Morton Greene touring the midwest . . . Lynn Storm preems at the Reef, Revere Beach, Dec. 2 . . . Jack Cole to the Coast to pick up some added talent for the Havana Riviera show in Havana which he is producing . . . Marge Cameron tapped for the One-Two, Toronto, Nov. 25 . . . Nitecaps open at the Olympia Theatre, Paris, Dec. 24 . . . Boginos into the Latin Quarter Jan. 2.

Jackie Miles and Sunny Gale to head the Old Roumanian show starting Dec. 4 . . . Marcia Katz of the Miles Ingalls Agency to marry Joseph Silber Dec. 8 . . . Lyda Fairbanks is preeming at the Cafe de Paris, Miami Beach, in mid-December . . . Sid Gould & Ralph Young tapped for the Slate Bros. nitery, Hollywood, Nov. 22 . . . Della Reese follows Tony Martin into Blinstrub's, Boston, Nov. 25.

Chicago

Two big benefits skedded for Chi; folk singers Mahalia Jackson, Pete Seeger, Win Stracke, Muddy Waters, Memphis Slim, Fleming Brown, Bernie Asbell, Gerry Armstrong, Roxanna and others performing at KAM Temple on behalf of blues singer Big Bill Broonzy who underwent lung removal recently; Sammy Davis Jr., with orch under Morty Stevens, and several guest acts to appear in three-hour show at Civic Opera House, Dec. 3, benefit Chicago Urban League . . . Ted Boyer set for Roosevelt Hotel, New Orleans, for four weeks, March 6, to be followed by Ted Lewis for four frames, April 3 . . . Morlidor Trio inked for Cleveland Statler, March 24, for two frames, followed by two more at Detroit Statler, April 27 . . . Helen Merrill pacted for Mr. Kelly's Dec. 9 for two weeks.

Hollywood

Mickey Shaughnessy opens at the Seville Nov. 26 to mark his first local nitery engagement . . . Mel Torme opens a three-weeker at the Crescendo Nov. 22. Billy Barnes Revue and Dave Pell Octet round out the bill . . . Jacques Foti opens a limited engagement at Marion Davies' Desert Inn in Palm Springs today (Wed.) . . . Duke Mitchell opens in the Corral Room of the Palm Springs Ranch Club Nov. 29.

Dallas

Adolphus Hotel, with Penny Singleton opening a fortnight tomorrow (Thurs.), follows with Lelia Guizar, Dec. 5; Charlie Applewhite, Dec. 19; Don Cherry, Jan. 2, and Sophie Tucker, Jan. 30 . . . Commie Kane, wife of maestro Bob Cross, now singing with Ted Weems orch orch . . . Statler-Hilton's Empire Room, with Tony Bennett current, has Bob Lewis & Ginny, Nov. 28; Menola Merla, Dec. 12; Allen & DeWood, Dec. 26, and Nelson Eddy with Gail Sherwood, Jan. 9 . . . Dave Brubeck quartet inked for May 1 at SMU's McFarlin Auditorium . . . Don King, vocalist, joined pianist Nat Cohen at University Club . . . Organist Hugh Waddill playing nightly at Engineer's Club . . . Carol Burnett set for Nov. 23 opening at new Twin Trees Club . . . Rubia Holland, singing 88'er, set for indef run at Club Marquis, privatery . . . Stripper Candy Barr indicted by county grand jury last week for marijuana possession . . . Three local public clubs now offering regular-Sunday afternoon three-hour modern jazz concerts by local combos . . . Georgia Gibbs will headline annual Cotton Bowl Week show at State Fair Music Hall.

HUB BURIES CALYPSO IN ONE FELL SWAP

Boston, Nov. 19.

The Hotel Bradford Carousel Room, opened as a calypso spot last spring shortly after the hotel shuttered its Bradford Roof nitery, quits the Jamaican jive policy Sunday (24) and returns to standard nitery format.

Al Taxier, who bonifaced the Bradford Roof and the Carousel Room during the calypso run, continues as host; Harry Drake will book the spot with same layout that was offered previously at the Roof. Three acts will be used with Harry DeAngelis orch, formerly on the Roof, backing.

With the end of the Trinidadian cycle at the Carousel, calypso is seen as dead here. Carousel was the only local spot with a complete calypso motif.

Johnny Howard, fave in the Bradford Roof, heads the first show under the new policy at the Carousel, opening Monday (25). McClevertys, final attraction on the calypso kick, exit Sunday (24) after three weeks.

Candy Barr Bond-Free In Dallas Reefer Rap

Dallas, Nov. 19.

Nitery stripper Candy Barr is free on a $1,000 bond after a grand jury indicted her for illegal possession of narcotics.

The stripteaser was charged under her mccoy name, Juanita Dale Phillips, with possession of 300 grams of marijuana found during a raid on her apartment Oct. 27.

Sex Not Surefire, Chorines Gotta Dance in Canada

Ottawa, Nov. 19.

With Ottawa-area niteries approaching the end of a season (winter is nitery doldrums here, with major clubs shuttering or switching to straight band or lounge policies), retrospective consensus is that, to keep the customers happy, chorus lines must dance. It's not enough to use slick-gowned lookers walk around as floor-dressing although femmes with attractive faces and physiques are important. They have to exhibit plenty terp ability as well, plus adequate staging and showmanship savvy.

Pair of examples are the Dorothy Kramer Dancers who just closed a four-week stint at the Gatineau Club, and the Winnie Hoveler Dancers who left the Chaudiere Club Sunday (17) for the Monte Cristo at Palm Beach and subsequent bookings at Miami Beach, Dominican Republic, Puerto Rico, others.

While the Kramer group, featuring modern terp with male and four femmes, was not specifically billed as line or act, it was used as a line. Hoveler fivesome (a sixth was added beginning this week) got definite line billing and deployment, but garnered great impact with intricate routines demanding plenty dance skill.

AGVA, Office Workers To Arbitrate Hassle

As a result of a meeting at the New York State Mediation Board, a compromise agreement was reached by the American Guild of Variety Artists and the Office Employees International Union. The disputed issues which caused a strike situation with pickets in front of the AGVA offices, were called off, while all issues were arbitrated.

An agreement between both unions had been in abeyance for about six months. Agreement is now being overhauled by both unions.

O.O. Fire in Dallas Club

Dallas, Nov. 19.

Fire investigators are looking into the possibility that an air device for an oil-fed boiler was responsible for a two-alarm pre-dawn fire that raked the Northwood Club inflicting heavy loss.

Fire officials estimate the damage at $25,000, but club operators said the loss might run as high as $100,000.

"the cutest chant-tootsie in town."
Cholly Knickerbocker, N.Y. Journal-American.

SUZANNE BERNARD

ABC-Paramount Recording Artist

"A special wink for Suzanne Bernard."
Walter Winchell, N. Y. Mirror

★ ★ ★

"Pert, Parisian-born Suzanne Bernard, whose smokey eyes and voice put such zing into the stage hit, 'New Faces,' moved into the starlight at the Living Room —and the lads are living it up."
Frances Merron, N. Y. Mirror

★ ★ ★

"Suzanne Bernard est une toute jeune femme au visage eveille grands yeux verts, cheve lure d'un acajou etincelant, sourire malicieux et ingenu a la fois."
Noel Pinault, France-Amerique

★ ★ ★

"Stepping to singing stardom."
Louis Sobol, N.Y. Journal-American

★ ★ ★

"Suzanne Bernard, the French Chantootsie, quickening my pulse."
Lee Mortimer, N.Y. Mirror

★ ★ ★

"Suzanne Bernard, a little girl who just oozes personality and sings and dances as well as any of the top flight stars will zoom to the horizons of theatrical fame."
The Advocate

★ ★ ★

"There is, for example, the lovely Suzanne Bernard, who spreads a kind of radiance over the stage."
John Keating, Cue Magazine

Thanks to LOU WALTERS for bringing Suzanne to America.

Presently at the
LIVING ROOM
Fashionable Supper Club
On New York's East Side

★ ★ ★

Personal Management
INDEPENDENT ARTISTS CORPORATION
1619 Broadway, New York 19, N. Y.

Nid Ember
has a savvy closeup on the Argentine Night Life
Gulp-and-Gallop Uncharms Buenos Aires
★ ★ ★
another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

"HY GARDNER CALLING"
To Thank
MICKEY SPILLANE • RUDY VALLEE • SAM LEVENSON
JULIUS LA ROSA • BUDDY HACKETT • JOEY ADAMS
GOV. HARRIMAN
. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Clean-Out Special on All 35 Gag Files for Only $15 Plus $1.00 Postage
• 3 Parody Books, Per Bk.... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget..... $25 •
How to Master the Ceremonies $3 per Copy
No C.O.D's . . . . . "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1138
(WE TEACH EMCEEING and COMEDY)
(Let's Get Professional Train Now)

AGVA's New York Branch Meeting On Administration Cues Fisticuffs

Fisticuffs broke out at a N. Y. branch membership meeting of the American Guild of Variety Artists last week (13) when a national board member attempted to stop criticism of the union's national administration.

Some members at confab held at the Great Northern Hotel declared that the union administration had acted arbitrarily in ruling that members not carrying contracts on the job would be fined $100. Bob Marshall said that circumstances are such that holding out for a written contract sometimes results in loss of work. There had been further criticism that any recommendations that the meeting could make in the matter of current negotiations for Lakewood N. J., hotel owners, would be ignored by the present administration. Fisticuffs broke out when Cy Reeves, a board member, objected to the remarks being passed about the administration.

Another matter that brought heated discussion was a motion made from the floor that the union steer clear of any encumbrances resulting from the libel suit brought by former eastern regional director Dick Jones, whom a N. Y. Federal court jury awarded $120,000 in damages. Court subsequently reduced the award to $70,000, of which $25,000 was assessed to administrator Jackie Bright and $45,000 against Jack Irving, former national administrator. Prior to the award, the court ruled that AGVA and the Associated Actors and Artistes of America, as well as individual members of the national board, were to be dropped as defendants.

Members stated that since the union was absolved from this action, it should sidestep paying the damages. Action on this motion was tabled because a court appeal in this matter is still pending.

Dot Lewis Frappes Up Dept. Stores' Ice Shows To Sell Rinks for Homes

Albany, Nov. 19.

The first known tour of large stores by professional skaters on a portable miniature iced area, to demonstrate the practicability of a home-skating rink—designed by Dorothy Lewis, longtime star of ice shows in hotels and featured in Republic Pictures' "Ice Capades"—is being made by a company of four. Miss Lewis leads the units.

The troupe gave six free shows in two days on the eighth floor of the Montgomery Ward store in Menands — Albany suburb — before moving on to Boston for appearances at the Jordan Marsh emporium. They are traveling for 10 weeks.

Opening in Minneapolis, the foursome later played stores in St. Paul, Minneapolis, Chicago and Buffalo, before appearing here.

(Continued on page 68)

Elkort Prexy, New Board Members in ARA Election

Artists Representatives Assn. departed from tradition at its election meeting in New York last week to elect officers not previously named to the board of governors. David Baumgarten, of Music Corp. of America, and Ben Kuchuk, an indie agent, were named first veepee and secretary, respectively. Neither had been on the board before.

Otherwise, the meeting came out according to blueprint, with Eddie Elkort elected president for his third consecutive term. He's head of the international department of General Artists Corp. Hattie Althoff, of CRA Concerts, was named second veepee, and Joseph Singer, a resident attorney with the William Morris Agency, tapped as treasurer.

Members of the board of governors include Willard Alexander, who heads his own agency; Larry Barnett, MCA veepee; Howard L. Hausman, of Morris Agency; Dick Henry, indie; Thomas Martin, GAC v.p.; Josh Myer, Leon Newman and Vic Rocco, all indies; Miss Althoff, Joe Glaser, head of Associated Booking Corp.; Elkort and Singer.

Indict Circus Op For Border-Hopping Aliens

Bismark, N. D., Nov. 19.

Franco Richards, Pensacola, Fla., owner of the Ring Bros. Circus, which played in Canada during the latter part of the summer, was indicted by a Federal grand jury here on charges of illegally bringing aliens into the U.S. from Canada. Following his arraignment, he was released on $2,500 bond.

It's alleged that he told five Canadian circus employees that he'd get them into this country and then that he picked them up after they'd illegally crossed the border near Portal, N. D.

The five Canadians pleaded guilty on charge of illegally entering this country and were sentenced to 30 days in jail.

Hamid Near Deal On L.I. Aquashow

George A. Hamid, prexy of GAC-Hamid, has been dickering for takeover of the Aquashow at Flushing Meadows Amphitheatre, L. I., N. Y. Deal with Park Commissioner Robert L. Moses is virtually set. However, it has been delayed by a study of the terms for the operation by various unions. Last year, inability of Hamid and unions to get together stymied any deal. Until last season, the Aquashow was operated by Elliott Murphy.

Hamid has declared that because of the hazards of weather, he feels that a six-day week is unfair and that he should be permitted to operate seven days to make up for rainy nights. He also feels that the Aquashow operation shouldn't be likened to Jones Beach or any other outdoor show with lots of choral work and a heavy musical score since his requirements will be considerably simpler. Format will be that of an Aquacircus, according to Hamid.

Sands' GAC-Hamid Post

Hal Sands, for many years an independent outdoor producer, has joined the GAC-Hamid office as head producer for outdoor shows. Sands will not only stage various aggie fair and circus shows himself, but during the seasonal preparation he will farm out a lot of other layouts to outside producers.

Previously, Gae Foster and Flo Kelly were in charge of the GAC-Hamid production.

Glaser Takeover Of Archer Agency Ups ABC in R&B

Joe Glaser's Associated Booking Corp. has absorbed Archer Associates, headed by Tom Archer. Later will become associated with ABC as head of the rhythm & blues sector.

Archer has a roster of approximately 100 acts and with acquisition by ABC of this roster, the Glaser office becomes a potent factor in r&b bookings, a facet of the business which it generally neglected despite the fact that ABC is in a commanding position in the jazz field.

For the time being, the two offices will operate independently with Archer retaining his own quarters until Glaser's present offices can be enlarged. Oscar Cohen, with the Glaser office for 15 years, will work with Archer.

Archer, until setting up his own office, had been with Shaw Artists Corp. for many years. Prior to that he had been with the William Morris Agency. Archer's position with ABC will be national in scope since he will be in charge of rhythm & blues bookings in the Glaser offices in Chicago and Hollywood as well.

Crustacean Scare Ebbs, Vancouver Cafes Relax

Vancouver, Nov. 19.

Shellfish scare here which came on heels of flu panic and big-three industry slump is now receding in spite of continuing federal ban on mussels, clams, oysters from this area.

Cafe and club receipts have perked, say operators, who claimed up to 60% catering losses since the poisonous red plankton invasion hexed shellfish three weeks ago.

Obsolescence Making Ghost Towns Of Resorts, Cueing Rebuilding Plans

Resort areas must maintain a huge building program in order to avert obsolescense. So says Paul Grossinger, of the Grossinger Hotel & Country Club, Ferndale, N.Y., who last week was reelected secretary of the N.Y. State Hotel Assn. Grossinger pointed out that unless a required amount of rebuilding is done annually, entire resort areas will lose out to the newer locations.

Grossinger cited the example of spots in New York State such as Livingston Manor, once a prime summer town, but which today is not seriously considered by vacationers; Loon Lake, Arcady, and even sections of Miami Beach, which failed to keep up with the building boom.

Grossinger declared that as many as 200 rooms in any town become obsolescent annually, and unless steps are taken to replace them, it constitutes a danger spot that can drive away vacationers. Not only are room replacements necessary, but improvements and innovations are constantly needed to maintain interest, and to attract a new beed of client.

Grossinger also cited the fact that a hotel must be exploited in an increasingly wider area in order to maintain its status as a year-round resort. Grossinger's at one time bought time on a Cleveland television station. As with many other inns, conventions, business meetings and incentive drives now account for a healthy portion of the revenue, especially during the offseason.

The Catskill area, is now starting to get a new lease on life, Grossinger said. The improved road system resulting from the construction of the N.Y. State Thruway is proving a tremendous benefit to the area. The driving time from New York has been reduced considerably, and a greater influx from Canada and the west is being noted because of the accessibility.

For the Show Biz Globetrotter

Robert F. Hawkins

has an authoritative compendium of

Rome Eateries

(which you will want to save for next summer)

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Chi Chez X'ed Out By Lewis' Pic Date

Chicago, Nov. 19.

With Jerry Lewis cancelling his Dec. 1 date at the Chez Paree here, nitery will probably close for the pre-Christmas weeks, as it has often done in the past. Jimmy Durante has been inked Dec. 3-16 after which spot shutters for 10 days.

Lewis withdrew from the booking just short of a month ahead in order to begin shooting a new feature for York Films. Although Chez could hold Lewis to pay-or-play penalty of $75,000, per the terms of his contract, the nitery has has given indications it will accept a smaller settlement and a pact with Lewis for a later date. There is still a dearth of top-drawer headliners for the Chi club, and the Chez apparently can't afford to alienate a comic like Lewis.

Keyhole, S. A., Reopens

San Antonio, Nov. 19.

The Keyhole Club here has reopened for the season and will be operated by Don Albert. The spot will feature Albert on the trumpet, and his band and a floorshow twice nightly.

Show includes Winnie Webb, Jack Turner, Shirley Harvey.

A Miscarriage Follows Marge Champion's Exit From Sahara, Las Vegas

Las Vegas, Nov. 19.

Threat of a miscarriage forced Marge Champion to cut short her Sahara Hotel engagement last week. Acting on the advice of her physician, Mrs. Champion, who was skedded to wind up a four-week stint yesterday (Mon.) with her partner-husband, Gower, was told by her doctor that she should quit performing after Thursday (14) night. Mrs. Champion lost the child Saturday (16).

Her husband left for Los Angeles by plane after the miscarriage. She is convalencing at Cedars of Lebanon Hospital there. The Champions had done 49 performances during their current run before physicians advised her to quit.

The Champions had expected their second child in April. Their son, Greg, is 11 months old.

Jean Carroll, comedienne on the bill with the Champions, took over as headliner for the final four days. Singer Margaret Phelan was added to the show, as were the Salmas Bros., who were appearing in the Sahara lounge.

GAC-HAMID RECAPTURES CENTRAL CANADA FAIR

Ottawa, Nov. 19.

After a year's hiatus during which Barnes-Carruthers occupied the seat, GAC-Hamid Inc. of New York will return next year to produce the grandstand show at the Central Canada Exhibition. CCE directors awarded the contract at $28,675.

GAC-Hamid had produced CCE's grandstand show for several years, with predecessor George Hamid & Son Company handling it for about two decades previously. Jack Clarke, exhibition association general manager, told the directors the production would feature Richard (Mr. Pastry) Hearne plus various aerial and stage acts to set up daily afternoon and evening shows.

World of Myrth midway was previously pacted for CCE on a five-year basis starting next year.

See Page 33

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Catskill Circuit to Get Horsey Set With New Harness Track

Bookers anticipate some changes in the entertainment habits of the borscht belt hostels once the new harness racetrack in Monticello, N. Y., is open next summer.

Bookers expect to have a strong upbeat in the number of late shows to be staged. It's expected that the big show of the night will take place at midnight, while dinner shows will be eliminated in many inns.

The Sullivan County Harness Racetrack Assn., is being readied for its first series of meets this summer. The events will be staged at night, and if the current popularity of night harness racing holds, it's expected to be another draw in the area.

Should the bookers' anticipations stack up, it's likely that the top hotels will move their shows up to a later hour, and dinner shows will be the rule in the smaller inns. For example, Charlie Rapp, major booker of the hill country, figures that he will need considerably more talent because of the new method of operation, should the track be successful. He will continue to line up acts for 10-week contracts in the summer.

Paul Grossinger of Grossinger's Hotel & Country Club, who is a veepee in the new harness track setup, disagreed with the view of the bookers by declaring that the talent picture may not be heavily hit, since there has been a tendency in recent years by hotelmen to s age the shows at increasingly later hours. He felt that, from his own establishment, there would rarely be more than a very small number to spend an evening at the track. Grossinger felt that the tendency of many of the vacationers was to take advantage of the facilities and shows provided for them and that there would always be a big audience available for the free shows, no matter what time they're staged.

Improved highway system from New York to Catskills, along with the harness track, is expected to give the mountain inns a banner year.

Autry, Gail Davis Head Click Harrisburg Rodeo

Harrisburg, Nov. 19.

The "World Championship Rodeo" did tall business in its debut at the State Farm Show Arena here. It was the first major modern invasion in the east by a big-time cowboy troupe outside of New York and Boston. Show opened Tuesday (12) and closed Saturday (16) after six performances.

Gene Autry and Gail Davis (Annie Oakley) headlined the event in which more than 100 cowpokes participated.

Tommy Steiner produced the show, known officially as the Pennsylvania Livestock Exposition & Rodeo, sponsored by the state through its Dept. of Agriculture.

Duo's Texas Date

San Antonio, Nov. 19.

Gene Autry and Gail Davis will star in the 1958 stock show and rodeo to be held at the Bexar County Coliseum here Feb. 7 through 16.

Basquetball O.O.s B.O. in 'North' U.S.

Washington, Nov. 19.

Jai alai, the Basque form of handball, is moving north.

In Florida, where the sport is well established, a group has gotten an okay to build a 5,000-seat arena in Anne Arundel County, Md., roughly halfway between Washington and Baltimore.

Jai alai in Maryland, as in Miami, Cuba and Spain, will involve gambling. In this instance, as it Florida, it will be pari-mutuels.

Jai alai players are equipped with huge backet scoops, strapped to one arm, in which they catch the hard little ball and hurl it back against the wall.

Havana to Get Another Cafe, Casino at Plaza

The Plaza Hotel, Havana, is set to install a casino and nitery. License for the operation was granted last week. Inn's lower floor is being remodeled to accommodate the additions, with space being taken from their dining room. The new installations are expected to be in operation by New Year's Eve.

Joe Stassi, who operates the casinos at the Sans Souci and Commodoro, both Havana, will be in charge at this hotel. The talent bookings will be by Ken Later out of New York. He anticipates use of name talent.

N. E. Showmen in Club

Boston, Nov. 19.

The New England Showmen's Assn. has been formed here, marking the first time a club has been chartered for outdoor showmen in the terri'ory. The org has 330 members, all carnival operators and concessionaires.

Jack Ableman was elected president; Mark Wayne, vice president; Joseph Freedman, secretary; George Panagopolous, treasurer.

EDDIE CANTOR

has written an authoritative short story about vaude and romance

Once Upon the Big-Time

★

one of the many Editorial Features in the upcoming

52d Anniversary Number

of

VARIETY

Cafes In a Hurry To Set Stars; Copa, Sahara's 'All Full'

Las Vegas, Nov. 19.

With the signing of Marlene Dietrich to a new three-year contract, calling for two engagements per year, Stan Irwin, entertainment director of the Hotel Sahara, has completed the entire 1958 schedule of bookings for the hostelry's Conga Room. Miss Dietrich's initial appearance under the new contract will be Jan. 28.

Re-signing of Miss Dietrich, best remembered in Las Vegas for her peek-a-boo gown which highlighted her initial Sahara stand, gives Irwin a solid lineup of names through the early part of the year. Betty Hutton comes in late next month to span the first part of the holiday period to be followed by Donald O'Connor, who opens New Year's Eve, and then Miss Dietrich. After that, Irwin has lined up Martha Raye, Dan Dailey, Bob Crosby, Kay Starr, Teresa Brewer, Victor Borge, Ray Bolger and the Ames Bros. to headline.

With the 1958 lineup completed, Irwin this week begins setting talent for 1959.

Dean-Danny Door Open

The Copacabana, N. Y., has the bulk of its headliners set until the summer season. Operator Jules Podell has left two spots open on the possibility that Dean Martin and Danny Thomas will come in for dates. Otherwise the starring spot in his nitery is closed until warm weather sets in.

After the current Buddy Hackett-Marion Marlowe layout, Louis Armstrong preems Dec. 12 to be followed by Nat King Cole on Jan. 9. Peggy Lee is down for Feb. 6; Tony Bennett, Feb. 20; Myron Cohen, March 6. Jimmy Durante, Easter season starting March 27. The next scheduled headline booking after that is for June 1 when Ella Fitzgerald comes in.

Bob Clemens Ent't Chief Of Las Vegas' Sans Souci

Las Vegas, Nov. 19.

Bob Clemens, Sans Souci flack, has been promoted to entertainment director by George Mitzel, hotel prexy.

Former show producer, Don Holladay, will work with Clemens in an advisory capacity. Clemens, former VARIETY correspondent for Las Vegas, recently joined the new hotel as publicist.

Jack Kogan, former flack for Hotel El Cortez downtown, takes over the Sans Souci publicity, ad and promotion chores.

Ak-Sar-Ben Converts Aud to Ice Till May

Omaha, Nov. 19.

Ak-Sar-Ben, the Omaha civic org, last week converted its huge coliseum into an ice palace for public skating and will be out of the entertainment biz until May 1 with the exception of the Harlem Globetrotters' basketball exhibition Jan. 5 and the "Ice Capades" show in late March.

However, general manager J. J. (Jake) Isaacson is busy booking shows for the 1958 summer season and hopes to announce a rodeo headliner in a couple of weeks to replace Arthur Godfrey of the past year and Annie (Gail Davis) Oakley of two years ago.

Inside Stuff—Vaude

Even show biz had a representation at what has been described as the "international convention of the Mafia" at Apalachin, N.Y., which was raided Friday (15) by State Police. Louis Santos, operator of the Sans Souci, Havana; Roy Calisi, owner of the Club 97, Buffalo; and Angelo Sciandra, an orchestra leader of Pittson, Pa., were among those "counted" when the carabinieri dropped in on the Joseph Barbara home. In addition, there were liquor dealers, a vending machine operator and a few others working in the show biz orbit among those fingered.

Show bizites are buying into Miami Beach hotels in increasing numbers. Latest is Jean Carroll who has purchased a slice of the Lombardy Hotel in association with Harold Jaffe, an investor. Other showbizzers owning Florida hotel realty include Arthur Godfrey, of the Kenilworth, and Patti Page, who has bought into the President Madison.

Designation of an act as "unique and extraordinary" seems to be a kiss of death, especially when performers are yanked into court on breach of contract suits. Acts have to prove that they aren't that good in order to make their particular cases stand up legally. Last week, the N.Y. Supreme Court threw out the injunction proceedings of Artists Corp. of America against the Cerneys, a dance turn which recently played the Copacabana, N.Y. ACA had sought to enjoin the turn from working for any other management.

I. Robert Broder, counsel for the Cerneys, had to disprove the testimony of Bill Smith, a tradepaper scribe who states he was an expert in the field. He testified that the Cerneys were "unique" and couldn't be replaced. Court's findings, rendered sans opinion, apparently indicated that the Cerneys were not "unique" within the terms of description by their former personal management firm.

Dan Friendly-Al White New Mgt.-Producing Duo

Dan Friendly, former talent booker for the RKO Theatres, and producer-choreographer Al White Jr. have formed a personal management and production partnership. Duo will handle and produce various acts as well as go into industrial shows.

Friendly resigned from RKO Theatres following elimination of stageshows from the Palace, N. Y., which he had booked since it resumed vaudeville eight years ago. White has been producing and choreographing shows in New York and Hollywood for the past few years.

Dot Lewis

Continued from page 67

New York and New Jersey dates—at Stern Bros. s'ores—and Philadelphia, Cleveland and Detroit stands will follow the Boston stop.

On their return to Chicago, the group will show at a Montgomery Ward outlet in the Loop. The first visit to the Chi area was in an outlying establishment.

The skaters drew between 525 and 850 at each of the local shows, a store representative said. He explained that the performances were designed more to create interest in later purchase of the rinks (four sizes) than to stir up immediate sales. However, a few of the latter were recorded during the local date. A boom in home-skating rinks, somewhat similar to that of swimming pools, is envisaged.

Running about 20 minutes, the show was presented in a Christmas setting, with costumes, colored lights and recorded music. Two candy-striped tents served as dressing rooms. One number featured a bubbles effect, produced by two small machines in the downfront corners of the 10x10 rink.

Emphasis is placed on the fact this rink is 44 square feet smaller than the tiniest Lewis-designed surface. There are three others in sizes up to 20x28 and prices are $23.98, $29.94, $44.95 and $54.95, respectively. The ice is "mock."

Free with each unit is Miss Lewis' Home Skating Guide, demonstrating the skating method she has taught "thousands of pupils in her private studio." She played the Nicollet Hotel in Minneapolis for 12 years and had ice shows at the St. Regis in New York and many other top spots.

The biggest problem here seemed to be putting up, taking down and icing the rink used. It is not one of Miss Lewis' designs.

Friedman GM'ing LV's Royal Nev.

Las Vegas, Nov. 19.

Maury Friedman, former prexy of the New Frontier, last week was named general manager of the Royal Nevada, succeeding L. D. Hubbard who resigned earlier in the week.

Friedman and T. W. Richardson, RN prexy, say they have tentative plans to shut down the showroom when the current "Royal Revue" ends Nov. 27.

George Jessel will headline when the room reopens New Year's Eve. The Jessel show is booked for an indefinite run, but the room probably will be closed again at its conclusion until April, when big-name policy will resume. RN will continue its lounge entertainment and chuckwagon.

"HY GARDNER CALLING"

To Thank

CHARLTON HESTON • ERNIE KOVACS • JACK BARRY ERNEST BORGNINE • JAN MURRAY • LINDA DARNELL JACK DEMPSEY

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

YVONNE MORAY

ELKS CLUB

WALLA WALLA, Wash.

(Thank You Joe Daniels)

ASSOCIATED BOOKING CORP.

CAB CALLOWAY

Featured in PARAMOUNT'S

"ST. LOUIS BLUES"

SOON TO BE RELEASED

Mgt. BILL MITTLER, 1619 Broadway, New York

The Amazing Stars of "WHAT'S ON YOUR MIND"

Lucille and Eddie ROBERTS

Return Engagement Thru Nov. 30th—THE HORIZON ROOM Pittsburgh Greater Airport

Thank You George Claire Mgt. M.C.A.

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE

THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST

Now in its 87th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.

BILLY GLASON

200 W. 54 St., New York 19

There's a Rumor Going Around About Mr. Versatility

Stuffy Bryant

Watch for Him!

Jack Valentine's Restaurant

New Cocktail Lounge, famous for ice shows. For sale or sub-lease. The finest restaurant in the finest location in Ft. Lauderdale, Florida. Buyer must be successful restaurant operator with financial responsibility.

Write P. O. Box 217, Boca Raton, Florida or phone Boca Raton 8591.

SPECIAL MATERIAL!

Smart comedy material written to order, by trained "Act Doctors." Prices to fit your budget . . . Stock gagfiles also are available. Write for information.

SHOW-BIZ COMEDY SERVICE

(Dept. V)

1613 E. 29 St., Brooklyn 29, New York

The DEEP RIVER BOYS

Starring HARRY DOUGLASS

9th International Tour

Currently

SAILING HOME

Direction: WILLIAM MORRIS AGENCY

Pers. Mgr.: ED KIRKEBY

Town & Country, Bklyn.

Victor Borge, Buster Burnell Dancers (9), Ned Harvey Orch; $6.50 minimum.

Judgment, or perhaps the lack of it, plays an important part in the current booking of Victor Borge into the huge (cap. 1,500) Town and Country in Brooklyn. This spot has proved to be a bonanza for owner Ben Maksik who recently clocked a $230,000 record week with Jerry Lewis headlining. Advisability of slotting Borge, whose routines are both subtle and subdued, into a spot which is better suited to the more boisterous forms of entertainment is to be questioned. It is doubtful if either club or entertainer will benefit from a case of miscasting.

Show opens with the Buster Burnell Dancers who do 10 minutes of routine terping. Line is strictly average although it has the advantage of a hardtop bandstand providing a showcase for three of the chorines who display their physical attributes along with some limited hoofing.

Borge, who follows this too-short opening, is forced to come on cold, thus having to warm up the aud himself and the first night-first show outfronters were more than a little cool. Borge utilizes much of his standard material that is well-paced, clever and very funny; however, his use of off-mike asides (standard practice for him) is lost to most of the audience who had trouble hearing unless seated fairly close.

Entertainer was obviously rankled by the empty tables in evidence and made repeated cracks about them, once saying "welcome to the dress rehearsal." These comments added nothing to the performance and only tended to antagonize many present. These were low spots in an otherwise good performance by Borge. Renditions of "Clair de Lune" and other "straight" musical bits, including excerpts from Tchaikovsky and windup "Warsaw Concerto," were all well received. Standard "request" number ran into some trouble when the aud's attention waned during the waits, but once he was seated at the Steinway, all was well. Encore included the phonetic punctuation routine that never fails to get good response.

Ned Harvey orch backstops the show capably although seemingly out of its element with the fancy arrangements for Borge's classical numbers.

Tie-ins for Borge included display cards at every table for his Vibo cornish game hens at $6 a copy and liberal plugs throughout the show for his LP album and upcoming CBS spec.

Victor Borge has repeatedly proved his drawing power in many tours around the p.a. circuit; however, an hour and 15 minutes of the comical Dane may prove to be too much of a good thing for lusty Brooklyn clubgoers. *Syd.*

Desert Inn, Las Vegas

Las Vegas, Nov. 15.

Billy Daniels, Misao Shuree & Her Kabuki Girls (16), Toy & Wing, Tong Bros. (3), Chai & Somay, Florence Ahn, Tony Toyoda, Jo Ann Miya, Carlton Hayes Orch (14); choreogrphay by Jack Bunch; produced and staged by Tom Ball; $2 minimum.

Producer Tom Ball has gathered a motley mixture of oriental acts for the new "Geisha Girl Revue" which is actually an east-meets-west show, because Billy Daniels headlines the package.

Daniels, assisted by Benny Payne at the 88, has juggled his repertoire since his previous stint here, but still gets strongest mitting with the old standbys like "My Yiddishe Momma" and "Old Black Magic." An especially warm reception greets the showmanship and delivery he gives "The Masculine Touch," and he clicks with his distinctive song styling on such numbers as "Easy to Love," "It Had to be You," and "On the Street Where You Live." Daniels and Payne do a rousing duet on "Them There Eyes," for a neat change of pace, and Payne solos "I'm Going to Sit Right Down and Write Myself a Letter" to top salvos.

The production numbers are colorful in the oriental tradition, complete with banners, illuminated spinning wheels, sparklers and gunfire. Misao Shuree & Her Kabuki Girls (16), most of whom were brought here from Japan, add the proper petite Eastern beauty. Woven into the festivities are the acts of Chai & Somay, Toy & Wing, Florence Ahn, and the Tong Bros. (3). Chai & Somay are a skillful team of acrobats specializing in balancing stunts; Toy & Wing do a pleasant turn of terping, which includes the cake walk and rock 'n' roll, and Paul Wing scores with an impresh of George M. Cohan; Florence Ahn further mixes east and west by chirping "Around the World" and "You'll Never Walk Alone"; and the Tong trio are expert balancers showing unusual muscular coordination. Tony Toyoda and Jo Ann Miya are effective in their song delivery of occidental numbers. The Carlton Hayes orch does a good job with the international musical cues.

Duke.

Hotel Roosevelt, N. Y.

Guy Lombardo Orch (15); $1-$2 couvert.

The spruced-up grill of the Hotel Roosevelt marks the 30th annual return of the Lombardos and the joint is jumping. There's a new air around the hostelry, with the advent of vet hotelier Neal Lang as g.m. and v.p. although there's still something to be desired in the service. Somebody should instill into the captains and waiters that, being the near-Grand Central zone, doesn't necessarily put most of the clientele into the "hick" class; if anything, for sake of the Father Knickerbocker old schooltie the waiters at this type of hostelry, catering perhaps more to the transients, could do a good C. of C. pitch.

That doesn't gainsay the Lombardos' pull and appeal. They still get 'em up on the floor; all the four freres are well integrated with their suave team of dansapators; and they remain, as always, an American institution of top order despite their Royal Canadians billing. Incidentally, when the Hilton chain opens its Montreal link next spring the band will shift back into its original Dominion environs to teeoff the debut season.

Not for nought have the Lombardos travelled far since the late hotelier Ralph Hitz helped spark their career in Cleveland. Not for nought have they been the "command performance," orchestra at successive White House inaugurals and, also, at state functions such as Queen Elizabeth's and Prince Philip's recent visits to the Dominion, Washington and New York.

It was like old—times with the Brill Bldg. set out en masse and the Lombardos renewing lifetime friendships, theirs being one of the strongest personal followings in and out of show biz.

Maitre d' Victor will have a busy time at the door from now in; he should now do something about jacking up his catering crew. The economy being what it is the customer's rights should be better nurtured; somehow some of the kiddies seem to forget that the customer is always right regardless.

Abel.

Black Orchid, Chi

Chicago, Nov. 12

Robert Clary, T. C. Jones, Joe Parnello Trio; $1.50 cover.

Certain acts have become heavy duty attractions for Paul Raffles' Black Orchid. Robert Clary and T. C. Jones have shown a capacity for drawing midweek business during their February stay here and were the natural choice this current flu season, with its decimation of niteowls.

Clary's formula hasn't changed much. The little-boy personality is what carries the show, using the songalog as a vehicle for hands-in-pockets poses and sundry effervescent antics. One or two tunes to show he can still sing in French are all this shrewd little performer ventures in that line. For the rest, he gives forth with Yankee fodder like "By Myself" or "I Won't Dance" and the inevitable "I'm in Love With Miss Logan," all angled to exhibit audience sympathy via the frustration themes.

"When I bow I'll never come back on stage," is typical of the direct comments that get a warm response from ringsiders. Novel touches in his patter keep a sharp edge on the performance, although the pop song stylings for the most part are derivative.

Jones keeps a steady following of his own here. The female impersonator hasn't changed his routine much either, but the intense characterization still makes a sharp impression. Bette Davis, Katharine Hepburn and Tallulah Bankhead are the three victims of Jones' character assassination and draw him hefty mitting. Preceding this, he sets the character of the act with an opening takeoff on femme irrationality. Jones' red wig, makeup and evening gown make a tense and convincing impression that he wisely cultivates and then shatters with a piercing humor. Joe Parnello's house trio does the backups with plenty of life.

Program stays until Johnny Mathis and Prof. Irwin Corey take over Dec. 3. *Leva.*

Hotel Plaza, N. Y.

Marie McDonald, with Hal Borne; Ted Straeter and Mark Monte Orchs; $1.50 and $2 couvert.

No gainsaying it—"The Body" sure has some special appeal for the customers, and Marie McDonald is proving it, both in business, as part of the Hotel Plaza's golden anniversary celebration, and in her performance. Not to mention her well endowed, eye-filling, orb-appealing attributes. If "The Body" just did a couple of choruses of the Persian Room's menu, it wouldn't bother too many of the customers—the males particularly.

Considering Miss McDonald's fundamentally worthy songalog and her apparently serious application to her sartorial and vocal chores, it makes one wonder why she needs—or however she gets herself complicated in—those newspaper escapades. Instead of being a freak she should emerge what she is—a sincere dispenser of pops and personality. She's one of the most pulchritudinous Hollywood exports extant who quite obviously has put much time, thought and effort into her repertoire, and she impresses as a hard-working eager-to-please performer.

Sidestepping the newspaper stuff which, for better or worse, seems to account chiefly for Miss McDonald's renown than her theatrical talents, she now presents a strong saloon act. She can play from Vegas to Miami, from the posh hotel circuits to the vaudeo spots.

Accompanist-arranger Hal Borne, long with Tony Martin, is at the ivories and generously spotlighted as her mentor and manager. He is also given a sizeable spot with his own "Tenement Symphony," from an old Marx Bros. picture, which Martin has featured and which Miss McDonald introduces and then retires into the shadows while its composer, Borne, does a concerto-style rendition.

Miss McDonald works with a peripetatic mike and in the already intimate Persian Room she comes into even sharper focus as she perambulates the tables. She's a blonde eyeful tower of sartorial elegance in a black sequin-and-chiffon creation. (Presumably this is also by Hollywood designer Billy Travilla, who created for her a 14-carat gold gown and also a silver metallic job—for slumming?—according to the credits, not shown on this catching.)

"Danced All Night," "Fascination," "Kick Out of You," "The Masculine Touch" (an original calypso-style ditty), "Tenement Symphony," "Love," an "Around The World" medley ("Sayonara" in Japanese and English, "Yiddisha Mama," "Arriverderci Roma" in Italian, "I Love Paris" in French, and "Manhattan"), and "All Right With Me" comprise her repertoire.

It would be carping to spotlight a couple of negative reactions—the needless Yiddish ad libs, which if all necessary, might be encountered in Miami Beach but is foreign to and unnecessary in the Persian Room, and the somewhat extended Borne number. This is with complete recognition of this pro's obvious achievement in fashioning his beauteous charge's act.

Miss McDonald has an easy, relaxed manner, in rhythmic tempo with the suppleness of her famed torso which shows through in nearnude-under-lace accoutrement in an appealing and not gauche manner. She is not a wooden performer by any means. She changes pace with a Belafonte-out-of-Billy Daniels treatment of "Masculine Touch." She does her table-working audience numbers with charm and warmth.

For the rest, Ted Straeter belts out his society dansapation as of yore, spelled by the versatile Mark Monte Continentals. A sextet of Straeter fiddles is a soothing string assist in "Fascination." Biz is boffo and maitre d'hotel Stephen Domenici and his first assistant, Jean Jaillard, are happy kids. *Abel.*

El Morocco, Montreal

Montreal, Nov. 18.

Johnnie Ray (with Herman Capp), Lee Allen, Bob & Brunettes (2), Maury Kaye Orch (10), Sonny Caulfield, Romandini Trios $2 cover.

Following two weeks of just so-so offerings that reflected in returns, manager Peter Van de North gets back with his name formula and brings in Johnnie Ray. This is Ray's first appearance in Montreal since the days when the Seville Theatre was a combined vaudeo and film house, and the resulting years show both a change in performer to some degree and a definite change in his followers. Ray looks about the same agewise but his fans have grown and the capacity house that greeted his second evening were younger than most cafe regulars but not quite out of the Coke age. A $2 cover, however, makes up for the slow drinkers and Ray still packs a wallop with the aging juves as he did in the early '50s.

Backed by enlarged band under the baton of pianist Maury Kaye and with his own drummer, Herman Capp, giving him the solid beat throughout, Ray ranges through upward of 10 numbers that give the customers all sides of his interpretive singing. Several new items make their appearance on his programming but when he digs deep and reprises his former platter clicks, he is home free. On present 10-day stint, Ray is doing three shows on Friday and Saturday with two during the week. Time on the three-show nights means cutting considerably, but he is just as effective and probably more discerning on a limited schedule.

Preceding the Ray presentation is the dancing of Bob and his two brunets who do the standard terps now familiar with all niterygoers. Both femmes are attractive and a special number on a platform with changing lights makes an okay clincher. Lee Allen, who has worked this spot on other occasions, is a mild comic with an unexpected turn of humor that appeals. Off the beaten track on material, Allen is best when on an impresh kick and forgets the usual patter which does little to boost his general comedics. *Newt.*

Bimbo's 365 Club, S. F.

San Francisco, Nov. 14.

Buddy Lester, Di Mara Sisters, (3), Dorothy Dorben Dancers (10) with Barry Ashton and emcee Allen Cole, Al Wallace Orch (9); $1-$1.50 cover.

Buddy Lester, an ol' pro, warms up this audience and after a half-hour's antics leaves them begging. His material's mostly new and good, his delivery fine and his timing very fast and funny. His handful-of-hats gags keep the crowd howling and he winds up with a dandy softshoe a la Gene Kelly.

The Di Mara Sisters are three slightly zoftig Italian pops singers who sound rather like the Andrews Sisters. They lead off with "When You're Smiling" and "Fascination," go into an Italian pops number, "Blue Skies," "Goodbye to Rome" and wind up with something called "Dixie Daddy" in which one of the girls essays a Charleston. The last, particularly, is a bit trying, since it sounds and looks like what Italian pops fans must think U. S. pops are. Girls are a little nervous, chatter too much between numbers, but belt out their tunes nicely and get good audience response.

Dorothy Dorben line is excellent, and softshoer Barry Ashton is a pleasant addition. Allen Cole emcees smoothly and Al Wallace orch is tops. Show runs an hour and will be around till Dec. 4.

Stef.

Village Vanguard, N. Y.

Mort Sahl, Jimmy Giuffre Trio; $3 minimum.

Max Gordon has a payoff formula this set. The Greenwich Village impresario has brewed a mixture of hip jazz and progressive comedic that really ring the bell. It's almost a blending of two Vanguards. In Mort Sahl, there's the Vanguard of the "good old days" when comedy really meant something, and in Jimmy Giuffre, there's the Vanguard of the "good new days" with the spread of the music room along the nitery circuit.

Sahl came in for a guest shot originally when Giuffre and Mike Nichols & Elaine May (now at the Gordon-Herbert Jacoby Blue Angel uptown) were holding forth. It was a guest stint that paid off in a solid three-week booking.

There aren't many guys like Sahl around today. He's fearless and he's funny. Nothing is "untouchable" as far as he's concerned. He goes after politicians, the Washington administration, the Soviets, the hipsters and practically anything else that comes into his mind, with sharp satirical barbs. The delivery is offhand and likeable but he's got a tendency to strick around too long.

Giuffre's group is quiet and moody but potently effective. Instrumentation consists of maestro doubling clarinet and sax with an assist from bass and guitar. The sound is constructed of well thought out jazz patterns that gives each number unusual interest. Group has plenty of style and avoids any musical gimmickry by just sticking to the musicianship at hand.

In the solemn "Swamp People," the vari-tempoed "Two Kinds of Blues" and the lively "Quite Cool," Giuffre and his team shine as one of topmost jazz groups blowing today. *Gros.*

Copacabana, N. Y.

Jules Podell presentation with Buddy Hackett, Marion Marlowe, Teddy Randazzo, Cindy Tyson, Sammy Devens, Elaine Deming, Michael Durso & Frank Marti Orchs; $5.50 minimum.

Jules Podell has lined up one of the something-for-everybody shows with Buddy Hackett, Marion Marlowe and Teddy Randazzo. With a combination of comic, classicist and disk singer, the Copa should be swinging for the next month when Louis Armstrong takes over the proceedings.

The Copa, with this bill, had an unusual first show. Hackett is a genuinely funny citizen, having a cherubic mien which when combined with his knack of providing funny twists to commonplace occurences, makes for a lot of hilarity. He did get the crowd rolling after a rather slow start, and once the customers came over to his point of view, he had a clear field to himself.

At his preem, Hackett apparently departed from the usual script, and every so often had to repeat several lines until he got his bearings. It's an unusual procedure for a comic, to say the least. Hackett spoke of many things, and rambled on with great effect. For an encore, he essayed his famed Chinese waiter bit, always a howler.

Miss Marlowe, once of the Godfrey show, has appeared previously at the Copa, and before that at the Pierre Hotel's Cotillion Room. Miss Marlowe seems at her best when chirping in the classical vein, or at least impressing with big numbers, which displays a certain freshness, an a mien that gives an aura of class to her offerings.

While not abandoning the classical, she is essaying bits that demand a lot of thespic knowhow. Certain items in her repertoire are faulty in failing to set her off sufficiently. She makes the best impact with her recital of familiars. Her encore calls for a change of the upper part of her dress. She sits in a chair, takes off her makeup, and does a dramatic rendition of an obscure aria from "Porgy and Bess," one which mourns the demise of her man. It's not a cheerful bit, either in personal decor or aurally, and frankly it's rough to take, but the crowd applauds her profusely for this departure from the norm, despite its apparent discomfort.

Perhaps Miss Marlowe could afford to look the plain Jane after having impressed with her stately looks, careful colf, and tasteful strapless gown. But the number's appropriateness for a nitery is questionable. She's still an entertaining singer, a fact that is something obscured by her choice of numbers.

Randazzo is further discussed under New Acts. The usual Copa production holds over with the Doug Coudy-routined line providing picturesque production. Mike Durso showbacks, and Frank Marti provides the Latin touch musically. Sammy Devens and Cindy Tyson do the production singing and Elaine Deming the dancework.

Jose.

Blinstrub's, Boston

Boston, Nov. 15.

Tony Martin (with Al Sendrey) Lucien & Ashour, Alan Drake, Stuart Morgan Dancers (3), Michael Gaylord Orch (16), Moro Landis Line (10), Lou Weir; $5 minimum.

Tony Martin, exuding class in all departments, takes over Stanley Blinstrub's 1,700-seater, for the biggest turnout of the season. He's in for a 10-day stay. Opening night Friday (15), the SRO aud, swelled by big delegation from RCA Victor, refused to call a halt and singer had to beg off pleading run over into second show if he lingered. Working easy and relaxed, Martin had the aud with him from entrance to exit, and policy of no serving while he's on is in effect.

With Mike Gaylord's aggregation expanded by addition of five fiddles and Martin's own piano conductor backing, the piper's efforts are met with waves of heaviest mitting sent out here in a long time. Martin's charm and easy mannerisms in patter with the aud and ringsiders has the heavily predominant femme contingent drooling.

Martin's songalog runs from earliest recording, "Begin the Beguine" to latest release, "Souvenir d'Italie." In betwixt, he has a slick talkalog prefaced by "Top Hat, White Tie and Tails," in which he attends a Manhattan party hosted by Ted Williams. This gives him a chance to use Boston ident with Williams and he then goes through a series of confabs with Eva Gabor, M. Monroe and Natalie Wood. Gets

(Continued on page 71)

VARIETY BILLS

WEEK OF NOVEMBER 20

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 21
Marvin Worden
Marjorie Smith
Adrienne Vitale
Half Bros.
Rose Bryun
Eileen O'Hare
Bryan William
Wm. Upshaw
Rockettes
Raymond Paige Orc

Roxy 21
Winged Victory Chorus
Diane Corby
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 25
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Hayes & Faye
Rigoletto Bros. & Aimee (3)
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Barton & Stutchberry
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 25
Shirley Bassey
Lili Berde
Neal & Newton
Bobby Limb
Lawman & Joy
Easton Harmonica 3
Dalrays
Jimmy Jeff
Darryl Stewart
Johnny O'Connor
Alan Rowe
Alwyn Leckie
Rital
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

ASTON
Hippodrome (I) 18
Harry Bailey
George Meaton
Bob Grey
Ron Dillon
Rhoda Rogers
Joe Baldwin & Pt

BIRMINGHAM
Hippodrome (M) 18
Lonnie Donegan
De Vere Girls
Billy Baxter
Reggie Redcliffe
3 Brittons
Miki & Griff
Patsy Sylva
Griff Kendall

BRADFORD
Alhambra (M) 18
Dickie Valentine
A & V Shelley
Jimmy James Co.
Pat Rosa
J & P Barbour
Roy Castle
Cooper 2

BRIGHTON
Hippodrome (M) 18
Yanks
Renee Dymott
Edmund Hockridge
Duo Russmar
Baker & Douglas
M & S Davis
Freddie Harrison

COVENTRY
Hippodrome (I) 18
Al Read
Nat Jackley
Rawlez & Landauer
Fredie Marshall
Gina & Gerardo
The Hassani Co.
Tillbs Bros.
Margaret Burton
Davis Dancers
George Mitchell Co.

Empire (M) 18
Johnny Duncan
Gilbert & Sylvia
Arthur Haynes
Keefe Bros & Ann
Norman Vaughan
Pharos & Marina
Frank Holder
Victor Seaforth

GLASGOW
Empire (M) 18
Smith Bros.
Rey & Ronjy
Harriott & Evans
Morlands
Stan Stennett
Jean Kennedy
Alex Don

HANLEY
Royal (M) 18
Jimmy Clitheroe
Miles 2
Jack Watson
Alicia Dells
Cox 2
Darly's Dogs
French & Joy

LEEDS
Empire (M) 18
B Cotton & Band
Candy Sis
Sally Barnes
P & J Yuile
Shan
Joe Crosbie
Eric Mason

LIVERPOOL
Empire (M) 18
Russ Hamilton
Ballet Montmartre
Terry Scott
Nordics
Teenagers
Donovan & Hayes
Oliver & Twist
2 Gees

LONDON
Metropolitan (I) 18
Lenny the Lion
Terry Hall
4 Jones Boys
Richman & Jackson
Tommy Loftus
Leslie Lester
Merry Mortins
Derek Dene
3 Panamas

NEWCASTLE
Empire (M) 18
Cyril Stapleton Co.
Ronnie Hilton
Marlon Ryan
Group One
Des O'Connor
Laycock & Bee

NORWICH
Hippodrome (I) 18
Charlie Ellis
Delewares
Ronni Duva
Johnny Kenwood
Michael Skinner
Johnny Firpo
Amillearos
Glamorama

NOTTINGHAM
Empire (M) 18
Colin Hicks Co.
3 Martinis
Most Bros.
Marty Wilde Co.
P & P Page
Arrol & Meadows
Johnny Lesley
Skating Merinos

SOUTHAMPTON
Grand (I) 18
Ballet M'ntparnasse
Scanlon & Overbury
Suzette
Terry Jackson
3 Tobas

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Charles Manna
Three Flames
Jimmie Daniels

Blue Angel
Martina Davis & Spouse
Garcons De La Rue
Mike Nichols
Elaine May
Phil Leeds
Jimmy Lyon Trio

Casanova
Virginia Craig

Chateau Madrid
Tun Tun
Nejla Ates
Kittie De Carle
Ralph Font Orc
El Canay
Candi Cortez

Copacabana
Buddy Hackett
Marion Marlowe
Teddy Randazza
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman

El Chico
Maria Antinea
Rosita Rios

No 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John

Hotel Plaza
Marie McDonald
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

RSVP
Mabelle Mercer
Stella Brooks

Hotel Statler
Buddy Morrow

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Fernanda Montel
Milt Shaw Orc
Ray Barl Orc

Latin Quarter
Milton Berle
Betty George
Metropolitan 6
Dunbills
Stan Fisher
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Bobby Short

Old Romanian
Joey Adams
Al Kelly
Barry Sisters
Lou Wills Jr.
McKenna Line

Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson

Town & Country
Victor Borge
Buster Burnell
Ned Harvey Orc
Socarres Orc

Viennese Lantern
Vicky Autler
Jose Duval
Ernest Schoen Orc
Paul Mann

Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc

Village Vanguard
Jimmy Giuffre 3
Mike Nichols

Waldorf-Astoria
Anna Maria Alberghetti
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Robert Clary
T. C. Jones
Joe Parnello (3)

Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall

Blue Note
Oscar Peterson (3)
Les Jazz 7 Modes

Chez Paree
Sophie Tucker
Mills Bros.
Lenn Redman
Chez Adorables (6)
Ted Fio Rito Orc 13

Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria

Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc

Drake Hotel
Jana Mason
Jimmy Blade Orc

Gate of Horn
Jo Mapes
Blanche Castrillo
Bob Smith

London House
Bernard Pfeiffer
Eddie Higgins (3)

Mister Kelly's
Gene Baylos
Sylvia Syms
Marty Rubenstein 3

Palmer House
Toni Arden
Harmonica Rascals
Ben Arden Orc.

LOS ANGELES

Ciro's
Gateway Singers (5)

Coconut Grove
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Orc

Crescendo
Lili St. Cyr
Billy Barnes Revue
Dave Pell Octet

Interlude
Arthur Blake

Mocambo
Elaine Dunn
Peter Lind Hood
Paul Hebert Orc

Moulin Rouge
The Treniers
Martha Errolle
Billy Wells & 4 Fays
Ffottiat Charlton

Statler Hotel
Carmen Cavallaro
Meg Brown
Ed. Bergman Orc

LAS VEGAS

Desert Inn
"Oriental Fantasy"
Billy Daniels
Carlton Hayes Orc

Dunes
"Holiday for G-Strings"
Carrie Finnell
Rita Grable
Valerie Valjean
Harbor & Dale
The Elegantes
Tommy Raft
Geo. Murray
Gautier's Steeplechase
Dick Dana
Garwood Van Orc

El Cortez
"Rhythm on Ice"
Axidentals
George Arnold
Buster Hallett Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
Molnar Dancers
Dick Rice Orch

Flamingo
Vic Damone
Dominique
Flamingoettes
Jack Cathcart Orc

Fremont Hotel
Nitecaps
Make & Believes
Satellites
The Castles

Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
"Damn Yankees"

Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Orc

Sahara
Kay Starr
Stanley Boys
Four Step Bros.
Cee Davidson Orc
Louis Prima & Keely Smith

Sands
Dean Martin
Paul Gilbert
Copa Girls
Antonio Morelli Orc

San Souci
Arthur Blake
Kathy Ryan
Calypso Joe
Coco Te
Luis Urbina Dncrs
Hoyt Henry Orc

Showboat
The Frantics
Eartha Quake
Garr Nelson
Showboat Girls
Vic Hana Orc

Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cannaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Jackie & Roy

Tropicana
Ernie Kovacs
Edith Adams
Nerle Adams
Nat Brandywynne

RENO

Holiday
Tony Gumina 4
2 Dolls
Frank Marocco 3
Lawrences & Boyer

Harolds Club
Twin Tunes 5
Don, Dick 'n' Jim's
Patsy Shaw

Harrah's
Kings IV
Chamako 3
Denis & Rogers
Johnny Ukelele

Mapes Skyroom
Dave Barry
Judy Scott
Martin Bros.
Skylets
Ed Fitzpatrick Orc

New Golden
Jimmy Jett 5
Jack Nye Orc

Riverside
Sue Carson
Boginos 5
Four Preps
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Don Cornell
Dean Murphy
R & R Jones
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn

El Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc

Eden Roc
Sallie Blair
Billy Fields
B & J Palmer
Lord Flea
Mal Malkin Orc
Chico Cuban Boys

Fontainebleau
Sarah Vaughan
Haller & Hayden
Johnny Conrad Ders
Sacasas Orc
Pupi Campo Orc

Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Charlie Carlisle
Luanne Winters
Marriette
Mario & Tonia
Syd Stanley Orc

Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Weela Gallez
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Nacional
Monique V. Vooren
Ray Carson
B & J Palmer
Reyes Orc
Parisien Dncrs
Dancing Waters
W Reyes Orc

Sans Souci
Los Xey
La Serie Orc
Ortega Orc

Tropicana
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orc
A Romeu Org

New Acts

TEDDY RANDAZZO
Songs, Instrumental
15 Mins.
Copacabana, N. Y.

Teddy Randazzo, who disks for Vik, has been making a splash with the hep-set of late. Randazzo operates with a bass and electric guitar behind him and he chimes in with an accordion to spell his singing chores. Nice looking chap is obviously meant for the juve trade. He gives the standards some interesting twists and modern accents.

Randazzo has also fortified himself with visual appeal. He has an Elvis Presley takeoff that has a fine touch of venom, but the business with the orch sidemen in this number seems to get lost. Instrumentally and vocally, he works out well for the cafe orbit, but major potency at this time lies in his excursions for the younger set.

Jose.

JOHNNY KING
Songs
30 Mins.
Monticello, Framingham, Mass.

Johnny King, personable 5-9 blonde-thatched youngster, out for some time, but not yet documented in VARIETY, with revue and musicomedy background, displays a slick set of pipes on the high baritone register for a versatile songalog which wins solid rounds in this new 300-seater on the Boston-Worcester pike. In addition, he gets off a good nostalgic soft-shoe routine. Floor appearance is pro from all counts and King has winning appeal registering heavy with the distaffers.

Opening with special material, "Let Me Sing," he displays song versatility with calypso, blues and pops. Backed by the Johnny Archer Orch, he takes the aud on a vocal trip to Paris and whams over a boff "Birth of the Blues."

King has plenty of bounce and verve and is an attention-getter using plenty of body movements and facial expressions to get his numbers across. Act is carefully built around "song and dance man" premise, but is nicely updated throughout and is well integrated. Painstaking work is noticeable from special arrangements to attire. Etching of songs throughout is in class manner, and King looks to have big potential for the better rooms, tv, musicomedy.

Guy.

MARION RYAN
Songs
12 Mins.
Empire, Glasgow

If a gal can't be tall and graceful, she can at least be small, peppy and full of bright tunes. That's what this little distaffer does, currently on trek with a showband unit.

She gives out with tunes that put life into outfronters, ranging from the quiet "S'Wunnerful" through "With All My Heart" to "Man Is Necessary Evil." Also clicks with "Rock-a-Billy Wedding," sung with vocal group to accompany, and the current fave "Tammy."

Thrush, good-looking and making an impact via striking gowns, has improved act by leaps and bounds since last time around with Ray Ellington Quartet. She also has local marquee value through regular tv slottings. Should avoid danger of wearing too tight-fitting garbing — one strapless dress in finale accentuates her small dumpiness.

As is, okay act for general run of vauderies and worth TV attention via tv and disks. *Gord.*

'Financial Follies'

Continued from page 2

audience (at $25 per) consisted of representatives from General Motors, Ford, Dow Chemical, Chemstrand, Knott Hotels, General Electric, and other giants. In the audience were such notables as Nelson Rockefeller, John L. Lewis, Ted McCormick (ASE prexy), Eugene Black, William Zeckendorf, John Roosevelt and Grover Whalen.

High point of the "all-in-fun" parody was a mindreading sketch by Bob Shortal (United Press) and Joseph Duome (Journal of Commerce) with audience participation by World Bank president Eugene Black, who wanted to know, "How can I stop losing money?" Ans.: "Treat your applicants as if they were Americans and don't grant them loans"; Nelson Rockefeller wanted to know "how to make the world a better place to live?" Ans.: "Who do you think you are, a Ford?"; American Stock Exchange president Ted McCormick: "When will the ASE Uranium stocks start producing uranium?" Ans.; "When they are listed on the N. Y. Stock Exchange."

The railroads also came in for a hit or two in a sketch titled "More Cash—Less Carry" (subtitle: "Take a Train—If You Can"). It pointed out the difficulties a traveler desiring transportation by rail encountered. He was told by the Pennsylvania R.R. to take a plane and by the N. Y. Central that he could be given rail transportation if he "were a pig."

Ike and presidential press secretary Jim Hagerty were not spared (as a matter of fact, not many were, actually). Hagerty appeared on the golf course as Ike's caddy in the first sketch and the last act before the finale featured Ike and chorus in "Get Me to the Golf on Time" (to the tune of "Get Me to the Church on Time"). Lyrics:

"Lyndon and Same are running Congress
Adams and Dulles are sublime
See Richard Nixon—to do all the fixin'
But get me to my golf
GET HIM TO HIS GOLF ON TIME."

The Generals in the Pentagon and Charlie Wilson were described as suffering, the latter from "Foot in Mouth Disease." A soap company was called in to clean out the Pentagon.

If the Democrats want to pin a "pro-Big Business" or "pro-Wall Street," or "pro-Banking" label on the Republicans, they will have a pretty hard job doing so, as evidenced by the sentiment expressed by the N. Y. Financial Writers in the 1957 "Follies." While such sentiment wasn't damning, it wasn't too enthusiastic over the treatment the people in Wall Street have received during the past year.

After the show, the businessmen and the financial writers gathered at the numerous receptions given upstairs at the Astor. There, everything was forgiven—good words were said, even for the Republicans, and a good time was had by all.

Schwartz-Yates

Continued from page 1

not otherwise identified but Wall Street sources who've been close to the Yates-Harris negotiations said the RKO chain chief was involved and the position of Rep president loomed.

These same sources said Yates specifically had spelled out conditions of the sale, the basic consideration being that Rep would be built up, not liquidated.

In his Fed Court answer, Yates alleged that Essex lacked the necessary funds to swing the deal; would borrow money from a third party which, in turn, would buy Rep pictures at less than true volue; would have Rep buying Essex assets at excessive prices, etc.

Yates further stated he's sustained damages of slightly over $100,000 because of the court action and he wants an award in this amount, plus interest, against Essex.

20th TV Clearance

Continued from page 3

rives, it can gain acceptance only via new films that normally are unavailable to viewers. Its pledge to exhibs would prevent 20th from going on the air with current material.

20th and Metro are the only companies that have refused to make available films for the Telemovie run at Bartlesville, Okla. 20th wouldn't even give Bartlesville reissues.

Question now is being asked whether the 20th action, which will be communicated to exhibs attending the current Theatre Owners of America convention at Miami, will serve to set a pattern for other distribs. It's felt at 20th that the clearance guarantee can be used importantly in impressing the public with the uniqueness of the product shown in the theatres. Apart from that, 20th would like exhibs to stress that it's impossible to see CinemaScope on the small home screen. 20th execs feel that the theatres haven't emphasized that point sufficiently in their ads.

Unit Review

Showband Show
(EMPIRE, GLASGOW)
Glasgow, Nov. 15.

Lew & Leslie Grade presentation of radio & television "Showband Show," with Cyril Stapleton & Showband (16), Ronnie Hilton (with Will Fyffe Jr.), Marion Ryan, Des O'Connor, Group One (4), Johnny Laycock with Bee.

Here's a package show that gives a brighter slant to the routine trend of British vaude. The Lew & Leslie Grade tenpercentery has assembled acts of appeal to younger customers, all working non-stop (no drop tabs between acts) with the onstage band of Cyril Stapleton, who has marquee name via radio and tv.

The 16-piece Stapleton group scores with pops, rock 'n' roll and jazz, and has its own featured spots. Spotlight is focussed in first half on Tommy Whittle's tenor sax, and pianist Eddie Taylor purveys oldie requests.

Stapleton outfit is geared to appeal to most ages. Bandleader, with suave and firm style, indulges in byplay with various acts, notably a laughing comedy boy Des O'Connor, whose gimmick appears to be an infectious giggle and who will make for bigtime level if he quickens pace of act and buttresses it with more solid patter.

Johnny Laycock, multi-instrumentalist, biffs home a musical act, playing four separate horns at one time. He's vigorous performer but should polish up by avoiding the shouting style in announcements.

Group One, four gents in natty suitings, are a harmony crew greatly improved over their stint on last time around; they score with "Living It Up," then with "Scarlet Ribbons" and later in a Judy Garland medley.

Marion Ryan, smallish thrush with lotsa s.a., is highlight before interval in first segment (see New Acts). Ronnie Hilton, young pop singer, clicks with current song hits, winds with "Around The World," and engages in unexpected comedy with his jack-a-box pianist, Will Fyffe Jr. son of the late Scot comedian-actor.

The Des O'Connor comedy slotting is a foretaste of future potential, the youngster best in a rock 'n' roll takeoff in businessman garb, with Elvis briefcase. Cyril Stapleton also draws yocks by fiddling while his bandsment light cigarets, read papers or walk offstage, an old but sure gag.

Entire company get together for a bright finale, Miss Ryan making quick changes of costume, and each act repeating with an item. Altogether, a fairly bright package, and one that builds up via word-of-mouth as it plays each vaudery. Obviously, package shows with tv and radio names may be one answer to currently declining vaude appeal in U.K. *Gord.*

B'way 'Blackout'

Continued from page 2

neon tubing. The Life panel consists of an animated display with 4,104 lamps, measuring 23x32, and depicts changing scenes and news events. Time's ad is 42 feet high and 32 feet wide. SI display has three changing figures. It's the first major spec construction on Broadway in some time. Douglas Leigh designed the spectacular. The building itself is the only mercantile establishment on Broadway with a theatrical dedication: The I. Miller ("Beautiful Shoes") Bldg., on top of which the display is set, has statues of various world-known theatrical figures adorning the exterior of the structure.

Advertisers of the other signs devised the blackout gesture as a welcome to its newest confrere among the specs. It's the first time since World War II that's there's been a blackout of the Broadway spectaculars.

Micheline Bardin

Continued from page 2

Tuesday (26). Miss Bardin will segue into the niteries and video as a soloist.

She appeared at the Met recently with Cyril Ritchard in "La Perichole" but will do such middlebrow song-and-dance on her scheduled tv shots as "Clair de Lune" and "Can-Can," including a jazz ballet. Songsmith Fred Spielman is her accompanist and William Skipper her choreographer.

Music Hall, N. Y.

"Golden Days," produced by Leon Leonidoff, with Marvin Worden, Marjorie Smith, Adriano Vitale, The Half Bros., Rose Byrum, Eileen O'Dare, Brian Williams, William Upshaw, Corps de Ballet, Glee Club, Rockettes, Music Hall Symphony Orchestra directed by Raymond Paige, sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects Eugene Braun; ballet director, Margaret Sande; special lyrics, Albert Stillman; "Don't Go Near the Water" reviewed in VARIETY *Nov.* 13, '57.

Victor Herbert's music provides the motif for the current Hall show, appropriately titled "Golden Days," a tag reflective of the sentimentality of Herbert's tunes, as compared to those of today's "beat" generation. The show should hit the bead with the many out-of-towner oldsters who have the Hall on their must list, as well as many youngsters who like to turn back the song pages occasionally.

The tunes are showcased in overwhelmingly lush settings, excitingly light and staged. The layout is enhanced by a pair of hep jugglers, the Half Bros., the house's Corp de Ballet, Rockettes and Glee Club.

With a huge picture of a piano and a small portrait of Victor Herbert as a backdrop, tenor Marvin Worden and soprano Marjorie Smith come out formally attired, going through "I'm Falling in Love With Someone" and "Kiss Me Again" in their solo numbers. It's effective as an opener and sets the stage for the 40-minute show.

The Corps de Ballet, assisted by the Glee Club, then take over in "Dagger Dance," staged in an eye-filling setting of an Indian desert locale, with a huge wooden image of an Indian dominating the stage. The potential in color offered by the Indian attire of the ballet corps and dancing soloist Adriano Vitale is fully realized. One segment of the dance comes off most effectively, the corps grouped together waving cloths, the colors of which give the effect of a huge fire onstage.

The Half Bros. go through their juggling paces with humor and skill, utilizing pins, little hats unicycles and cigars. The big stage production segue is of a picture postcard setting in Ireland, complete with a small cottage and dancing villagers. It's a bit incongruous for the "Italian Street Song" in that backdrop, but one of the men brushes that aside by saying that an Irish lass will play the senorita. Rose Byrum, coloratura, does a good vocal with that song and then the spotlight turns on a dancing threesome who do a humorous Irish-pegged turn. The trio is composed of pretty Eileen O'Dare, Brian Williams and William Upshaw, the males portraying oldsters caught in a swirl with a pretty lass. Miss O'Dare also does some soloing, her acrobatics coming off better than her dancing. "Thine Alone" is sung in high romantic fashion by Marjorie Smith and Marvin Worden as a finale to the act.

In sync with the approaching holiday season, the last production number is "March of the Toys," with the Rockettes going through their precision stepping to socko effect. They are dressed as tin soldiers and they come onstage from a huge fortress in the backdrop via a drawbridge. The final bit, after they fan out across stage for some click kicking, is to have them lined up for an imagined shot from a toy cannon, and like toy soldiers one leans against the other until the whole line is down.

Providing fine accompaniment is the Music Hall Symphony, under the baton of Raymond Paige. The overture is a medley of Victor Herbert melodies, with Harry Cykman, violin soloist, and Robert Swan, marimba soloist. Costumes by Frank Spencer, sets by James Stewart Morcom and lighting effects by Eugene Braun all contribute to a tip-top stageshow.

Horo.

Alhambra, Paris

Paris, Nov. 12.

Charles Aznavour, Christian Mery, Serge Davri, Michele Matey, Bert Holt, Latona, Graham & Chadell, Channing Pollack, Vera Gran, Jean Leccia Orch (27); $3 top.

This three-week show looks to be in for large patronage, and, in spite of its offbeat location, the Althambra-Maurice Chevalier is in as another bigtime staple in the burgeoning vaude picture. The true star consecration of singer Charles Aznavour, plus a solid, fast paced group of acts, make this of pop house appeal.

Aznavour has mellowed his raucous, raspy voice into a more telling husky, gravelly type. But his intensity and electric presence, coupled with penetrating, sincere ditties of love and its usual blissful or dramatic consequences, turn him into one of the top torchy song purveyors here. Savvy songalog, pugnacious yet tender underlining and intelligent lyrics and presentation make him ripe for that Yank appearance in swank spots. His English is good too.

Christian Mery is an ingratiating raconteur spinning tales of his Corsican countrymen and their foibles. He's a fine patter comedian and scores big. Channing Pollack's smart, white tie & tails magico turn is also in for powerful plaudits. He materializes doves and turns this into one of the smartest prestidigitation acts extant.

Serge Davri is a madcap who mouths potty poetry while donning disguises full of dust to rub off on the audience. He shoots off firecrackers, spraying the aud with water, breaking up his props, etc., for good yocks. Somewhat unrestrained now a clearer purpose and routine should turn him into a much needed anything-goes comedian. He scored well in his first house appearance after years of his wild shenanigans in boites around town.

Latona, Graham & Chadell do an acro act of high precision, clowning and timing. It is socko. Bert Holt comes on big swinging in hanging by his teeth. He juggles from this position and also goes off big as house lights go out and he handles phosphorescent hoops as he is raised and lowered by his dentures. He's offbeater for U.S. interest.

More song turns are added by Michele Matey and Vera Gran. Miss Matey has an okay, deep voice and belts out a medley of lowlife, romantico ballads. But the individuality is lacking and too many of her numbers have been plugged by the big ones before her. Fewer songs and more care in selection will make her a fine filler and a good addition to orchs. Miss Gran is a big-voiced Slavic singer in from the fiddle boites. Singing sincerely in Yiddish, French and Polish, she is a good trouper but still remains more for the pizzicato circuits than house possibilities.

Jean Leccia Orch (27) is onstage throughout. Arrangements are ordinary but act backing is tops. Show has dispensed with the usual femcee which has speeded it up. It can well do without this Gallic fixture.

Mosk.

Apollo, N. Y.

Tokayer Troupe (5), Betty Carter, Red Foxx, Jackie Wilson, 5 Keys, Ruth Brown, Reuben Phillips Orch (14); "Hot Blood" (Col).

This sesh at the Harlem house offers very little except for the belting by the Five Keys and the teeterboard acrobatics of the Tokayer Troupe.

Ruth Brown gets top billing but fails to deliver by attempting a style which combines the elements of bop, swing and ballads. Her interpretaton is labored and leaves the audience uninspired. The attractive singer is too slick in her presentation. She pipes "Miss Brown's Back in Town," "Lucky Me," "Mama" and winds it up with "Don't Worry About Me."

Red Foxx is billed as a comic but laughs are spasmodic. He has showmanship but can stand a better library of gags.

Betty Carter returns to the house and runs through "Romantic," "Let's Fall in Love" and finales with "Frenesi." Miss Carter strays from the melodic line into a swing and bop form. She'd probably fare better if she played it straight.

The Five Keys, male warblers, are a smooth group who pattern themselves after the Mills Bros. Their best is "Out of Sight" and "Let There Be You." The group in addition to neat and mellow harmonizng has style and showmanship.

Jackie Wilson is a high-pitched shouter who does little for the audience. He has a pleasant enough voice but negates it with his style of singing.

The Tokayer Troupe, a quintet, opens the bill niftily. Group has a solid, fast moving series of springboard jumps climaxed by a high one into chair.

Reuben Philips backs the show in his customary fine manner. He also leads the crew through a good "Bewitched, Bothered and Bewildered"

Bern.

Georgia Sothern opened a week's engagement Monday (18) at Club Colony on Albany-Schenectady Road near Albany.

Honolulans Dig Up High $3.50 Top to Dig Presley For 32G in 2 Sun. Shows

Some 15,000 Honolulans paid an estimated $32,000 Sunday (10) at two outdoor shows to see Elvis Presley in action. Hula-hipped, loose-legged singer was onstage about 40 minutes at each show, going through a range of his hits. His own trio and Jordanaires quartet give yeoman backing.

Tariff ($3.50 top) is a little steep for Honolulu tastes, but the kids dug it up almost gleefully.

Show that preceded Presley's appearance adds up as merely passable, many of its shortcomings being chalked up to the mediocre facilities of the outdoor stadium and its portable on-field stage. If poor lighting (barrage of field lights blazing into audience's eyes), poor public address facilities and miserable stage lighting weren't enough, night audience also sat through rain gusts, wind and even a pint-size dust whirlwind.

Program opened with mimic-singer Sterling Mossman (actually a full time Honolulu cop) and Queen's Surf Hawaiian entertainment. Emcee Howard Hardin did some wind-sabotaged juggling and Jordanaires (4) lifted the show into a rock 'n' roll pace. Quartet would be advised to eschew the weak comedy efforts, to say nothing of the multi plugs for their own records. They're good enough to get by on their singing wares alone.

Honolulu-based Lucky Charms (5) helped launch the second half of the show. Not bad, but still only a prelim as far as the cash customers were concerned.

Presley had 'em eating out of his pinkies from the moment he bounced onstage. It's pre-sold mass hysteria, as far as the girls are concerned. Presley's casualness belies all the rules of show biz but his devotees squeal in delight with every gesture and every movement—even when he's turned his back to the audience.

Lee Gordon-promoted show got only a one-week buildup. Promotion itself was spotty, but that didn't matter because press and radio went all-out in breathless coverage of Presley's arrival. Star-Bulletin een extraed with an "Elvis Special" edition for sale at the stadium. A third public performance Monday (11) at Army's sprawling Schofield Barracks.

Walt.

ELVIS PRESLEY SHOW
Honolulu, Nov. 12.

Elvis Presley, Presley Trio, Jordanaires (4), Howard Hardin, Lucky Charms (5), Sterling Mossman & Queen's Surf Troupe (6), Ray Tanaka Orch (11). At Stadium, Honolulu, Nov. 10, '57; $3.50 top.

Francais, Ottawa

Ottawa, Nov. 17

The Pep-o-Rinos, Juliette Petrie, Ken Sherburn, Luis Bertrand, Margie Heavens; 'Quentin Durward" & "It's Always Fair Weather" (M-G).

For five years Bob Maynard, part-owner of Montreal's Seville in its vaude days, has been valiantly trying to restore stageshows to Ottawa. For the first time since his initial month he's running 'em every week for a while (Thu.-Fri.-Sat. only) in his 1,000-seat off-the-main-drag Francais.

This second bill hit an opening all-day, all-night rain, and the crowd was sparse, though enthusiastic, throughout the 85-minute stanza. Unbilled pianist and drummer opened with a neat two minutes' instrumental, followed by Margie Heavens' first of two numbers. Though no ecdysiast, she did it in a blue spot—perhaps to suggest Gene Austin's most famous disk. Her tap was okay, but later acro-softshoe was much more standout. She's nice-looking chestnut-haired girl with a warm smile and a few superfluous pounds.

The came the first of two long comedy scenes which invariably cop top reception in this house, near the capital's French section. Juliette Petrie, w.k. on Montreal tv, worked both with personable, chubby-cheeked young Luis Bertrand as her straight. She showed excellent timing and panto in both, doing the first—a gin-soaked bag—deadpan, the second—a commanding wife—with shrill authority.

Following his 20-minute straight-man stint, hard-working Bertrand (who also emceed and at 10:10 p.m. bicycled across the river to Hull, Que., for two shows at the Interprovincial Club) did six French songs, in a strong flexible tenor, to heavy applause. Best was "Mexico," in which he used eyes, hands and feet quite deftly.

Before the next comedy scene came unicyclist Ken Sherwood, "from the Ed Sullivan Show." (One of these years there'll be a gag adapted from the late Joe Cook's glass-cased spheroid, kept there on a velvet cushion because "it's the only baseball in the world not autographed by Babe Ruth.") His best turns were juggling three double-bladed axes while unicycling and his finale—tossing a trio of flaming torches while maneuvering a big beach ball around stage. Both drew squeals from the predominant teenage element.

After the second sketch headliners Pep-o-Rinos did a nice lively job of rock 'n' roll without trying to rouse the youngsters to a frenzy. They got two non-milked encores just the same. Using electric guitar, accordion and bass, on which they clambered about, they stood on their heads and even formed a pyramid, while keeping up the plucking. A good act for young audiences.

Gard.

Night Club Reviews

Continued from page 69

Hinstrub's, Boston

good returns on this bit in which he asks MM to "turn around and walk away from me as you do in the movies," accompanied by series of head jerks. Martin ends it up with a Presley gag. Showmanship part of this patter bit is nicely aimed towards winning the males, as distaff side is already in his pocket, and succeeds well. Tries on oldies for size and scores solidly all the way.

Lucien & Ashour get terrif reaction with their w.k. slambang knockdown drag-out Apache routine to open the show. Alan Drake goes over nicely with spoofs of current pop tunes and fast one-liners. Stuart Morgan Dancers, room fave adagio act, get solid rounds as two lads swing and throw auburned-tressed femme through impossible situations. Moro Landis Line is perky in two numbers, a Spanish bullfight presentation and a Gay '90s terp with colorful costuming. Mike Gaylord cuts the show with nice flair, and Lou Weir handles the organ interludes in fine style. This layout holds through Nov. 24.

Guy.

Athletic Club, Det.

Detroit, Nov. 12.

Sue Carson, Stan Fisher, Seymour Hoffman Orch (5); private club.

M. C. Callahan booked Sue Carson as a comedienne but, along with a capacity posh audience at the Detroit Athletic Club, discovered that she also was somewhat of a magician with the color blue. Miss Carson spreads indigo material in such an engagingly innocent and uproarious way that it takes on a pleasing blush pink hue. Her large eyes, which sometimes rotate like pinwheels much to the delight of the audience, seem to pick up the blue color, although offstage they are hazel green.

Whether she was doing very expert imitations of Jo Stafford or Lena Horne, of discribing in poetic song the 10 male wolf lines to milady's boudoir, Miss Carson had 'em splitting their sides with guffaws or tittering off their chairs. It was a begoff.

Stan Fisher is a harmonica virtuoso who would have been better than good if he had shunned an unfriendly-to-harmonica mike which emitted harsh sounds, and if he had also sharpened and shortened the between-numbers chatter.

Tew.

Dunes, Las Vegas

Las Vegas, Nov. 15.

"Holiday For G-Strings," Carrie Finnell, Rita Grable, Valerie Valjean, Harbor & Dale, The Rameses (4), The Elegantes (4), Tommy (Moe) Raft, George Murray, Dick Dana, Gautier's Steeplechase, Garwood Van Orch (11); musical arrangements by Bill Reddie; produced by Harold Minsky; $3 minimum.

Harold Minsky's new recue, "Holiday for G-Strings," is more typically Minsky than his previous entries here. This one has less singing, more comedy, more girls, and more nudity—which means it probably will do more biz than some of the more arty offerings along the Las Vegas Strip, what with many conventioneers due in town over the next few weeks.

Carrie Finnell, the vet burley performer with the individually educated breasts, is featured in this one, and her bizarre physical humor is the type that gets much word of mouth. Valerie Valjean and Rita Grable, top lookers both in face and body, are the standard strippers in the show, and both bow off bra-less after their turns on the new illuminated runway which extends into the audience. Latter innovation is another thing which makes this show more in the Minsky tradition.

Tommy (Moe) Raft, George Murray, and Dick Dana handle the baggy-pants chores with skill which still milks maximum yocks from the ancient comedy skits. The Rameses (4) is a fast-moving acrobatic act with original stunts made more interesting by the physical prowess of the lone femme member of the group. Terp team of Harbor & Dale is graceful with its lifts and spins. The Elegantes (4) is a singing act with bongos made up of two gals and two guys—a handsome group which bows off to warm mitting. Gautier's Steeplechase, the act featuring ponies, dogs and a monkey, blends a big top atmosphere in with the burley. The Garwood Van orch (11) deserves a special accolade for the expert noteblending.

Duke.

Ritz Carlton, Montreal

Montreal, Nov. 14.

Genevieve, Johnny Gallant, Paul Notar Trio; $2-$2.50 cover.

Since the opening of the Ritz Cafe several years ago, the entertainment policy has always stressed a femme singer. Over the seasons, a wide variety of chirpers have appeared in this handsome room, ranging from Suzy Solidor who preemed the spot with perhaps the most professional show ever seen here, to the uninhibited rhythms of Josephine Premice, current on Broadway in "Jamaica Story." Most of the in-between performers have ranged the talent scale and a few have become regulars who have built up a following and appear every season. Such a regular, and for very good reasons in this town, is Genevieve.

When this shaggy-coiffed chanteuse from the boites of Paris first came to Montreal she caused something of a stir with her simple black garb and direct song approach. Since that time she has played several U.S. engagements and broadened her material, but basically she is the same gamin-like personality. About the only major change is her ability to fracture the English language with a little more finesse. The accent is still present but her intros and song explanations make more sense than before. For the clientele of the Ritz, Genevieve stays almost entirely on a French kick and brings in several new songs that click in this bilingual boite. Tempos are varied and interpretations, although at times rather raucous, maintain the Gallic flavor throughout.

Backing Genevieve is the Paul Notar trio and house 88er Johnny Gallant, who do a fine job. The Notar combo is fast becoming one of the most versatile and popular groups for dancing in town. Arrangements and vocal efforts are good and switching of instruments by threesome breaks the monotony. Genevieve stays until Dec. 4.

Newt.

Gatineau, Ottawa

Ottawa, Nov. 15.

Ruby Hill, Danii & Genii Prior, Dior Quartet, Lou Alexander, Champ Champagne Orch (8); $1 admission.

Backed by standout arrangements, Ruby Hill works a solidly constructed stint of chirp in the Gatineau Club. She gives both gab and warble chores strong dramatization and collects big mitting everywhere in the stanza. Miss Hill constantly strives for perfection in canary and staging slots, with result that every movement and sound is in its proper place for strongest impact. Highlights include "Come Rain or Come Shine" and a unique "St. Louis Blues," hauling the house band alto man to her side and working to him as he fills his backing chores.

Danii & Genii Prior, favorites in the Gatineau, offer a fine session of modern terp, opening with a slick blues item. Standout is an Oriental routine done to American jazz. Genii is clicko in all bits and gets solid support from featherlight partner.

Lou Alexander, who also emcees, uses gab, chant and terp in his routine. Most of the act is built on his impressions of three types of comics: "nitery, offbeat and situation." They become hooks to hang his material on. Held over are the socko Dior Quartet, three males who toss a luscious little femme around like a salad green. Champ Champagne band showbacks and plays for dancing. Show is here to Nov. 20.

Gorm.

VARIETY BILLS

WEEK OF NOVEMBER 20

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 21
Marvin Worden
Marjorie Smith
Adrienne Vitale
Half Bros.
Rose Bryan
Eileen O'Dare
Bryan William
Wm. Upshaw

Rockettes
Raymond Paige Orc
Roxy 21
Winged Victory Chorus
Diane Corby
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 25
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Hayes & Faye
Rigoletto Bros. & Aimee (3)
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Barton & Stutchberry
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 25
Shirley Bassey
Lili Berde
Neal & Newton
Bobby Limb
Lawman & Joy
Easton Harmonica 3
Dalrays
Jimmy Jeff
Darryl Stewart
Johnny O'Connor
Alan Rowe
Alwyn Leckie
Rital
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

ASTON
Hippodrome (I) 18
Harry Bailey
George Meaton
Bob Grey
Ron Dillon
Rhoda Rogers
Joe Baldwin & Pt
BIRMINGHAM
Hippodrome (M) 18
Lonnie Donegan
De Vere Girls
Billy Baxter
Reggie Redcliffe
3 Brittons
Miki & Griff
Patsy Sylva
Griff Kendall
BRADFORD
Alhambra (M) 18
Dickie Valentine
A & V Shelley
Jimmy James Co.
Pat Rosa
J & P Barbour
Roy Castle
Cooper 2
BRIGHTON
Hippodrome (M) 18
Yana
Renee Dymott
Edmund Hockridge
Duo Dumar
Baker & Douglas
M & S Davis
Freddie Harrison
COVENTRY
Hippodrome (I) 18
Al Read
Nat Jackley
Rawlee & Landauer
Fredye Marshall
Gina & Gerardo
The Hassani Co.
Tillbi Bros.
Margaret Burton
Davis Dancers
George Mitchell Co.
Empire (M) 18
Johnny Duncan
Gilbert & Sylvia
Arthur Haynes
Keefe Bros & Ann
Norman Vaughan
Pharos & Marina
Frank Holder
Victor Seaforth
GLASGOW
Empire (M) 18
Smith Bros.
Rey & Ronjy
Harriott & Evans
Morlands
Stan Stennett
Jean Kennedy
Alex Don
HANLEY
Royal (M) 18
Jimmy Clitheroe
Miles 2

Jack Watson
Alicia Delis
Cox 2
Harly's Dogs
French & Joy
LEEDS
Empire (M) 18
B Cotton & Band
Candy Sis
Sally Barnes
P & J Yuile
Shan
Joe Crosbie
Eric Mason
LIVERPOOL
Empire (M) 18
Russ Hamilton
Ballet Montmartre
Terry Scott
Nordica
Teenagers
Donovan & Hayes
Oliver & Twist
2 Gees
LONDON
Metropolitan (I) 18
Lenny the Lion
Terry Hall
4 Jones Boys
Richman & Jackson
Tommy Loftus
Leslie Lester
Merry Martins
Derek Dene
3 Panamas
NEWCASTLE
Empire (M) 18
Cyril Stapleton Co.
Ronnie Hilton
Marion Ryan
Group One
Des O'Connor
Laycock & Bee
NORWICH
Hippodrome (I) 18
Charlie Ellis
Delewares
Ronni Duva
Johnny Kenwood
Michael Skinner
Johnny Firpo
Amillearos
Glamorama
NOTTINGHAM
Empire (M) 18
Colin Hicks Co.
3 Martinis
Most Bros.
Marty Wilde Co.
P & P Page
Arrol & Meadows
Johnny Lesley
Skating Merinos
SOUTHAMPTON
Grand 18
Ballet Montparnasse
Scanlon & Overbury
Suzette
Terry Jackson
3 Tobas

Piute Pete
Bobby Meyers Orc
Village Vanguard
Jimmy Giuffre 3
Mike Nichols

Mort Sahl
Waldorf-Asteria
Anna Maria Alberghetti
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Robert Clary
T. J. Jones
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Oscar Peterson (3)
Les Jazz 7 Modes
Chez Paree
Sophie Tucker
Nills Bros.
Lenn Redman
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Revue Spec"
Glenn & Colleen
Miss Lucille

Jo Ann McGowan
Ros Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Drake Hotel
Jana Mason
Jimmy Blade Orc
Gate of Horn
Jo Mapes
Blanche Castrillo
Bob Sholl
London House
Bernard Pfeiffer
Eddie Higgins (3)
Mister Kelly's
Gene Baylos
Sylvia Syms
Marty Rubenstein 3
Palmer House
Toni Arden
Harmonica Rascals
Ben Arden Orc.

LOS ANGELES

Ciro's
Gateway Singers (5)
Coconut Grove
Dorothy Collins
Amin Bros. (2)
Bob Lewis
F. Martin Orc
Crescendo
Lili St. Cyr
Billy Barnes Revue
Dave Pell Octet
Interlude
Arthur Blake

Mocambo
Elaine Dunn
Peter Wood
Paul Hebert Orc
Moulin Rouge
The Trenlers
Martha Raye
Billy Wells & 4 Fays
Ffottiat Charlton
Statler Hotel
Carmen Cavallaro
Meg Brown
Ed. Bergman Orc

LAS VEGAS

Desert Inn
"Orlental Fantasy"
Billy Daniels
Carlton Hayes Orc
Dunes
"Holiday for G-Strings"
Carrie Finnell
Rita Grable
Valerie Vallean
Harbor & Dale
The Elegantes
Tommy Raft
Geo. Murray
Gautier's Steeplechase
Dick Dana
Garwood Van Orc
El Cortez
"Rhythm on Ice"
Axidentals
George Arnold
Buster Hallett Orc
El Rancho Vegas
Eartha Kitt
Myron Cohen
Molnar Dancers
Dick Rice Orch
Flamingo
Vic Damone
Dominique
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
Satellites
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita

Riviera
"Damn Yankees"
Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Orc
Sahara
Kay Starr
Sizzling Boys
Four Step Bros.
Cee Davidson Orc
Louis Prima & Keely Smith
Sands
Dean Martin
Paul Gilbert
Copa Girls
Antonio Morelli Orc
San Souci
Arthur Blake
Kathy Ryan
Calypso Joe
Coco Te
Luis Urbina Dncrs
Hoyt Henry Orc
Showboat
The Frantics
Eartha Quake
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Jackie & Roy
Tropicana
Ernie Kovacs
Edith Adams
Neile Adams
Nat Brandywynne

RENO

Holiday
Tony Gumina 4
3 Dolls
Frank Marocco 3
Lawrences & Boyer
Harolds Club
Twin Tunes 5
Don, Dick 'n' Jim's
Patsy Shaw
Harrah's
Kings IV
Chamako 3
Denia & Rogers
Johnny Ukelele

Mapes Skyroom
Dave Barry
Judy Scott
Martin Bros.
Skylets
Ed Fitzpatrick Orc
New Golden
Jimmy Jett 5
Jack Nye Orc
Riverside
Sue Carson
Boginos 5
Four Preps
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Don Cornell
Dena Murphy
R & E Reyes
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Le Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Sallie Blair
Billy Fields
B & J Palmer
Lord Flea
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Sarah Vaughan
Haller & Hayden
Johnny Conrad Dcrs

Sacasas Orc
Pupi Campo Orc
Luceme
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Arroyo Orc
Nautilus
Charlie Carlisle
Luanne Winters
Marriel Shay
Mario & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Waxony
Weela Gallez
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Nacional
Monicos V. Vooren
Ray Carson
B & J Palmer
Reyes Orc
Parisien Dncrs
Dancing Waters
W Reyes Orc
Sans Souci
Los Xey
La Serie Orc

Ortega Orc
Tropicana
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suares Orq
A Romeu Orq

Cabaret Bills

NEW YORK CITY

Ben Solr
Kaye Ballard
Tony & Eddie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Martha Davis & Spouse
Garcons De La Rue
Mike Nichols
Elaine May
Phil Leeds
Jimmy Lyon Trio
Casanova
Virginia Craig
Chateau Madrid
Tun Tun
Neila Ates
Kittie De Carlo
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Buddy Hackett
Marion Marlowe
Teddy Randazza
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Healey
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman
El Chico
Maria Antinea
Rosita Rios
No 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John
Hotel Plaza
Marie McDonald
Ted Straeter Orc

Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
RSVP
Mabelle Mercer
Stella Brooks
Hotel Statler
Buddy Morrow
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Milton Berle
Betty George
Metropolitan 6
Duttons
Stan Fisher
Gillian Grey
Simon McQueen
Chic James
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Bluebowe Orc
Le Cupidon
Bobby Short
Old Romanian
Joey Adams
Al Kelly
Barry Sisters
Lou Wills Jr.
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Victor Borge
Buster Burnell
Ned Harvey Orc
Socarres Orc
Vienna Lantern
Vicky Autier
Jose Duval
Ernest Schoen Orc
Paul Hann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith

New Acts

TEDDY RANDAZZO
Songs, Instrumental
15 Mins.
Copacabana, N. Y.

Teddy Randazzo, who disks for Vik, has been making a splash with the hep-set of late. Randazzo operates with a bass and electric guitar behind him and he chimes in with an accordion to spell his singing chores. Nice looking chap is obviously meant for the juve trade. He gives the standards some interesting twists and modern accents.

Randazzo has also fortified himself with visual appeal. He has an Elvis Presley takeoff that has a fine touch of venom, but the business with the orch sidemen in this number seems to get lost. Instrumentally and vocally, he works out well for the cafe orbit, but major potency at this time lies in his excursions for the younger set.

Jose.

JOHNNY KING
Songs
30 Mins.
Monticello, Framingham, Mass.

Johnny King, personable 5-9 blonde-thatched youngster, out for some time, but not yet documented in VARIETY, with revue and musicomedy background, displays a slick set of pipes on the high baritone register for a versatile songalog which wins solid rounds in this new 300-seater on the Boston-Worcester pike. In addition, he gets off a good nostalgic soft-shoe routine. Floor appearance is pro from all counts and King has winning appeal registering heavy with the distaffers.

Opening with special material, "Let Me Sing," he displays song versatility with calypso, blues and pops. Backed by the Johnny Archer Orch, he takes the aud on a vocal trip to Paris and whams over a boff "Birth of the Blues."

King has plenty of bounce and verve and is an attention-getter using plenty of body movements and facial expressions to get his numbers across. Act is carefully built around "song and dance man" premise, but is nicely updated throughout and is well integrated. Painstaking work is noticeable from special arrangements to attire. Etching of songs throughout is in class manner, and King looks to have big potential for the better rooms, tv, musicomedy.

Guy.

MARION RYAN
Songs
12 Mins.
Empire, Glasgow

If a gal can't be tall and graceful, she can at least be small, peppy and full of bright tunes. That's what this little distaffer does, currently on trek with a showband unit.

She gives out with tunes that put life into outfronters, ranging from the quiet "S'Wunnerful" through "With All My Heart" to "Man Is Necessary Evil." Also clicks with "Rock-a-Billy Wedding," sung with vocal group to accompany, and the current fave "Tammy."

Thrush, good-looking and making an impact via striking gowns, has improved act by leaps and bounds since last time around with Ray Ellington Quartet. She also has local marquee value through regular tv slottings. Should avoid danger of wearing too tight-fitting garbing — one strapless dress in finale accentuates her small dumpiness.

As is, okay act for general run of vauderies and worth T. S. attention via tv and disks. *Gord.*

'Financial Follies'

Continued from page 2

audience (at $25 per) consisted of representatives from General Motors, Ford, Dow Chemical, Chemstrand, Knott Hotels, General Electric, and other giants. In the audience were such notables as Nelson Rockefeller, John L. Lewis, Ted McCormick (ASE prexy), Eugene Black, William Zeckendorf, John Roosevelt and Grover Whalen.

High point of the "all-in-fun" parody was a mindreading sketch by Bob Shortal (United Press) and Joseph Dume (Journal of Commerce) with audience participation by World Bank president Eugene Black, who wanted to know, "How can I stop losing money?" Ans.: "Treat your applicants as if they were Americans and don't grant them loans"; Nelson Rockefeller wanted to know "how to make the world a better place to live?" Ans.: "Who do you think you are, a Ford?" American Stock Exchange president Ted McCormick: "When will the ASE Uranium stocks start producing uranium?" Ans.; "When they are listed on the N. Y. Stock Exchange."

The railroads also came in for a hit or two in a sketch titled "More Cash—Less Carry" (subtitle: "Take a Train—If You Can"). It pointed out the difficulties a traveler desiring transportation by rail encountered. He was told by the Pennsylvania R.R. to take a plane and by the N. Y. Central that he could be given rail transportation if he "were a pig."

Ike and presidential press secretary Jim Hagerty were not spared (as a matter of fact, not many were, actually). Hagerty appeared on the golf course as Ike's caddy in the first sketch and the last act before the finale featured Ike and chorus in "Get Me to the Golf on Time" (to the tune of "Get Me to the Church on Time"). Lyrics:

"Lyndon and Same are running Congress
Adams and Dulles are sublime
See Richard Nixon—to do all the fixin'
But get me to my golf
GET HIM TO HIS GOLF ON TIME."

The Generals in the Pentagon and Charlie Wilson were described as suffering, the latter from "Foot in Mouth Disease." A soap company was called in to clean out the Pentagon.

If the Democrats want to pin a "pro-Big Business" or "pro-Wall Street," or "pro-Banking" label on the Republicans, they will have a pretty hard job doing so, as evidenced by the sentiment expressed by the N. Y. Financial Writers in the 1957 "Follies." While such sentiment wasn't damning, it wasn't too enthusiastic over the treatment the people in Wall Street have received during the past year.

After the show, the businessmen and the financial writers gathered at the numerous receptions given upstairs at the Astor. There, everything was forgiven—good words were said, even for the Republicans, and a good time was had by all.

Schwartz-Yates

Continued from page 1

not otherwise identified but Wall Street sources who've been close to the Yates-Harris negotiations said the RKO chain chief was involved and the position of Rep president loomed.

These same sources said Yates specifically had spelled out conditions of the sale, the basic consideration being that Rep would be built up, not liquidated.

In his Fed Court answer, Yates alleged that Essex lacked the necessary funds to swing the deal; would borrow money from a third party which, in turn, would buy Rep pictures at less than true volue; would have Rep buying Essex assets at excessive prices, etc.

Yates further stated he's sustained damages of slightly over $100,000 because of the court action and he wants an award in this amount, plus interest, against Essex.

20th TV Clearance

Continued from page 3

rives, it can gain acceptance only via new films that normally are unavailable to viewers. Its pledge to exhibs would prevent 20th from going on the air with current material.

20th and Metro are the only companies that have refused to make available films for the Telemovie run at Bartlesville, Okla. 20th wouldn't even give Bartlesville reissues.

Question now is being asked whether the 20th action, which will be communicated to exhibs attending the current Theatre Owners of America convention at Miami, will serve to set a pattern for other distribs. It's felt at 20th that the clearance guarantee can be used importantly in impressing the public with the uniqueness of the product shown in the theatres. Apart from that, 20th would like exhibs to stress that it's impossible to see CinemaScope on the small home screen. 20th execs feel that the theatres haven't emphasized that point sufficiently in their ads.

Unit Review

Showband Show
(EMPIRE, GLASGOW)

Glasgow, Nov. 15.

Lew & Leslie Grade presentation of radio & television "Showband Show," with Cyril Stapleton & Showband (16), Ronnie Hilton (with Will Fyffe Jr.), Marion Ryan, Des O'Connor, Group One (4), Johnny Laycock with Bee.

Here's a package show that gives a brighter slant to the routine trend of British vaude. The Lew & Leslie Grade tenpercentery has assembled acts of appeal to younger customers, all working non-stop (no drop tabs between acts) with the onstage band of Cyril Stapleton, who has marquee name via radio and tv.

The 16-piece Stapleton group scores with pops, rock 'n' roll and jazz, and has its own featured spots. Spotlight is focussed in first half on Tommy Whittle's tenor sax, and pianist Eddie Taylor purveys oldie requests.

Stapleton outfit is geared to appeal to most ages. Bandleader, with suave and firm style, indulges in byplay with various acts, notably a laughing comedy boy Des O'Connor, whose gimmick appears to be an infectious giggle and who will make for bigtime level if he quickens pace of act and buttresses it with more solid patter.

Johnny Laycock, multi-instrumentalist, biffs home a musical act, playing four separate horns at one time. He's vigorous performer but should polish up by avoiding the shouting style in announcements.

Group One, four gents in natty suitings, are a harmony crew greatly improved over their stint on last time around; they score with "Living It Up," then with "Scarlet Ribbons" and later in a Judy Garland medley.

Marion Ryan, smallish thrush with lotsa s.a., is highlight before interval in first segment (see New Acts). Ronnie Hilton, young pop singer, clicks with current song hits, winds with "Around The World," and engages in unexpected comedy with his jack-a-box pianist, Will Fyffe Jr. son of the late Scot comedian-actor.

The Des O'Connor comedy slotting is a foretaste of future potential, the youngster best in a rock 'n' roll takeoff in businessman garb, with Elvis briefcase. Cyril Stapleton also draws yocks by fiddling while his bandsment light cigarets, read papers or walk offstage, an old but sure gag.

Entire company get together for a bright finale, Miss Ryan making quick changes of costume, and each act repeating with an item. Altogether, a fairly bright package, and one that builds up via word-of-mouth as it plays each vaudery. Obviously, package shows with tv and radio names may be one answer to currently declining vaude appeal in U.K. *Gord.*

B'way 'Blackout'

Continued from page 2

neon tubing. The Life panel consists of an animated display with 4,104 lamps, measuring 23x32, and depicts changing scenes and news events. Time's ad is 42 feet high and 32 feet wide. SI display has three changing figures. It's the first major spec construction on Broadway in some time. Douglas Leigh designed the spectacular. The building itself is the only mercantile establishment on Broadway with a theatrical dedication: The I. Miller ("Beautiful Shoes") Bldg., on top of which the display is set, has statues of various world-known theatrical figures adorning the exterior of the structure.

Advertisers of the other signs devised the blackout gesture as a welcome to its newest confrere among the specs. It's the first time since World War II that's there's been a blackout of the Broadway spectaculars.

Micheline Bardin

Continued from page 2

Tuesday (26). Miss Bardin will segue into the niteries and video as a soloist.

She appeared at the Met recently with Cyril Ritchard in "La Perichole" but will do such middlebrow song-and-dance on her scheduled tv shots as "Clair de Lune" and "Can-Can," including a jazz ballet. Songsmith Fred Spielman is her accompanist and William Skipper her choreographer.

Music Hall, N. Y.

"Golden Days," produced by Leon Leonidoff, with Marvin Worden, Marjorie Smith, Adriano Vitale, The Half Bros., Rose Byrum, Eileen O'Dare, Brian Williams, William Upshaw, Corps de Ballet, Glee Club, Rockettes, Music Hall Symphony Orchestra directed by Raymond Paige, sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects Eugene Braun; ballet director, Margaret Sande; special lyrics, Albert Stillman; "Don't Go Near the Water" reviewed in VARIETY *Nov.* 13, '57.

Victor Herbert's music provides the motif for the current Hall show, appropriately titled "Golden Days," a tag reflective of the sentimentality of Herbert's tunes, as compared to those of today's "beat" generation. The show should hit the bead with the many out-of-towner oldsters who have the Hall on their must list, as well as many youngsters who like to turn back the song pages occasionally.

The tunes are showcased in overwhelmingly lush settings, excitingly light and staged. The layout is enhanced by a pair of hep jugglers, the Half Bros., the house's Corp de Ballet, Rockettes and Glee Club.

With a huge picture of a piano and a small portrait of Victor Herbert as a backdrop, tenor Marvin Worden and soprano Marjorie Smith come out formally attired, going through "I'm Falling in Love With Someone" and "Kiss Me Again" in their solo numbers. It's effective as an opener and sets the stage for the 40-minute show.

The Corps de Ballet, assisted by the Glee Club, then take over in "Dagger Dance," staged in an eye-filling setting of an Indian desert locale, with a huge wooden image of an Indian dominating the stage. The potential in color offered by the Indian attire of the ballet corps and dancing soloist Adriano Vitale is fully realized. One segment of the dance comes off most effectively, the corps grouped together waving cloths, the colors of which give the effect of a huge fire onstage.

The Half Bros. go through their juggling paces with humor and skill, utilizing pins, little hats unicycles and cigars. The big stage production segue is of a picture postcard setting in Ireland, complete with a small cottage and dancing villagers. It's a bit incongruous for the "Italian Street Song" in that backdrop, but one of the men brushes that aside by saying that an Irish lass will play the senorita. Rose Byrum, coloratura, does a good vocal with that song and then the spotlight turns on a dancing threesome who do a humorous Irish-pegged turn. The trio is composed of pretty Eileen O'Dare, Brian Williams and William Upshaw, the males portraying oldsters caught in a swirl with a pretty lass. Miss O'Dare also does some soloing, her acrobatics coming off better than her dancing. "Thine Alone" is sung in high romantic fashion by Marjorie Smith and Marvin Worden as a finale to the act.

In sync with the approaching holiday season, the last production number is "March of the Toys," with the Rockettes going through their precision stepping to socko effect. They are dressed as tin soldiers and they come onstage from a huge fortress in the backdrop via a drawbridge. The final bit, after they fan out across stage for some click kicking, is to have them lined up for an imagined shot from a toy cannon, and like toy soldiers one leans against the other until the whole line is down.

Providing fine accompaniment is the Music Hall Symphony, under the baton of Raymond Paige. The overture is a medley of Victor Herbert melodies, with Harry Cykman, violin soloist, and Robert Swan, marimba soloist. Costumes by Frank Spencer, sets by James Stewart Morcom and lighting effects by Eugene Braun all contribute to a tip-top stageshow.

Horo.

Alhambra, Paris

Paris, Nov. 12.

Charles Aznavour, Christian Mery, Serge Davri, Michele Matey, Bert Holt, Latona, Graham & Chadell, Channing Pollack, Vera Gran, Jean Leccia Orch (27); $3 *top.*

This three-week show looks to be in for large patronage, and, in spite of its offbeat location, the Althambra-Maurice Chevalier is in as another bigtime staple in the burgeoning vaude picture. The true star consecration of singer Charles Aznavour, plus a solid, fast paced group of acts, make this of pop house appeal.

Aznavour has mellowed his raucous, raspy voice into a more telling husky, gravelly type. But his intensity and electric presence, coupled with penetrating, sincere ditties of love and its usual blissful or dramatic consequences, turn him into one of the top torchy song purveyors here. Savvy songalog, pugnacious yet tender underlining and intelligent lyrics and presentation make him ripe for that Yank appearance in swank spots. His English is good too.

Christian Mery is an ingratiating raconteur spinning tales of his Corsican countrymen and their foibles. He's a fine patter comedian and scores big. Channing Pollack's smart, white tie & tails magico turn is also in for powerful plaudits. He materializes doves and turns this into one of the smartest prestidigitation acts extant.

Serge Davri is a madcap who mouths potty poetry while donning disguises full of dust to rub off on the audience. He shoots off firecrackers, spraying the aud with water, breaking up his props, etc., for good yocks. Somewhat unrestrained now a clearer purpose and routine should turn him into a much needed anything-goes comedian. He scored well in his first house appearance after years of his wild shenanigans in boites around town.

Latona, Graham & Chadell do an acro act of high precision, clowning and timing. It is socko. Bert Holt comes on big swinging in hanging by his teeth. He juggles from this position and also goes off big as house lights go out and he handles phosphorescent hoops as he is raised and lowered by his dentures. He's offbeater for U.S. interest.

More song turns are added by Michele Matey and Vera Gran. Miss Matey has an okay, deep voice and belts out a medley of lowlife, romantico ballads. But the individuality is lacking and too many of her numbers have been plugged by the big ones before her. Fewer songs and more care in selection will make her a fine filler and a good addition to orchs. Miss Gran is a big-voiced Slavic singer in from the fiddle boites. Singing sincerely in Yiddish, French and Polish, she is a good trouper but still remains more for the pizzicato circuits than house possibilities.

Jean Leccia Orch (27) is onstage throughout. Arrangements are ordinary but act backing is tops. Show has dispensed with the usual femcee which has speeded it up. It can well do without this Gallic fixture.

Mosk.

Apollo, N. Y.

Tokayer Troupe (5), *Betty Carter, Red Foxx, Jackie Wilson, 5 Keys, Ruth Brown, Reuben Phillips Orch* (14); *"Hot Blood" (Col).*

This sesh at the Harlem house offers very little except for the belting by the Five Keys and the teeterboard acrobatics of the Tokayer Troupe.

Ruth Brown gets top billing but fails to deliver by attempting a style which combines the elements of bop, swing and ballads. Her interpretaton is labored and leaves the audience uninspired. The attractive singer is too slick in her presentation. She pipes "Miss Brown's Back in Town," "Lucky Me," "Mama" and winds it up with "Don't Worry About Me."

Red Foxx is billed as a comic but laughs are spasmodic. He has showmanship but can stand a better library of gags.

Betty Carter returns to the house and runs through "Romantic," "Let's Fall in Love" and finales with "Frenesi." Miss Carter strays from the melodic line into a swing and bop form. She'd probably fare better if she played it straight.

The Five Keys, male warblers, are a smooth group who pattern themselves after the Mills Bros. Their best is "Out of Sight" and "Let There Be You." The group in addition to neat and mellow harmonizng has style and showmanship.

Jackie Wilson is a high-pitched shouter who does little for the audience. He has a pleasant enough voice but negates it with his style of singing.

The Tokayer Troupe, a quintet, opens the bill niftily. Group has a solid, fast moving series of springboard jumps climaxed by a high one into chair.

Reuben Philips backs the show in his customary fine manner. He also leads the crew through a good "Bewitched, Bothered and Bewildered"

Bern.

Georgia Sothern opened a week's engagement Monday (18) at Club Colony on Albany-Schenectady Road near Albany.

Honolulans Dig Up High $3.50 Top to Dig Presley For 32G in 2 Sun. Shows

Some 15,000 Honolulans paid an estimated $32,000 Sunday (10) at two outdoor shows to see Elvis Presley in action. Hula-hipped, loose-legged singer was onstage about 40 minutes at each show, going through a range of his hits. His own trio and Jordanaires quartet give yeoman backing.

Tariff ($3.50 top) is a little steep for Honolulu tastes, but the kids dug it up almost gleefully.

Show that preceded Presley's appearance adds up as merely passable, many of its shortcomings being chalked up to the mediocre facilities of the outdoor stadium and its portable on-field stage. If poor lighting (barrage of field lights blazing into audience's eyes), poor public address facilities and miserable stage lighting weren't enough, night audience also sat through rain gusts, wind and even a pint-size dust whirlwind.

Program opened with mimic-singer Sterling Mossman (actually a full time Honolulu cop) and Queen's Surf Hawaiian entertainment. Emcee Howard Hardin did some wind-sabotaged juggling and Jordanaires (4) lifted the show into a rock 'n' roll pace. Quartet would be advised to eschew the weak comedy efforts, to say nothing of the multi plugs for their own records. They're good enough to get by on their singing wares alone.

Honolulu-based Lucky Charms (5) helped launch the second half of the show. Not bad, but still only a prelim as far as the cash customers were concerned.

Presley had 'em eating out of his pinkies from the moment he bounced onstage. It's pre-sold mass hysteria, as far as the girls are concerned. Presley's casualness belies all the rules of show biz but his devotees squeal in delight with every gesture and every movement—even when he's turned his back to the audience.

Lee Gordon-promoted show got only a one-week buildup. Promotion itself was spotty, but that didn't matter because press and radio went all-out in breathless coverage of Presley's arrival. Star-Bulletin een extraed with an "Elvis Special" edition for sale at the stadium. A third public performance Monday (11) at Army's sprawling Schofield Barracks.

Walt.

ELVIS PRESLEY SHOW

Honolulu, Nov. 12.

Elvis Presley, Presley Trio, Jordanaires (4), *Howard Hardin, Lucky Charms* (5), *Sterling Mossman & Queen's Surf Troupe* (6), *Ray Tanaka Orch* (11). *At Stadium, Honolulu, Nov.* 10, '57; $3.50 *top.*

Francais, Ottawa

Ottawa, Nov. 17

The Pep-o-Rinos, Juliette Petrie, Ken Sherburn, Luis Bertrand, Margie Heavens; 'Quentin Durward" & "It's Always Fair Weather" (M-G).

For five years Bob Maynard, part-owner of Montreal's Seville in its vaude days, has been valiantly trying to restore stageshows to Ottawa. For the first time since his initial month he's running 'em every week for a while (Thu.-Fri.-Sat. only) in his 1,000-seat off-the-main-drag Francais.

This second bill hit an opening all-day, all-night rain, and the crowd was sparse, though enthusiastic, throughout the 85-minute stanza. Unbilled pianist and drummer opened with a neat two minutes' instrumental, followed by Margie Heavens' first of two numbers. Though no ecdysiast, she did it in a blue spot—perhaps to suggest Gene Austin's most famous disk. Her tap was okay, but later acro-softshoe was much more standout. She's nice-looking chestnut-haired girl with a warm smile and a few superfluous pounds.

The came the first of two long comedy scenes which invariably cop top reception in this house, near the capital's French section. Juliette Petrie, w.k. on Montreal tv, worked both with personable, chubby-cheeked young Luis Bertrand as her straight. She showed excellent timing and panto in both, doing the first—a gin-soaked bag—deadpan, the second—a commanding wife—with shrill authority.

Following his 20-minute straight-man stint, hard-working Bertrand (who also emceed and at 10:10 p.m. bicycled across the river to Hull, Que., for two shows at the Inter-provincial Club) did six French songs, in a strong flexible tenor, to heavy applause. Best was "Mexico," in which he used eyes, hands and feet quite deftly.

Before the next comedy scene came unicyclist Ken Sherwood, "from the Ed Sullivan Show." (One of these years there'll be a gag adapted from the late Joe Cook's glass-cased spheroid, kept there on a velvet cushion because "it's the only baseball in the world not autographed by Babe Ruth.") His best turns were juggling three double-bladed axes while unicycling and his finale—tossing a trio of flaming torches while maneuvering a big beach ball around stage. Both drew squeals from the predominant teenage element.

After the second sketch headliners Pep-o-Rinos did a nice lively job of rock 'n' roll without trying to rouse the youngsters to a frenzy. They got two non-milked encores just the same. Using electric guitar, accordion and bass, on which they clambered about, they stood on their heads and even formed a pyramid, while keeping up the plucking. A good act for young audiences.

Gard.

Night Club Reviews

Continued from page 69

Shinstrub's, Boston

good returns on this bit in which he asks MM to "turn around and walk away from me as you do in the movies," accompanied by series of head jerks. Martin ends it up with a Presley gag. Showmanship part of this patter bit is nicely aimed towards winning the males, as distaff side is already in his pocket, and succeeds well. Tries on oldies for size and scores solidly all the way.

Lucien & Ashour get terrif reaction with their w.k. slambang knockdown drag-out Apache routine to open the show. Alan Drake goes over nicely with spoofs of current pop tunes and fast one-liners. Stuart Morgan Dancers, room fave adagio act, get solid rounds as two lads swing and throw auburned-tressed femme through impossible situations. Moro Landis Line is perky in two numbers, a Spanish bullfight presentation and a Gay '90s terp with colorful costuming. Mike Gaylord cuts the show with nice flair, and Lou Weir handles the organ interludes in fine style. This layout holds through Nov. 24.

Guy.

Athletic Club, Det.

Detroit, Nov. 12.

Sue Carson, Stan Fisher, Seymour Hoffman Orch (5); *private club.*

M. C. Callahan booked Sue Carson as a comedienne but, along with a capacity posh audience at the Detroit Athletic Club, discovered that she also was somewhat of a magician with the color blue. Miss Carson spreads indigo material in such an engagingly innocent and uproarious way that it takes on a pleasing blush pink hue. Her large eyes, which sometimes rotate like pinwheels much to the delight of the audience, seem to pick up the blue color, although offstage they are hazel green.

Whether she was doing very expert imitations of Jo Stafford or Lena Horne, of discribing in poetic song the 10 male wolf lines to milady's boudoir, Miss Carson had 'em splitting their sides with guffaws or tittering off their chairs. It was a begoff.

Stan Fisher is a harmonica virtuoso who would have been better than good if he had shunned an unfriendly-to-harmonica mike which emitted harsh sounds, and if he had also sharpened and shortened the between-numbers chatter.

Tew.

Dunes, Las Vegas

Las Vegas, Nov. 15.

"Holiday For G-Strings," Carrie Finnell, Rita Grable, Valerie Valjean, Harbor & Dale, The Rameses (4), *The Elegantes* (4), *Tommy (Moe) Raft, George Murray, Dick Dana, Gautier's Steeplechase, Garwood Van Orch* (11); *musical arrangements by Bill Reddie; produced by Harold Minsky;* $3 *minimum.*

Harold Minsky's new recue, "Holiday for G-Strings," is more typically Minsky than his previous entries here. This one has less singing, more comedy, more girls, and more nudity—which means it probably will do more biz than some of the more arty offerings along the Las Vegas Strip, what with many conventioneers due in town over the next few weeks.

Carrie Finnell, the vet burley performer with the individually educated breasts, is featured in this one, and her bizarre physical humor is the type that gets much word of mouth. Valerie Valjean and Rita Grable, top lookers both in face and body, are the standard strippers in the show, and both bow off bra-less after their turns on the new illuminated runway which extends into the audience. Latter innovation is another thing which makes this show more in the Minsky tradition.

Tommy (Moe) Raft, George Murray, and Dick Dana handle the baggy-pants chores with skill which still milks maximum yocks from the ancient comedy skits. The Rameses (4) is a fast-moving acrobatic act with original stunts made more interesting by the physical prowess of the lone femme member of the group. Terp team of Harbor & Dale is graceful with its lifts and spins. The Elegantes (4) is a singing act with bongos made up of two gals and two guys—a handsome group which bows off to warm mitting. Gautier's Steeplechase, the act featuring ponies, dogs and a monkey, blends a big top atmosphere in with the burley. The Garwood Van orch (11) deserves a special accolade for the expert noteblending.

Duke.

Ritz Carlton, Montreal

Montreal, Nov. 14.

Genevieve, Johnny Gallant, Paul Notar Trio; $2-$2.50 *cover.*

Since the opening of the Ritz Cafe several years ago, the entertainment policy has always stressed a femme singer. Over the seasons, a wide variety of chirpers have appeared in this handsome room, ranging from Suzy Solidor who preemed the spot with perhaps the most professional show ever seen here, to the uninhibited rhythms of Josephine Premice, current on Broadway in "Jamaica Story." Most of the in-between performers have ranged the talent scale and a few have become regulars who have built up a following and appear every season. Such a regular, and for very good reasons in this town, is Genevieve.

When this shaggy-coiffed chanteuse from the boites of Paris first came to Montreal she caused something of a stir with her simple black garb and direct song approach. Since that time she has played several U.S. engagements and broadened her material, but basically she is the same gamin-like personality. About the only major change is her ability to fracture the English language with a little more finesse. The accent is still present but her intros and song explanations make more sense than before. For the clientele of the Ritz, Genevieve stays almost entirely on a French kick and brings in several new songs that click in this bilingual boite. Tempos are varied and interpretations, although at times rather raucous, maintain the Gallic flavor throughout.

Backing Genevieve is the Paul Notar trio and house 88er Johnny Gallant, who do a fine job. The Notar combo is fast becoming one of the most versatile and popular groups for dancing in town. Arrangements and vocal efforts are good and switching of instruments by threesome breaks the monotony. Genevieve stays until Dec. 4.

Newt.

Gatineau, Ottawa

Ottawa, Nov. 15.

Ruby Hill, Danii & Genii Prior, Dior Quartet, Lou Alexander, Champ Champagne Orch (8); $1 *admission.*

Backed by standout arrangements, Ruby Hill works a solidly constructed stint of chirp in the Gatineau Club. She gives both gab and warble chores strong dramatization and collects big mitting everywhere in the stanza. Miss Hill constantly strives for perfection in canary and staging slots, with result that every movement and sound is in its proper place for strongest impact. Highlights include "Come Rain or Come Shine" and a unique "St. Louis Blues," hauling the house band alto man to her side and working to him as he fills his backing chores.

Danii & Genii Prior, favorites in the Gatineau, offer a fine session of modern terp, opening with a slick blues item. Standout is an Oriental routine done to American jazz. Genii is clicko in all bits and gets solid support from feather-light partner.

Lou Alexander, who also emcees, uses gab, chant and terp in his routine. Most of the act is built on his impressions of three types of comics: "nitery, offbeat and situation." They become hooks to hang his material on. Held over are the socko Dior Quartet, three males who toss a luscious little femme around like a salad green. Champ Champagne band showbacks and plays for dancing. Show is here to Nov. 20.

Gorm.

Shows Out of Town

The Music Man

Philadelphia, Nov. 18.

Kermit Bloomgarden (in association with Herbert Greene & Frank Productions, Inc.) presentation of musical comedy; music and lyrics, Meredith Willson; book, Willson and Franklin Lacey. Staged by Morton Da Costa; choreography, Onna White; settings and lighting, Howard Bay; costumes, Raoul Pene du Bois; orchestrations, Don Walker; musical direction and vocal arrangements, Herbert Greene; dance music arrangements, Laurence Rosenthal; production associate, Sylvia Drulie. Features Robert Preston, Barbara Cook, David Burns, Pert Kelton, Iggie Wolfington, Buffalo Bills, Helen Raymond, Paul Reed, Eddie Hodges, Danny Carroll, Dusty Worrall. At Shubert Theatre, Philadelphia, Nov. 18, '57.

Traveling Salesmen ... Russell Goodwin, Hal Norman, Robert Howard, James Gannon, Robert Lenn, Vernon Lusby, Robert Evans
Charlie Cowell ... Paul Reed
Conductor ... Carl Nicholas
Harold Hill ... Robert Preston
Mayor Shinn ... David Burns
Quartet ... Buffalo Bills (Al Shea, Wayne Ward, Vern Reed, Bill Spangenberg)
Marcellus Washburn ... Iggie Wolfington
Tommy Djilas ... Danny Carroll
Boys ... John Sharpe, Bob Mariano
Marian Paroo ... Barbara Cook
Mrs. Paroo ... Pert Kelton
Amaryllis ... Marilyn Seigel (Barbara Travis at Matinees)
Winthrop Paroo ... Eddie Hodges
Eulalie Shinn ... Helen Raymond
Zaneeta Shinn ... Dusty Worrall
Gracie Shinn ... Barbara Travis (Pat Mariane at Matinees)
Alma Hix ... Adnia Rice
Maud Dunlop ... Elaine Swann
Ethel Toffelmier ... Peggy Mondo
Constable Locke ... Carl Nicholas

Singers, dancers, etc.: Pamela Abbott, Babs Delmore, Martha Flynn, Janet Hayes, Peggy Mondo, Barbara Williams, Elaine Swann, Marie Santella, Marlys Watters, James Gannon, Russell Goodwin, Robert Howard, Peter Leeds, Robert Lenn, Hal Norman, Carl Nicholas, Joan Bowman, Alice Clift, Nancy Davis, Penny Ann Green, Lynda Lynch, Jacqueline Maria, Marilyn Poudrier, Pat Mariano, Elisabeth Buda, Babs Warden, Tom Panko, Marvin Arnold, Ronn Cummins, Robert Evans, Vernon Lusby, Gary Menteer, John Sharpe, Roy Wilson, Gerald Teijelo, Bob Mariano.

Songs: "Rock Island," "Iowa Stubborn," "Trouble," "Piano Lesson," "Goodnight My Someone," "River City, Plunge," "Seventy-Six Trombones," "Sincere," "The Sadder-But-Wiser Girl," "Pickalittle," "Marian the Librarian," "It's You," "My White Knight," "Wells Fargo Wagon," "Shipoopi," "Lida Rose," "Will I Ever Tell You?" "Tomorrow," "Till There Was You," "Equinoxial Storm."

Kermit Bloomgarden, who grabbed the local theatrical spotlight a week back with his presentation of Ketti Frings' eloquent dramatization of Thomas Wolfe's "Look Homeward, Angel" has apparently done it again, this time with a musical.

The new production, "The Music Man," preemed tonight at the Shubert Theatre, and got the most tumultous final curtain, not only this season, but back to "My Fair Lady." Since this is a Guild subscription show, with only working press seats withheld, this was seemingly a sincere testimonial rather than a synthetic send-off. The show is a rattling good musical.

This is Bloomgarden's second musical to preem here. The other was "Most Happy Fella." Although different in setting and tempo, they do have a number of factors in common. Like its predecessor, "Music Man" is a trifle overlong (that can be rectified speedily) and has almost a plethora of musical numbers, quite a few of the production nature. One or two of them might be eliminated.

Getting down to fundamentals, the news of this occasion is the remarkable performance turned in by the top-featured lead, Robert Preston. This able film and legit actor proves to be a musical comedy performer of bewildering accomplishments: he sings with ease, both romantic ballads with the heroine and rousing marches, he dances acceptably and he creates one of the most fascinating characters seen in any new musical here in many a day. His personal part in the final curtain ovation would indicate that Preston won't be seeing Hollywood again for some time.

Meredith Willson's score is persuasive, forceful and always appropriate. The rousing march that Preston leads, "Seventy-Six Trombones," is an eye-opener, and other very likely Hit Parade candidates are "My White Knight," "Goodbye My Someone," "Will I Ever Tell You?" "Tomorrow" and the cute production number "Marian, the Librarian."

Willson also wrote the book and lyrics (based on a story collaboration with Franklin Lacey). It stacks up to a wide and handsome achievement by Willson. Check up another credit for Morton Da Costa, whose direction is a thing to marvel at, even when the show occasionally loses its remarkable zip. He'll fix those defects pronto.

Although Preston is the headline item, he is surrounded by a strong and effective cast. Barbara Cook is the lovely and bright-voiced heroine and has an unusual number of songs, both in duet with Preston and as solos.

The Buffalo Bills, a harmonizing unit of four, score several times. Pert Kelton is outstanding as the heroine's Irish mother. There are a flock of cute and talented kids led by Eddie Hodges and Iggie Wolfington. Also, David Burns gives his usual good account of himself as the mayor of the small midwest town in 1912, and Helen Raymond is most amusing as his spouse.

"Music Man" is remarkable in that it gives employment in good parts to an unusual number of not-so-young gals, and they all shine. There are also exciting kids who go through some lively and memorable dance routines under the direction of Onna White. Howard Bay's sets and lighting are as good as we've seen in a long time. Raoul Pene du Bois' costumes are colorful and apparently appropriate.

"Music Man" is a grand musical with all the indications of a hit.
Waters.

The Genius and the Goddess

New Haven, Nov. 13.

Courtney Burr (in association with Liska March) production of three-act (seven scenes) comedy by Aldous Huxley and Beth Wendel, in collaboration with Alec Coppel, based on Huxley's novel. Stars Nancy Kelly, Alan Webb; features Michael Tolan, Olga Fabian, Nina Reader, Billy Quinn. Production directed and designed by Richard Whorf; costumes, Virginia Volland; produced by arrangement with Malcolm Pearson. At Shubert Theatre, New Haven, Nov. 13-16, '57; $4.80 top.

Timmy Maartens ... Billy Quinn
Ruth Maartens ... Nina Reader
Dr. Henry Maartens ... Alan Webb
Katy Maartens ... Nancy Kelly
Bertha ... Olga Fabian
John Rivers ... Michael Tolan

"Genius and Goddess," in its breakin here, is only half a show. It gets off to a fine start and bristles with bright segments into its second act, but then subsides into mediocrity.

The familiar story involves a wife who, in an interlude of despair, leans romantically to a man younger than her husband, but finally decides to stay with the latter. The script several times promises more than it delivers, suggesting story tangents that don't materialize, and it tends to skim the surface of a subject rather than probe any depths.

Nancy Kelly does a capital job as the wife whose true emotions come home to roost at the finale. Alan Webb is delightful as the sometimes crotchety, sometimes charming physicist-husband. Michael Tolan's version of the sensitive young researcher is good characterization. Billy Quinn and Nina Reader are okay as youthful offspring and Olga Fabian fills the bill as a housekeeper.

Richard Worf's staging introduces amusing bits of business and alternates nicely with heavy dramatics. He also doubles as effective designer. Costuming manages to make Miss Kelly attractive, despite a 1921 motif.
Bone.

The Devil Came From Dublin

Dallas, Nov. 2.

Ramsey Burch production of three-act (four scenes) comedy by Paul Vincent Carroll. Features Charles Braswell, Ronnie Claire Edwards, Jimmy Jeter, Carol Southard. Staged by Burch; technical direction, James Pringle; costumes, Sarah Cabell Massey. At Margo Jones Theatre '57, Dallas, Oct. 29, '57; $3.50 top.

Judy ... Carol Southard
Peter ... Bob Mullen
Mrs. Bannon ... Sadie French
Maria ... Pat Crowder
Smuggler ... Robert Short
Barney ... Pat Treston
Stanislaus Brannigan ... Richard Kennedy
Sergeant ... Clyde Waddell
Champsey ... David Kurzon
Mike McNamara ... Charles Braswell
Ignatius Farrell ... Bruce Hall
Rita Ronan ... Ronnie Claire Edwards
Father Phelim ... Jerry Hall
Udolphus McCluskey ... Jimmy Jeter

Arena theatre launches its 30-week 15th season with Paul Vincent Carroll's newly-titled comedy, "The Devil Came From Dublin." Three-acter has had a previous exposure in London, under its original title of "The Chuckeyhead Story."

Ramsey Burch in his third year as managing director here, has accented the laughter to make Carroll's comedy a local hit. It also has good possibilities for larger stages.

Farce revolves about smuggling, a necessity for survival of residents of Chuckeyhead, near the northern border of Ireland. All four scenes are bathed with Irish whiskey and its consumption by the author's sympathetic characters. Upheaval comes when a district justice is assigned to the town to nullify "over-the-border" business.

Townsmen and local lawmen, at the advice of the head smuggler, treat the justice with due respect, to negate undue suspicion. Fun is added by most characters, including the new stuffy justice, by imbibing. When the latter gets loaded, and leaves, the impoverished town is back to normal duties.

Charles Braswell, a cast returnee, spices the farce as head smuggler McNamara, who tries to control hero-worshipping Ronnie Claire Edwards' yearning to suffer for her lover. Jimmy Jeter is proper as the justice until his tomato juice is spiked, while pubkeeper Richard Kennedy maintains an infectious, loud laugh to keep the pace. Clyde Waddell's police sergeant role is well handled as a timid drinker, but Bruce Hall mops up as a drunken customs officer who gets poetic throughout.

Dual set by James Pringle complements the Irish farce and the drab costumes point up the need for the town's betterment.
Bark.

My Fur Lady

Ottawa, Nov. 11.

Quince Productions presentation of musical comedy in two acts (15 scenes). Book by Donald MacSween, Timothy Porteous, Erik Wang; lyrics by Porteous; music by James Domville, Galt MacDermott, Harry Garber; additional songs by Roy Wolvin. Executive producer, James Domville; staging and choreography, Brian and Olivia MacDonald; setting, Peter Symcox; technical direction and lighting design, Ken Withers; costumes, Lydia Randolph; musical direction and orchestration, Ed Assaly. At Capitol, Ottawa, Nov. 6, '57; $3.50 top.

Cast: Dawn Parker, Brian MacDonald, Antony Parr, Margaret Walter, Joan Stuart, Donald MacSween, John Gardiner, George Carron, David Langstroth, Natalia Butko, Frank Blanch, Joyce Kirkpatrick, Anne Collings, Wally Martin, Bill Solly, Tom Legg, Les Leigh, Joy Dunning, Mary Lou Healy, Judith Pearson, Marylyn Stuart, Elyse Zorgo, George Bourne, Bernie Boyd, Dave Calderisi, Ruben Dixon, Tom Legg, Larry Middlestadt, Doug Weese.

The McGill U.-sprung revue, "My Fur Lady," now all-Equity, is a zingy romp that ribs the rigidly conventional — including rock 'n' roll in an uninhibited "Ode to Elvis."

It even kids Governor General Vincent Massey (brother of actor Raymond Massey), impersonated as "Gee Gee" with a song "Governor Generalities." Another target is Prime Minister John Diefenbaker, whose slightly preachy delivery draws an "Honest John, Show Us Right From Wrong." Former saw and applauded the show in this capital.

Thread of story brings an Eskimo princess (title role) to Canada seeking a husband. A reporter guide her amusingly through Canadian history, government and mores. It's a very clever book, written by Timothy Porteous, who also did nearly all the lyrics, and Donald MacSween and Erik Wang.

The replacements for the original student players are talented, zesty young pros. Director Brian MacDonald, founder of Montreal Ballet Theatre, was already a pro when the show was born last February as McGill's annual three-day campus frolic. So were set and lighting directors Peter Symcox and Ken Withers, both whose work is excellent. New stage manager, Grania Mortimer, and advance man, Basil Fitzgibbon, are pros. Two remaining students, MacSween and David Langstroth, are considered as pro's by virtue of having played 172 performances so far.

Co-owner MacSween's self-written solo sketch, "How I Write a Canadian Poem," is a skillful barb at pretentious poets but runs far too long. His timing is remarkable, but occasionally a shade overpaused. He's also topnotch as an aged admiral and a brash radio announcer calling the plays on parliament, "sponsored by your neighborhood Commonwealth oil dealer, Gamel Abdel Nasser." Another number that cuts would improve is "We Hate Each Other," an offbeat with good lines like "Getting to loathe you" but with many strained ones.

Dawn Parker, as the princess, is a doll-like young soprano. MacDonald, a fine dancer and strong, pace-conscious director-choreographer, is competent as the reporter, and Antony Parr and Margaret Walter good in other roles. Joan Stuart is a standout as squeaky-voiced, sizzling semi-stripper.

Standout supports are John Gardiner as a bumbling general; Langstroth, Natalia Butko and George Carron as "the Culturality

(Continued on page 77)

Playwright

Allen Boretz

dwells on the travail of a stroll around Gotham in his observations on

Who Has A Private Life?

* * *

another Editorial Feature in our upcoming

52d Anniversary Number

of

VARIETY

Shows On Broadway

Time Remembered

Playwrights Co. (in association with Milton Sperling) presentation of two-act (five scenes) comedy by Jean Anouilh, adapted by Patricia Moyes. Staged by Albert Marre; scenery, Oliver Smith; costumes, Miles White; lighting, Feder; incidental music, Vernon Duke. Stars Helen Hayes, Richard Burton, Susan Strasberg; features Glenn Anders, Sig Arno. At Morosco Theatre, Nov. 12, '57; $9.90 top.

Amanda ... Susan Strasberg
Duchess ... Helen Hayes
Butler ... Frederick Rolf
Lord Hector ... Glenn Anders
Ice Cream Man ... Le Roi Operti
Taxi Driver ... George Ebeling
Prince Albert ... Richard Burton
Head Waiter ... Sig Arno
Singer ... Stanley Grover
Pianist ... Edmund Horn
Violinist ... Seymour Miroff
Cellist ... Emil Borsody
Landlord ... Frederic Warriner
Germain ... Truman Gaige
Footmen, Waiters ... E. W. Swackhamer, Fred Starbuck, George Landolf

This is obviously a case of a delightful adaptation of a charming play. In Jean Anouilh's original French it was named "Leocadia" (after an offstage character), but in this graceful Patricia Moyes version it has the more inviting and pertinent title, "Time Remembered."

As formal and artificial as a pavan, the romantic comedy is almost like an exercise in theatrical art. It's a natural for legit buffs, but may tend to be caviar for the general public. However, the name-loaded cast, headed by Helen Hayes, Richard Burton and Susan Strasberg, should be a strong boxoffice hypo.

In the original London production, the Moyes version of the yarn was both a prestige item and a substantial commercial success, as staged by Peter Brook, with a cast including Paul Schofield, Mary Ure (it established her in the West End —she's currently costarred in the Broadway edition of "Look Back in Anger") and Margaret Rutherford. This beautifully produced U.S. version is a cinch to get what used to be called the carriage trade, but may be over the noggins of expense-account showgoers. It's probably too special to rate as screen material.

Anouilh, whose plays have included such sardonic antics as "Cry of the Peacock" and "Waltz of the Toreadors," is in a mellow mood with "Time Remembered." It's a sentimental fable about a French duchess who hires a pretty Parisian milliner to impersonate her nephew's lost, morbidly mourned love, a fabulous ballerina who, it turns out, was something of an eccentric.

The pretty little story has several levels of significance, with Anouilh's familiar irony occasionally providing effective seasoning. It's frequently difficult to be sure how much is serious and how much satire, and how far the seeming levels of meaning are intended to go.

Since it's primarily a romantic comedy, the young prince and the milliner inevitably fall in love, and the ending is frankly sweet. On the other hand, several passages are subject to different interpretations, as for instance an almost Shavian scene in which the prince offers an impassioned plea for understanding of the idle very rich.

The performance is generally impressive. Miss Hayes, cast against type as the garrulous, giddy but canny duchess, gives one of her quicksilver portrayals, expert, brilliantly varied, at once amusing and touching, and irresistibly winning.

Burton is fine in the difficult role of the prince, combining strength, sensitivity and variety. The relatively inexperienced Miss Strasberg, in her first legit role since winning stardom as the original heroine of "Diary of Anne Frank," is slightly mannered and vocally somewhat metallic as the young milliner, but although her playing becomes a bit monotonous in the middle portions of the play, her final scenes have redeeming color.

As the duchess's moronic brother, Glenn Anders gives another of his increasingly exaggerated performances, but Sig Arno is expressive as a wordly headwaiter in the synthetic cafe set up to preserve the prine's romantic dream, and there are acceptable bit portrayals by Frederick Rolf, Le Roi Operti and George Ebeling.

Albert Marre has staged the play with properly formal artifice, Oliver Smith has designed beautifully atmospheric scenery (except for the fact that the duchess's study is too small for one scene played in it, reportedly because a larger setting was tossed out during the tryout tour). Miles White's costumes are appropriately decorative, and Feder has devised the mood-creative lighting. Vernon Duke's incidental music ranges from classic-sounding brides to a romantic ballad for the cafe scene.

"Time Remembered" is an unevenly engrossing, frequently challenging play, likely to arouse widely differing reactions. It is a distinguished and memorable show, although sometimes an elusive comedy.
Hobe.

Nude With Violin

Playwrights Co. and Lance Hamilton & Charles Russell production of three-act (five scenes) comedy by Noel Coward. Staged by and stars the author; features Morris Carnovsky, Joyce Carey, Luba Malina, Mona Washbourne, Angela Thornton, William Traylor, John Ainsworth, Iola Lynn, Robert Ward, Bobby Alford, Cory Devlin, Theresa Quadri, Robert Thurston. Scenery, Oliver Smith; costumes, Frank Thompson; lighting, Peggy Clark. At Belasco Theatre, Nov. 14, '57; $5.75 top weeknights, $5.90 Friday-Saturday nights ($9.20 opening).

Sebastian ... Noel Coward
Marie-Celeste ... Therese Quadri
Clinton Preminger Jr. ... William Traylor
Isobel Soredin ... Joyce Carey
Jane ... Angela Thornton
Colin ... John Ainsworth
Pamela ... Iola Lynn
Jacob Friedland ... Morris Carnovsky
Anya Pavlikov ... Luba Malina
Cherry-May Waterton ... Mona Washbourne
Fabrice ... Robert Thurston
Obadiah Lewellyn ... Corey Devlin
George ... Robert Wark
Lauderdale ... Bobby Alford

Probably only Noel Coward could get away with it in New York. But as his own author, director and star, he obviously does. He's got a tidy hit with "Nude With Violin," presented by the Playwrights Co. in partnership with two young London managers, Lance Hamilton and Charles Russell.

"Nude" is the comedy that despite poor notices from the critics, has been a boxoffice success in London for more than a year, originally with John Gielgud as star, currently with Michael Wilding and soon with Robert Helpmann taking over the assignment. It certainly isn't much of a play, a performance or even a production. But with Coward as marquee draw and onstage personality it's a boxoffice cleanup for as long as the star wants to stay, usually 12 weeks, or so, by his own choice.

"Nude" is a one-joke comedy, elaborated into three-act length. The triple-threat Coward portrays a suave, unscrupulous butler whose late employer was an artistic fraud. With the long-estranged widow, son, daughter, daughter-in-law and agent gathered for the funeral and reading of the will, it develops that all the late artist's widely praised and extravagently priced canvases were actually painted by others—respectively, a dubiously genuine Russian princess, a hearty but lowbrow former cabaret chorus girl, a primitive West Indies native and an obstreperous moppet.

The play is ostensibly an expose of the vacuity and hypocrisy of modern art, artists, critics and connoisseurs. But it turns out that it isn't really a joke at all, but is actually a traditionalist protest against modernism in all the arts. As the butler-spokesman enunciates in a speech at the final curtain, as he threatens what will ensue if the late artist's hoax becomes known, "Modern sculpture, music, drama and poetry will all shrivel in the holocaust. Tens of thousands of industrious people who today are earning a comfortable livelihood by writing without grammar, composing without harmony and painting without form, will be flung into abject poverty or forced really to learn their jobs. Reputations will wither overnight. No one will be spared. Not even Grandma Moses."

Fair enough as the expression of an attitude, if that's how Coward feels. But as a show, "Nude" is an example of form and technique without inspiration or substance. The play's basic premise, already familiar in literary context through A. A. Milne's "The Truth About Blayds" (1921), is not nearly as amusingly developed as in the Harry Kurnitz comedy, "Reclining Figure" (1954-55). It is moderately amusing until the author reveals the main gimmick at the first act curtain. The show slides downhill thereafter.

As author, Coward gives most of other players, caricature parts and straight lines, and himself the laughs. As director, he has staged the performance along the lines of a vaudeville sketch, with the others as stooges and character parts, and himself as the comedian. As star, wearing an iron-grey crew-cut wig and a curious facial makeup resembling an Oriental masque, he exploits his familiar mannerisms and effective underplaying to keep the show from quite collapsing.

Within the limits of the play and the direction, the supporting players give proficiently broad performances. Morris Carnovsky seems virtually on the brink of apoplexy as the harrassed agent (he's been shaking his head the same way for 20 years). Joyce

(Continued on page 77)

New Season: Old Theatre Shortage; Even Quick Flops Don't Ease Jam

Broadway legit can't seem to beat the theatre shortage. The usual flock of fast folds and the availability of an additional house early next year aren't appreciably easing the seasonal booking squeeze. In fact, the situation for the balance of the current season, now just approaching the half-way mark, is already critical.

There are at least 19 productions earmarked for Broadway without theatres set. That's more than half the number of Main Stem houses, which will total 32 when the Globe reverts to legit in January. Of those, 13 look set for the season with their present tenants, another 13 have incoming shows booked and one, the small-seat Bijou, is being used as a showcase for a series of presentations under the same management.

That leaves five houses, at present, for the 19 shows seeking theatres. Of that quintet, only one, the Beck, is without a booking. Another, the Belasco, is scheduled to become available at the end of January, providing the limited 12-week run of its current tenant, "Nude With Violin," isn't extended.

The remaining three theatres are housing productions figured likely to withdraw before the season ends. The trio are the Coronet, with "Nature's Way," the Golden, with "Monique," and the National, with "Square Root of Wonderful."

Although, "Nature's" and "Wonderful" have been thus far been playing to satisfactory business, the grosses have been quite a bit below potential capacity, and are expected to dwindle with the end of theatre party trade. "Monique," on the other hand, hasn't had par-

(Continued on page 77)

Feast Or Famine

Broadway theatres, although faced with another serious booking jam this season, are still racking up plenty of open time. During the first 24 weeks of the season, ending last Saturday (16), Broadway's 31 theatres had legit bookings covering a combined total of approximately 410 playing weeks.

That left approximately 330 weeks which the various theatres were dark or had non-legit bookings.

Williams 1-Acts To Cost 12G-15G

The production cost on the upcoming off-Broadway presentation of "Garden District," the collective title of two short plays by Tennessee Williams, will run about $12,000-$15,000. That's the estimate of Warner LeRoy, who's presenting the double-bill in partnership with Broadway producer-director John C. Wilson.

Practically everything about the project falls into the debut class. One of the plays, "Something Unspoken," has been published but never professionally produced in New York, while the other "Suddenly Last Summer," is in the process of being completed. Wilson's association with the venture is one of the first off-Broadway projects of an established Broadway producer.

LeRoy, the son of film director Mervyn LeRoy, is making his bow as a legit producer and theatre operator, since he's also president of the Manhattan Playhouse Corp., which runs the York Playhouse where the brace of plays will be berthed. The presentation, scheduled to open Jan. 7, will be the first legit offering at the 299-seater. The theatre, formerly a film showcase, is being renovated.

A next-door neighbor relationship with Williams is attributed by LeRoy as a factor in his getting a crack at the two plays. The dual production will be directed by Herbert Machiz.

Raps Dayton Grips' Scale Vs. Columbus and Cincy

Dayton, O., Nov. 19.

Montgomery County's Memorial Hall was losing money because of the "exhorbitant" prices charged by stagehands, Frank Allen, manager of the hall, told County Commissioners last week. He said recent cancellations of bookings caused loss of more than $1,300 in revenue. The cancellations were due to scale of grips, he said. As an example Allen cited a $600 bill received by one company after two days' work by the stagehands.

Allen explained that each tenant using the county-owned-and-operated hall must pay the stagehands from its own pocket, in addition to the county rental. He said that in Dayton the union charges over twice as much as the IATSE does in Columbus, and more than the same union's local in Cincinnati. He based this charge on paid bills.

He said that despite the fact that Memorial Hall is one of the easiest halls in the country to move into and set up, in many instances the stagehands were getting more for setting up the hall than the county received in rental.

Merrick Weighs 'Entertainer' On His Own Money

David Merrick, whose Broadway presentation of Laurence Olivier in "The Entertainer" is due Feb. 12, may finance the project largely with his own money. He'll offer it to his regular backers, but expects most of them to decline to go along on it.

The producer figures that it will cost about $50,000 to import the John Osborne drama, which is currently a smash in a return engagement in London. Most of the key players of the British company will be brought along, including George Relph, Brenda de Banzie and perhaps Joan Plowright and one or two others. Tony Richardson, who staged the original London production, will repeat the assignment, as he did with Merrick's current presentation of another Osborne play, "Look Back in Anger."

No theatre has been booked for "The Entertainer," so Merrick cannot yet figure what the boxof-

(Continued on page 77)

Wesson O.K.'s, Then Nixes Retraction; McGavin Apology; Merman May Sue

A Challenge

James Hammerstein and Barbara Wolferman, readying a Broadway production of "Blue Denim," by James L. Herlihy and William Noble, took over last week the midtown office space recently occupied by the Billy Graham organization for the evangelist's New York crusade.

"I just hope," Miss Wolferman remarks, "that our show plays to as many people as his did."

'Candide' to Tour As Concert Bill

"Candide," which failed to make the grade on Broadway last season, is going to try the concert field next fall. Rights to present a concert version of the Lillian Hellman-Leonard Bernstin musical have been acquired by Lester Osterman and Hillard Elkins. Osterman was associated with Ethel Linder Reiner in the Broadway production.

A tour of about 15 weeks is being booked by the William Morris agency. A subsequent European hike is also contemplated. The concert presentation, with Robert Rounseville and Irra Petina in the roles they originated on Broadway, will have a revised book by Miss Hellman and a new aria Bernstein. Martyn Green will have the assignment originated by Max Adrian on Broadway.

It's figured the concert production will cost around $30,000. That's 10% of the $300,000 original investment in the Broadway production.

"The Quare Fellow" and "Nothing Personal," two shows originally planned for off-Broadway production, are now earmarked for Broadway instead. Banner Productions, which intended "Fellow" for the Carnegie Hall Playhouse, N. Y., in now understood to be going after a Main Stem production in partnership with **Jose Quintero, Theodore Mann** and **Leigh Connell.** "Personal," which didn't have an off-Broadway house set, is being produced by **Ethel Watt.**

The Actors Equity council has apparently gotten itself out on a limb in the Ethel Merman-Gene Wesson case. After working out what appeared to be a settlement, with Wesson agreeing to sign an apology and, on that basis, Miss Merman expressed a willingness to drop her charges, the union's ruling body has been left up in the air by Wesson's subsequent refusal to keep his promise. The council was to resume hearing of the case yesterday (Tues.).

The statement which Wesson told Equity officials he was willing to sign admitted that his accusations that Miss Merman had been responsible for his being fired from a bit part in her current Broadway musical, "Happy Hunting," had been based on "hearsay information," and it expressed apologies and regrets. The statement was submitted to Miss Merman, who accepted the wording and offered to withdraw her charges if statement was signed and properly publicized.

Wesson changed his mind in the meanwhile, however, perhaps in fear that the statement might weaken his breach-of-contract claim against the "Hunting" management. The latter case is currently in arbitration and a hearing has been held, but playwright Victor Wolfson, the sole arbitrator, has not yet handed down a decision.

With her charges against Wesson (and against Darren McGavin, who in a radio interview with Wesson also made statements critical of Miss Merman) thrown back before the Equity council, the comedienne-singer is reportedly considering bringing legal action against Wesson, probably calling Equity officials as witnesses. She will probably drop her charges against McGavin, from whom she received a wire of apology yesterday from the Coast.

Wesson was fired from the "Hunting" cast last summer after repeatedly ignoring instructions from the management to allow his hair to grow back to its natural color. He had dyed it iron grey with the idea, he said, of being tested for the role of John Barrymore in the film version of the Diana Barrymore autobiography, "Too Much, Too Soon." The part was subsequently played by Errol Flynn.

Lerner-Loewe Cap Gain Deal With CBS Covers 'Lady' and Lowal Corp.

If CBS buys out songsmith Alan Jay Lerner and Frederick Loewe's percentage and royalty interests in "My Fair Lady," which they wrote and which the network financed for $350,000, it will be a more inclusive transaction than merely this particular show. The deal, still being negotiated, calls for a $2,000,000 to $3,000,000 figure, provides for the sale by Lerner and Loewe of their Lowal Corp., which employs them, and which is in the music publishing business and has other assets.

Besides publishing the "Lady" music (Chappell is the selling agent), Lowal has published "Brigadoon" and "Paint Your Wagon," two past Lerner-Loewe shows, also the nine songs in the upcoming "Gigi" (Arthur Freed filmsical for Metro), just completed in Paris and Hollywood. It is the collaborators' first writing chore since "Lady."

CBS owns 40% of "Fair Lady" for its 350G investment. Of the 60% producer's share, presenter Herman Levin owned 26%; Lowal Corp. (Lerner & Loewe) own 30%; and a remaining 4% is divided among lawyers Reinheimer & Cohn and agent Richard Lamarr who figured in the deal for original property. Levin sold 20% of his end to a Philadelphia investor for $450,000, to realize a capital gain, and still owns 6%.

Lerner says that between CBS board chairman William S. Paley being away and his own and Loewe's protracted European so-

(Continued on page 77)

Ball Follows Concert

Philadelphia, Nov. 19.

The Academy of Music will stage a sequel to its successful 1957 Centennial Jubilee (Jan. 25) with a program of similar format. There will be a concert by the Philadelphia Orchestra under Eugene Ormandy with soloists Blanche Thebom and Emil Gilels. Leonid Kogan, Russian violinist, will make his Philly debut.

A formal ball follows at the Bellevue Stratford with Meyer Davis conducting. Hoopla marks the second anni of a three-year building campaign to restore the "Grand Old Lady of Locust St."

See Page 33

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36, 154 W. 46th St. | HOLLYWOOD 28, 6404 Sunset Blvd. | CHICAGO 11, 612 N. Michigan Ave. | LONDON, W. C. 2, 8 St. Martin's Place, Trafalgar Square

Lansing Civic Center Is Weepy; Too Much Loss; Cancel 'Sergeant' Date

Lansing, Mich., Nov. 19.

Unless promoters can be assured of improved receipts, Lansing may be bypassed by top-flight events, Civic Center manager Charles Ziogas told the Civic Center Commission. To add emphasis to his remarks, one-night stand of "No Time for Sergeants" was cancelled because of poor ticket sales.

Ziogas also reported slow sales for four other events recently scheduled over an eight-day period: A professional basketball game between Detroit Pistons and St. Louis Hawks, Guy Lombardo orchestra, "Carmen" and Duke Ellington orchestra.

Major entertainment events booked at the Civic Center have come out on the short end as often as not since the building was opened two years ago. "Promoters can't be expected to take continual losses here," Ziogas told the commissioners.

Major events booked this winter include the Ballet Russe de Monte Carlo, the American version of the Oberammergau Passion Play, Victor Morge, the Harlem Magicians, Holiday on Ice and the Harlem Globetrotters.

Canadians to Mexico

Ottawa, Nov. 19.

National Ballet of Canada will play three weeks in Mexico next May 31-June 21, at Palace of Fine Arts. Date follows a seven-month tour of U. S. and Canada.

Contract was signed by Alvarez Acosta, PFA director, on behalf of Mexican government, and a rep of William Morris Agency for N.B. of C.

B'way Strong, Has 10 Hot Tickets; 'Time' 39½G, Noel 24½G (6), 'Visit' 20G, 'Rumple' $28,600, 'Wonderful' $22,200

Broadway was generally bullish, but had its ups and downs last week. Business climbed substantially for several shows, but dropped for others.

The lineup of sellouts and virtual capacity entries spread to 10 with the addition of last week's two preems, "Time Remembered" and "Nude With Violin." The others included "Auntie Mame," "Bells Are Ringing," "Compulsion," "Jamaica," "Look Back in Anger," "My Fair Lady," "Romanoff and Juliet" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (49th wk; 389 p) ($6,90; 1,214; $46,500) (Rosalind Russell). Previous week, $48,000; last week, almost $48,100.

Bells Are Ringing, Shubert (MC) (51st wk; 404 p) ($8.05; 1,453; $58,101) (Judy Holliday). As usual, $58,700.

Cave Dwellers, Bijou (C) (4th wk; 33 p) ($5.75-$6.25; 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, $16,200; last week, almost $16,600.

Compulsion, Ambassador (D) (4th wk; 28 p) ($5.75-$6.90; 1,155; $36,200). Previous week, $36,000; last week, around $36,000, with commissions cutting into the take.

Fair Game, Longacre (C) (2d wk; 17 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $20,400; last week, nearly $23,800.

Happy Hunting, Majestic (MC) (50th wk; 396 p) ($8.05; 1,625; $69,989) (Ethel Merman). Closes Nov. 30. Previous week, $43,300; last week, almost $39,100.

Jamaica, Imperial (MC) (3d wk; 20 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $63,676; last week, nearly $63,700.

Li'l Abner, St. James (MC) (53d wk; 420 p) ($8.05; 1,028; $58,100). Previous week, $49,800; last week, almost $52,800.

Long Day's Journey Into Night, Hayes (D) (47th wk; 282 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Lays off the week of Dec. 16. Previous week, $20,300; last week, nearly $27,800.

Look Back in Anger, Lyceum (D) (7th wk; 55 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $26,300; last week, almost $26,400.

Monique, Golden (D) (4th wk; 31 p) ($5.75; 800; $25,152) (Patricia Jessel, Denholm Elliott). Previous week, $11,000; last week, nearly $10,100.

Most Happy Fella, Broadway (MD) (81st wk; 644 p) ($7.50; 1,900; $74,297). Exits Dec. 14 to tour. Previous week, $30,600 last week, over $34,100.

My Fair Lady, Hellinger (MC) (88th wk; 699 p) ($8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, over $68,700. Harrison withdraws from the cast Nov. 28, with Edward Mulhare taking over his costarring assignment.

Nature's Way, Coronet (C) (5th wk; 37 p) ($5.75; 1,101; $35,000). Previous week, $23,100; last week, over $21,200.

New Girl in Town, 46th St. (MD) (27th wk; 215 p) ($8.60-$9.20; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $54,400; last week, over $56,100.

Nude With Violin, Belasco (C) (1st wk; 4 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Opened last Thursday (14) to two affirmative notices (Aston, World-Telegram; Coleman, Mirror), one negative (Atkinson, Times) and four star good-play bad (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly $24,500 for first four performances and two previews.

Romanoff and Juliet, Plymouth (C) (6th wk; 44 p) ($5.75-$6.25); 1 062; $36,623) (Peter Ustinov). Previous week, $34,200; last week, nearly $35,300, with commissions cutting into the take.

Rumple, Alvin (MC) (2d wk; 13 p) ($8.05; 1,331; $57,200) (Eddie Foy, Gretchen Wyler, Stephen Douglass). Previous week, $28,600 for first five performances; last week, almost $28,600. Has to vacate theatre Jan. 14.

Square Root of Wonderful, National (D) (3d wk; 21 p) ($5.75-$6.25; 1,162; $36,237) (Anne Baxter). Previous week, $23,000; last week, nearly $22,200.

Time Remembered, Morosco (C) (1st wk; 7 p) ($9.90; 946; $42,000) (Helen Hayes, Richard Burton, Susan Strasberg). Opened Nov. 12 to unanimous approval (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over $39,500 for first seven performances and one preview.

Tunnel of Love, Royale, (C) (39th wk; 317 p) ($5.75; 1,050; $34,000) (Tom Ewell). Has to vacate theatre Dec. 14. Previous week, $17,700; last week, almost $16,600.

Visit to a Small Planet, Booth (C) (41st wk; 324 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard). Exits Jan. 11 to tour. Previous week, $18,300; last week, over $20,000.

West Side Story, Winter Garden (MD) (8th wk; 60 p) ($7.50; 1,404; $60, 467). Previous week, $60,500; last week, almost $60,100, with commissions cutting into the take.

Miscellaneous

Mary Stuart, Phoenix (D) (6th wk; 48 p) ($4.60; 1,150; $29,392) (Eva LeGallienne, Irene Worth). Closes next Sunday (24). Previous week, $23,300; last week, almost $23,000.

Closed Last Week

Copper and Brass, Beck (MC) (5th wk; 36 p) ($8.05; 1,280; $53,000) (Nancy Walker). Previous week, $20,100; last week, over $25,900. Closed last Saturday (16) at an approximate loss of $325,000 on a $352,000 investment (including 10% overcall).

Under Milk Wood (D) (5th wk; 39 p) ($5.75; 946; $28,000). Previous week, $13,100; last week, over $15,100. Closed last Saturday (16) at an approximate $80,000 loss.

Opening This Week

Rope Dancers, Cort (D) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney). Playwrights Co. & Gilbert Miller presentation of a play by Morton Wishengrad; production financed at $70,000, plus 15% overcall, cost about $42,000 to bring in, including around $8,000 out-of-town profit; can break even at approximately $16,000 gross and net around $7,000 at capacity; opens tonight (Wed.).

OFF-BROADWAY

(Opening date in parenthesis)

Career, Actors Playhouse (4-30-57); closes Dec. 1.

Clerembard, Rooftop (11-7-57).

Iceman Cometh, Circle-in-Square (5-8-56); closes Jan. 5.

In Good King Charles' Golden Days, Downtown (1-24-57).

Julius Caesar, Shakespearwrights (10-23-57).

Purple Dust, Cherry Lane (12-27-57); closes Jan. 5.

Simply Heavenly, Renata (11-8-57).

Synge Trilogy, Theatre East (3-6-57); closes next Sunday (24).

Threepenny Opera, de Lys (9-25-55.

Truce of the Bear, Blackfriars (10-23-57); closes next Tuesday (26).

Closed Last Week

Tevya & Daughters, Carnegie 9-16-57).

Closed Previous Week

Bivouac at Lucca, Royal (10-29-57).

'GENIUS' MILD $15,000 FOR 5 IN NEW HAVEN

New Haven, Nov. 19.

Breakin of the tryout tour of "The Goddess and the Genius" was helped by a fair advance sale and satisfactory word-of-mouth here last week. Another tryout, "Miss Isobel," opens tomorrow night (Wed.), after which the local scene gets a tuneup of "One Foot in the Door," Nov. 25-30, and the touring "Cat on a Hot Tin Roof," Dec. 9-14. All play the Shubert.

Estimate for Last Week

Genius and the Goddess, Shubert (C) (split-week) ($4.80; 1,650; $24,000) (Nancy Kelly, Alan Webb). Opened Wednesday and played through Saturday (16), getting about 65% attendance and a gross of $15,000 for the five performances.

'Millionaire' OK $27,200 In Split of Columbus-L'ville

Louisville, Nov. 19.

"Happiest Millionaire," starring Walter Pidgeon, grossed a good $27,200 last week in eight performances split evenly between the Hartman, Columbus, and the Memorial Auditorium here. The Monday-Wednesday (11-13) take in Columbus was $13,500, while the local Thursday-Saturday (14-16) gross was $13,700.

The comedy is current at the American, St. Louis.

'Wife' Big $32,300 In Wash. Tryout

Washington, Nov. 19.

Washingtonians are taking to the revival of William Wycherley's 17th century, "Country Wife." The show was strong at the National Theatre here in its first week and looks even better for the current holdover. House had standees for the Saturday matinee and evening shows and should have several sellouts this wek.

Guild subscription list is helping, but critical plugs and the draw of star, Julie Harris, have also been responsible. "Shadow of My Enemy," the drama based on the Alger Hiss case, opens next Monday (25).

Estimates for Last Week

Country Wife, National (C) (1st wk) ($4.40-$4.95; 1,667; $36,000) (Julie Harris, Laurence Harvey, Pamela Brown). Fat $32,300 for the first week. Comedy got two strongly plus reviews (Coe, Post; and Carmody, Star) and one n.s.g., (Donnelly, News).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-5-53).
Bride & Bachelor, Duchess (12-19-56).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Entertainer, Palace (9-10-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
House by Lake, York's (3-9-56).
Kidders, Arts (11-12-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52)
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Queen & Irishman, Lyric Ham. (11-7-57)
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-18-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick, (9-9-57).
Share My Lettuce, Comedy (9-25-57).
***Silver Wedding**, Win't. Gard. (7-9-57).
Summer of 17th Doll, New (4-30-57).
Trials Ensemble, Drury Lane (11-11-57).
Waltz of Toreadors, Criterion (3-27-56).
**Transfer from Cambridge Theatre*

SCHEDULED OPENINGS

Flowering Cherry, Haymarket (11-21-57).
Pike Fells, Lyric Hamm. (11-25-57).
Requiem for a Nun, Royal Ct. (11-26-57).
Royal Suite, Princes (11-27-57).

CLOSED LAST WEEK

Man Distinction, Princes (10-17-57).

ON TOUR

Be My Guest
Chalk Garden
Dear Brutus
Desert Song
D'Oyly Carte Opera
Dinner With the Family
Entertainer
Happy Man
I Was a Call Girl
Paddle Your Own Canoe
Pajama Game
Rape of the Belt
Reluctant Debutante
Requiem for a Nun
Something About a Sailor
Tunnel of Love

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
One Foot in Door, Playhouse (12-4-57).
Dark Top Stairs, Music Box (12-5-57).
Shadow My Enemy, ANTA (12-11-57).
Genius & Goddess, Miller (12-12-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Much Ado, Globe (1-10-58).
Two for Seesaw, Booth (1-16-58).
Body Beautiful, B'way (1-23-58).
Captain's Paradise, Alvin (1-28-58).
Sunrise at Campobello, Cort (1-30-58).
Goldilocks, Globe (3-6-58).

(Theatres Not Set)

Cloud Seven (1-15-58).
Summer 17th Doll (1-22-58).
Maybe Tuesday (wk. 1-27-58)
Rivalry (wk. 1-27-58).
Cut of Axe (wk. 1-27-58).
Portofino (wk. 2-3-58).
Interlock (2-6-58).
Entertainer (2-12-58).
This Is Goggle (2-13-58).
Actress in Love (2-24-58).
Blue Denim (2-27-58).
Back to Methuselah (3-17-58).
Hearts & Dollars (4-3-58).
Love Me Little (4-9-58).

OFF-BROADWAY

Fall, Sullivan St. (11-21-57).
Richard III, Heckscher (11-25-57).
Palm Tree, Cricket (11-26-57).
Will & Way, Theatre East (12-2-57).
Makropoulos Secret, Phoenix (12-3-57).
Bros. Karamazov, Gate (12-6-57).
Pale Horse, Jan Hus (12-9-57).
Sicilian Capers, Marquee (12-10-57).
Garden District, York (1-7-58).
Chairs & Lesson, Phoenix (1-8-58).
Penny Candle, Circle (1-15-58).

Subscription, Parties Boost Chi; 'Lady' $72,515, 'Waltz' Perky $31,200

Chicago, Nov. 19.

Benefit parties helped all three shows to solid business last week. "My Fair Lady" was almost clean on parties, as it will be next week at regular boxoffice prices. "Diary of Anne Frank" sold three benefits at 15% reduction and is selling cutrate gallery seats to high school groups at 90c. "Waltz of Toreadors", wound up its Guild obligation at near-capacity and moves on in two more weeks.

"Diary of Anne Frank," which posted a closing notice in newspaper ads a week ago, is now selling tickets through Dec. 28.

Estimates for Last Week

Diary of Anne Frank, Erlanger (D) (4th wk) ($5; 1,333; $35,495) (Joseph Schildkraut). Almost $25,800 in its first week off subscriptions; previous week, $23,900 on subscription.

My Fair Lady, Shubert (MC) (2d wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Except for a few seats at the Wednesday matinee, the tourer was a solid sellout to benefits, at $72,515; previous week, $62,000 for seven performances.

Waltz of Toreadors, Blackstone (CD) (3d wk) ($5.50; 1,450; $39,079) (Melvyn Douglas, Paulette Goddard). Just missed $31,200 on its final subscription week; previous week, $31,500; exits Nov. 30 to resume tour.

Skinner's Solo Program Healthy $10,900 in L.A.

Los Angeles, Nov. 29.

With good notices, Cornelia Otis Skinner drew a profitable $10,900 last week for a one-week stand at the 1,024-seat Huntington Hartford Theatre. House was scaled to a $4.40 top and the tally amounted to under 40% capacity.

Town has nothing in the immediate legit offing, although the Hartford relights Thursday (21) with a return visit by the Carmen Amaya flamenco troupe.

'Stairs' Healthy $25,300 in Boston

Boston, Nov. 19.

Only a single legiter was available here last week, the tryout of William Inge's "The Dark at the Top of the Stairs." Local terp addicts were offered "Dancers of Bali" at the Shubert on a single-week stand.

"One Foot in the Door," a tryout starring June Havoc, opened last night (Mon.) at the Shubert for one week of doctoring en route to Broadway, and "Stairs" is holding over to give the town two legit items. Due next Monday (25) are "The Genius and the Goddess," a tryout, and "Bagels and Yox," a touring Yiddish revue.

Estimate for Last Week

Dark at the Top of the Stairs, Wilbur (D) (1st wk) ($4.95-$3.85; 1,241; $32,699). Opened to unanimously favorable reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record). Brisk trade at nearly $25,300, with the gross limited by subscription commission; continues this week.

'Tunnel' Fairish $12,700 On 6th Week in Frisco

San Francisco, Nov. 19.

Randolph Hale's Coast version of "Tunnel of Love" grossed $12,700 at the Alcazar last week, its sixth.

That was a healthy $500 pickup over the previous week.

Touring Shows

(Nov. 18-Dec. 1)

Auntie Mame (2d Co.) (Constance Bennett)—Riviera, Del. (18-30).
Canadian Players—Coolidge Aud., Wash. (18-19); State College, West Chester, Pa. (20); U. of Delaware Aud., Newark (21); Mary Washington Aud., Fredericksburg, Va. (22); College Aud., Sweetbriar, Va. (23); St. Josephs College Aud., Emmitsburg, Md. (24); College Aud., Hollins, Va. (25); Asbury College Aud., Wilmore, Ky. (29).
Cat on a Hot Tin Roof (Victor Jory)—Coconut Grove (Fla.) Playhouse (18-23); Shubert, Wash. (25-30).
Country Wife (tryout) (Julie Harris, Laurence Harvey, Pamela Brown)—National, Wash. (18-23) (Reviewed in VARIETY, Nov. 13, '57).
Dark at the Top of the Stairs (tryout)—Wilbur, Boston (18-25); Walnut, Philly (25-30) (Reviewed in VARIETY, Nov. 13, '57).
Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi (18-30).
Genius and the Goddess (tryout) (Nancy Kelly, Alan Webb)—Locust, Philly (18-23); Colonial, Boston (25-30).
Happiest Millionaire (Walter Pidgeon)—American, St. Louis (18-23); Victoria, Kansas City, Mo. (25-26); Biltmore, L.A. (29-30).
Look Homeward, Angel (tryout) (Anthony Perkins, Jo Van Fleet, Hugh Griffith)—Walnut, Philly (18-23) (Reviewed in VARIETY, Nov. 13, '57).
Middle of the Night (Edward G. Robinson)—Hanna, Cleve. (18-23); Hartman, Columbus (25-30).
Miss Isobel (tryout) (Shirley Booth)—Shubert, New Haven (20-23); Forrest, Philly (25-30).
Music Man (tryout)—Shubert, Philly (18-30).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (18-30).
My Fur Lady—H. S. Aud., Peterborough, Ont, (25-30).
No Time for Sergeants (N. Y. Co.)—Royal Alexandra, Toronto (18-23); Shea's Buffalo (25-27); Masonic Temple Aud., Rochester (28-30).
No Time for Sergeants (2d Co.)—Hartman, Columbus (18-23); Shubert, Det. (25-30).
One Foot in the Door (tryout) (June Havoc)—Shubert, Boston (13-23); Shubert, New Haven (25-30) (Reviewed in VARIETY, Nov. 13, '57).
Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Memorial Hall, Lima, O. (18); Municipal Aud., Lville (19); Keith Albee, Huntington, W. Va. (20); Municipal Aud., Charleston (21); Taft, Cincy (22); Veterans Memorial Aud., Columbus (23); Music Hall, Cleve (24); Syria Mosque, Pitt. (25); Bushnell Memorial Aud., Hartford (26); Playhouse, Wilmington (28-30).
Separate Tables (Eric Portman, Geraldine Page)—Cass, Det. (18-23); Royal Alexander, Toronto (25-30).
Shadow of My Enemy (tryout) (Ed Begley, Gene Raymond)—Ford's Balto (20-23); National, Wash. (25-30).
Tunnel of Love—Alcazar, S.F. (18-30).
Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Blackstone, Chi (18-30).
Cast of "Back to Methuselah"

'Look' Oke $31,800, 'Foot' 12½G, Phila.

Philadelphia, Nov. 19.

Capacity business greeted the first full week of "Look Homeward, Angel" here last week. The Kermit Bloomgarden tryout is sold out for the second stanza, with even scalpers left without tickets. "One Foot in the Door" failed to pick up after the initial critical chill. Show got only minor repairs here, but has put in a new second act, in Boston.

Brace of openings are in this week, "The Genius and the Goddess" and "The Music Man," arriving last night (Mon.) at the Locust and Shubert, respectively; for tryouts.

Estimates for Last Week

One Foot in the Door, Locust (C) (2d wk) ($4.80; 1,580; $40,000) (June Havoc). Despite the presence in town of Jack Benny and George Burns for repair work, the Julie Berns play didn't take off. So-so $12,500; previous week, $10,500 for first five performances; left Saturday (16) for Boston.

Look Homeward, Angel, Walnut (D) ($4.80; 1,340; $33,000) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Dramatization of the Thomas Wolfe novel is the soldest straight play hit of the local season; Guild subscription commission cut into the take; over $31,800 and holds.

'ROPE' POTENT $26,100, BALTO TRYOUT WEEK

Baltimore, Nov. 19.

The tryout of Morton Wishengrad's "The Rope Dancers," starring Siobhan McKenna and Art Carney, drew mixed reviews last week here. Sol Stein's "Shadow of My Enemy" opens tomorrow night (Wed.) for a tryout run of four days.

Estimate for Last Week

Rope Dancers, Ford's (D) (single week) ($3.85; 1,900; $34,500) (Siobhan McKenna, Art Carney). Playwrights Co.-Gilbert Miller entry grossed a nice $26,100 in its solo tryout week, without subscription.

Connie Bennett $38,500 For 2d Week in Cleve.

Cleveland, Nov. 19.

There was nothing flightly about "Auntie Mame's" business here last week. Comedy's new company starring Constance Bennett built up extra-brisk $38,500 in final eight performances of a two-and-a-half week break-in date at the Hanna Theatre.

The 21-performance engagement in the 1,515-seater at a $5 top grossed a strong $98,000. Top potential was around $110,000.

Edward G. Robinson in "Middle of Night" is current at the Hanna for eight performances.

Faye Emerson has joined the

Legit Bits

Jerome Whyte, production representative in England for **Richard Rodgers** and **Oscar Hammerstein 2d,** was due from London yesterday (Tues.) on the Queen Elizabeth.

Harry Bort, who has operated a boxoffice in the Grinnell Bros. Music Store, Detroit, for the last 34 years for all local entertainments, has retired, and is being succeeded by his son, **Harry Jr.**

Highschools in the Buffalo area are being solicited by local impresarios **Lew Fisher** and **Kenneth Gill** with special cut-price tickets for the Nov. 27 matinee of "No Time for Sergeants" at the Shea's Theatre, Buffalo.

Willard Swire, national executive-secretary of the American National Theatre & Academy, leaves Friday (22) for the Coast. After attending the annual arts festival in Monterey, he'll visit Denver, Wichita, Omaha, Des Moines, Minneapolis, Davenport and Chicago in behalf of ANTA's 40-city theatre circuit plan. He's due back Dec. 13.

Jack Friend and **Paul Leaf** have been set as production stage manager and stage manager, respectively, for "The Body Beautiful."

Director **Alan Schneider** is conducting an eight-week Actors Work Group at the American Theatre Wing's Professional Training Center, N. Y., Mondays and Thursdays.

Eileen Herlie will appear with the Stratford (Ont.) Shakespearean Festival company next summer.

Theatrical Interests Plan, Inc. (TIP) will be partnered with **Kermit Bloomgarden** in next season's planned Broadway production of "Cry For Happy," which will be based on the **George W. Campbell** novel, which Harcourt, Brace & Co. will publish next January.

Gerald Ritholz has designed the Lyric Opera of Chicago's production of "Adriana Lecouvreur."

The Hall of Fame Players of N.Y.U. will present an original musical comedy, "Girls Are Hard to Find," by two students, **Murray Ehrlich** and **Jerry Kass,** at its Hall of Fame Playhouse, N. Y., next Thursday-Saturday (21-23). **Nora Bristow,** a professional dancer, is responsible for the choreography.

Actors Equity will present tomorrow night (Thurs.) the first of a series of eight discussions about creative theatre crafts at the Helen Hayes Theatre, N. Y., after the regular evening performance of "Long Day's Journey Into Night." The subject of the first in the series, which will be presented free to paid-up Equity members, will be "Why the Revival of Interest in Eugene O'Neill?" Participating in the discussion will be stager **Jose Quintero,** scenic designer **Lee Simonson,** author - producer **Russel Crouse** and actor **Jason Robards Jr.**

Chester Morris has been set as star of the forthcoming Broadway production of "Blue Denim."

"The Master of Thornfield," **Huntington Hartford's** adaptation of **Charlotte Bronte's** novel, "Jane Eyre," is scheduled to open on Broadway next April under the production auspices of **Courtney Burr. Errol Flynn** and **Jan Brooks** will head the cast, with **Peter Ashmore** directing.

Maxwell Anderson has presented a collection of his original manuscripts to his alma mater, the U. of North Dakota.

N. C. Hunter's new play, "A Touch of the Sun," opens Jan. 6 at Blackpool, England, with **Michael Redgrave** and **Diana Wynward** costarring.

'NIGHT' SMASH $34,800, 'DEB' $5,100, TORONTO

Toronto, Nov. 19.

Legit was humming here last week, with Edward G. Robinson getting almost solid capacity trade in the touring "Middle of the Night" and Arthur Treacher guestarring in "The Reluctant Debutante" as a local stock operation.

Estimates for Last Week

Middle of the Night, Royal Alexandra (D) (single week) ($4.50-$4; 1,525; $38,600) (Edward G. Robinson). With only the Monday night (11) performance and the matinees failing to go clean, the Paddy Chayefsky play grossed a smash $34,800. House record for a straight play is held by "Tea and Sympathy," starring Deborah Kerr, with $35,549.

Reluctant Debutante, Avenue (C) (1st wk) (3.50-$3; 500; $9,000) (Arthur Treacher). Nice $5,100 and holds over, with the Irish Players due to follow. New partnership. Terry Fisher and Eric Greenwood, operate the spot.

By Dr. Simon R. Mitchnec

expounds on the don't-speak-up-actors in his exposition

Trippingly On The Tongue

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Lyn Austin With Playwrights Co.

Lyn Austin, co-producer with Austin Noyes of the recent "Copper and Brass" and several other Broadway shows, is giving up her own production activities to join the Playwrights Co. as associate producer, Noyes' plans haven't been disclosed.

Under the Playwrights setup, Miss Austin is expected to serve more or less as a producer, but working on the firm's shows instead of her own. She will probably report to Roger L. Stevens, the most active member of the organization, but will naturally be governed in policy matters by decisions of the members, including also Maxwell Anderson, Robert Anderson, Elmer Rice and John F. Wharton.

George Hamlin, who was recently brought into the Playwrights setup as a production associate, will continue in that capacity, as will Gayle Styne, who was recently enrolled as talent liaison. However, Jeanette Kamins, who recently joined the staff as a production assistant, is being replaced. Victor Samrock continues as general manager and William Fields as pressagent, with Walter Alford, Reginald Denenholz and John L. Toohey associates.

London 'Bells' Gets Mixed Press

Janet Blair Gets Opening Night Ovation and Personal Raves as Star

London, Nov. 19.

"Bells Are Ringing," latest Broadway musical to come to the West End received a warm, somewhat mixed press, with almost unanimous acclaim for Janet Blair as star. The American actress-singer was visibly affected at the vociferous audience reception opening night and had to wipe away tears before she could make the traditional curtain speech.

The musical, which opened at the Coliseum last Thursday (14) after a two-week tryout in Manchester, is being presented here by S. A. Gorlinsky It's the concert impresario's second entry as an importer of a Broadway tuner, his first attempt having been with "Fanny," which failed to make the grade at Drury Lane earlier this year.

The London dailies Friday (15) devoted considerable space to their reviews of "Bells." John Barber, Daily Express aisle-sitter, described the occassion as a personal triumph for Janet Blair, "the biggest success in this theatre since Dolores Gray won us all in 'Annie Get Your Gun'."

Cecil Wilson's review in the Daily Mail, headlined "Redhead Janet Dials Triumph," commented, "All right, Janet Blair is not a Judy Holliday. But she proved last night by earning the gallery cry 'You made the show' that there is something to be said for being a Janet Blair."

The Daily Mirror provided the only unqualified rave among the morning sheets. Their critic, Frank Entwisle, stated unreservedly: "This IS a hit." W. A. Darlington in the Daily Telegraph also kudosed Miss Blair's performance, and noted that though the show itself was not quite out of the top American drawer, it had a good deal more charm than either "The Pajama Game" or even "Damn Yankees." Harold Conway's notice in the Daily Sketch said it was a sad task to hit Broadway musicals when they are down. "Sad, but necessary. The bells rang mutedly for this latest importation; they seemed to be tolling a requiem for the old American supremacy in this field."

Anthony Carthew in the Daily Herold observed that Miss Blair deserved the cheers at the end of the show and although rating it as the best American musical for a year or so, thought the style was deliberately old-fashioned. He said he wouldn't bet on a long run. The News Chronicle's Alan Dent described it as a long, noisy, new musical, while the Times frankly rated it a disappointment.

The three evening sheets were also mixed in their attitude to the show, but all hailed Miss Blair's performance. Milton Shulman, the Evening Standard's drama critic, said, though the star "finally wins us over with her pert vivacity and pleasing voice, one suspected and regretted the missed laughs.' He rated the lyrics as bright but less sharp than their normal, biting standard.

Robert Wraight, reviewing for the Star, noted that in spite of its cast of 50 and some frantic efforts to put it over big, it was "just a coy little show lost in a huge theatre." Miss Blair, he added, "is a sweet little thing with a versatile voice and lots of charm and talent but, poor soul, she never stands a chance of making anyone forget she is only a substitute for Judy Holliday."

Felix Barker wrote in the Evening News that Miss Blair had the audience with her all the way. He described it as a wonderfully fresh and attractive performance. He, too, thought it was a small show puffed up a bit to fit "the yawning chasm of the Coliseum stage" and without much outstanding music.

"SILK STOCKINGS"

"DAMN YANKEES"

"RUMPLE"

"Gretchen Wyler is as vivacious as a carload of Martha Rayes." CUE

"The main attraction of the evening is Gretchen Wyler, who is triple threat as a dancer, singer and comedienne." JOAN HANAUER, I.N.S.

"Gretchen Wyler sizzles." BROOKS ATKINSON, New York Times

"Gretchen Wyler, so good in 'Silk Stockings,' is her ravishing self once more." JOHN McCLAIN, New York Journal-American

"Bright and dynamic Gretchen Wyler." RICHARD WATTS, New York Post

"The gal with the most wham is Gretchen Wyler, who as, is her custom, held your emissary numb in ecstasy over the vigor and grace of her dancing, the muscle in her singing." FRANK ASTON, N.Y. World-Telegram

"Miss Wyler is all boundless energy, wicked eye and insinuating voice: an energy constantly in control of the discipline of a superb dancer." J. E., Wall Street Journal

"Slim-legged and strong-voiced Gretchen Wyler has enormous vitality. When she sings playgoers can hear the lyrics all the way to Row X. When she dances, she is so much quicksilver." WARD MOREHOUSE

"Tantalizing Gretchen Wyler's sultry singing made the theatre rafters rattle with delight." MARK BARRON, Associated Press

VARIETY

"But it's tall stemmed Gretchen Wyler, as a man-eating tigress, who sets the stage on fire." Guy

Press: SOLTERS, O'ROURKE AND SABINSON

Direction: SHEPARD COLEMAN

Show Abroad

Bells Are Ringing

London, Nov. 15.

S. A. Gorlinsky presentation of musical comedy in two acts (22 scenes); book and lyrics, Betty Comden and Adolph Green; music, Jule Styne. Stars Janet Blair; features George Gaynes, Allyn McLerie, Eddie Molloy. Jerome Robbins' original Broadway staging reproduced by Gerald Freedman; Bob Fosse and Robbins choreography reproduced by Robert Tucker; decor, Henry Graveney; costumes, Rosemary Carvill, Hilary Virgo, Maggy Rouff; musical conductor, Reginald Burston; lighting, Michael Northen. At Coliseum Theatre, London, Nov. 14, '57; $2.80 top.

Sue ..... Jean St. Clair
Gwynne ..... Allyn McLerie
Ella Peterson ..... Janet Blair
Carl ..... Harry Naughton
Inspector Barnes ..... Donald Stewart
Francis ..... C. Denier Warren
Sandor ..... Eddie Molloy
Jeff Moss ..... George Gaynes
Larry Hastings ..... Robert Henderson
Telephone Man ..... Keith Galloway
Ludwig Smiley ..... Arthur Wilman
Dr. Kitchell ..... Alexander Dore
Blake Barton ..... Franklin Fox
Olga ..... Sheelagh Aldrich
Gangsters ..... Alister Williamson, Salvatore Pantalone
Paul Arnold ..... Lewis Henry
Michelle ..... Rita Cameron
Master of Ceremonies ..... Richard Owens
Singer at Night Club ..... John Delaney

Dancers: Gillian Low, Ann Edgar, Gillian Scott, Sldone Darrell, Patricia Hawkes, Jackie Jefferson, Leander Fedden, Isla Richardson, Pat Spencer, Ken Smith, Keith Calloway, Douglas Hill, Michael Miller, Robin Winbow, Frederick Evans, Karl Morley, Ross Howard, Arthur Wilman.

Singers: Diana Bradney, Alison McGuire, Rita Cameron, Wendy Houseman, Renee Fellows, Sheelagh Aldrich, Shirley Sands, Yvonne Marlow, Lola Macdonald, Barbara Logan, John Delaney, Lewis Henry, Malcom Campbell, Salvatore Pantalone, Alister Williamson, Richard Owens, John Shorter, Bill Clothier, David Fallon, Leighton Camden.

S. A. Gorlinsky appears to have a hit with his second Broadway musical import in London. "Bells Are Ringing," although unlikely to repeat its current New York smash, should stand up for a substantial and profitable run at the Coliseum, with prospects of a nationwide tour to provide extra gravy. Gorlinsky first U. S. import, "Fanny," was a costly failure here.

In all essentials, the London edition of "Bells" is a carefully prepared carbon of the Broadway original. Choreography, decor, costuming and staging have all been faithfully reproduced and that insures a professional quality with the requisite degrees of color, charm and vitality. Yet somehow the production lacks the pace British audiences have become accustomed to expect from Broadway tuners.

From the moment the presentation was first discussed the big question mark was how would another star fit into a role specially tailored for Judy Holliday? There's little doubt about the answer. Janet Blair, a musicomedy actress with considerable experience and a whale of a personality, carries the show triumphantly.

It is her personal success as much as any other factor which should keep the boxoffice busy. A striking redhead who sings remarkably well and who can dance attractively, she seems to dominate the proceedings effortlessly and gracefully.

Wisely, her performance is not too closely modeled on the original. She may not be able to emulate Miss Holliday's skill as a comedienne, but she uses her other assets to full advantage, scoring a big success in what is, after all, a difficult assignment.

In her own way Miss Blair puts enough humor into the role of the warmhearted girl on an answering service switchboard, who extends a helping hand to people down on their luck. George Gaynes, who was the standby for the original Broadway production, is a striking leading man as the playwright rescued from a drunken stupor to complete his manuscript on time. He's an experienced actor and has a fine voice, which gives considerable weight to several of the numbers.

Jean St. Clair adds some obvious comedy touches as the head of the answering service, and Eddie Molloy makes a personal impact as the bookie who latches on to the answering service as a cover for his illegal business. Allyn McLerie has only a modest role which offers hardly any opportunities (but she's on hand as possible substitute if Miss Blair should be ill), and the competent supporting cast includes Donald Stewart as the thick-headed detective, C. Denier Warren as his assistant, Alexander Dore as the songwriter-dentist and Franklin Fox as the "method" actor.

Easily the best song in the show is "I'm Going Back" and it's that number which clinches Miss Blair's triumph. It also has the virtue of bringing the show to a roof-lifting climax. And the best production number is easily "Hello, Hello, There," staged in a subway car in which the two principals are supported by the virile company.

Other pleasant song entries include "The Party's Over" and "Is It a Crime?" both delivered in contrasting style by Miss Blair, "Long Before I Knew You," a hit duet, and George Gaynes main solo song, "You've Got To Do It." Although the Jule Styne score is engagingly attractive, there seems not enough emphasis on whistleable tunes for likely pop hit.

In re-creating the original Jerome Robbins production, Gerald Freedman has admirably fulfilled his assignment; so has Robert Tucker in reproducing the dance and musical numbers. The vocal chorus and the dancers display plenty of energy, but the gals, particularly, are not always as attractive as they might be. Their costumes, too, although providing a blaze of color, are often somewhat garish. *Myro.*

2 'Sergeants' Companies Chalk Up $65,000 Gross

Ft. Wayne, Nov. 19.

The bus-and-truck touring company of "No Time for Sergeants" grossed a satisfactory $26,700 in a three-way, seven-performance split last week. The bookings, with respective grosses listed parenthetically, were two performances Monday-Tuesday (11-12) at the Regent, Grand Rapids ($15,100), two performances Wednesday-Thursday (13-14) at the Auditorium, Saginaw ($2,200) and three performances Friday-Saturday (15-16) at the Civic here ($9,400).

The stand in Grand Rapids, according to local records, marked the first straight play booking there in 27 years.

$38,300 In St. Loo

St. Louis, Nov. 19.

The national company of "No Time for Sergeants" grossed a smash $38,300 last week in the second lap of a fortnight's stand at the American Theatre here. The previous week's take was $29,000.

The comedy is current at the Hartman Auditorium, Columbus.

Louis Gruenberg's operatic version of **Eugene O'Neill's** "Emperor Jones" may be presented on Broadway as a "musical play" by **Marvin Z. Goldstein**, who holds a three-month option on the property.

Off-Broadway Reviews

Conversation Piece

David Shaber, Philip Wiseman & William Snyder (by arrangement with Lance Hamilton & Charles Russell) revival of three-act comedy with music by Noel Coward. Features Joan Copeland, Rene Paul, Sarah Burton, Joan Kibrig, Sasha von Scherler, Louise Troy, Wyman Kane, Cherry Hardy, Gerald Garrigan. Staged by Philip Wiseman; settings and lighting, Tony Walton; musical director, John Kander; musical numbers staged by John Heawood; costumes, Audre; orchestration, Peter Maltz. At Barbizon-Plaza Theatre, N.Y., Nov. 18, '57; $3.80 top ($5.50 opening).

Cast: Louise Troy, Sasha von Scherler, Mildred Cook, Rene Paul, Joan Kibrig, Joan Copeland, Gerald Garrigan, William Woodson, Wyman Kane, Jonathan Morris, Cherry Hardy, Mabel Cochran, Elwyn Harvey, Sarah Burton, Corinna Manetto, James Valentine, Leamond Dean, Gloria Kaye.

Age has not added to the value of "Conversation Piece," one of the slighter items in Noel Coward's china closet. In taking this bric-a-brac down from the shelf, the producers at the Barbizon-Plaza Theatre have dusted it off, polished it to a high gloss and added a fresh dab of color here and there. But out of the pot comes a weak cup of tea.

Theatrically, a "conversation piece" is defined as a play with accent on talk rather than action. Coward has written some sparkling comedies in this class, but that he saved the title for this improvisation is probably evidence of his willingness to call a spade a spade.

The author-actor has also dubbed his meandering chat-fest a "musical play," and it does contain a couple of amiably unimportant numbers as well as the familiar "I'll Follow My Secret Heart." In the present revival, a modicum of fun is engendered by "Regency Rakes," in which a quartet of unlikely peers fancy themselves very gay blades.

Co-producer Philip Wiseman has also directed. He has traffic-managed the company well and kept a good pictorial eye, though he hasn't generally elicited the staccato pace that is a Coward trademark. Tony Walton's sets have flexible fragility and make remarkable use of the Barbizon's limited facilities.

As the French girl (played here in 1934 by Yvonne Printemps), who is for sale to the highest bidder at Brighton-by-the-Sea, circa 1811, Joan Copeland gives a winningly mettlesome account of herself, having both vivacity and temperament. Her singing, though sweet, is not completely equal to the demands of musical theatre, and "Secret Heart" seems to have been staged to mask the voice's limited strength and support.

Although Wyman Kane, as a philandering Duke; Jonathan Morris, as a procurer for the Prince Regent; Joan Kibrig, as a Welsh maid with a cockney accent, and Rene Paul, as the guardian who unknowingly loves his ward, acquit themselves with Edwardian decorum and aplomb, Sarah Burton, as a grande dame, brings her British theatre training and background so sharply into focus, that it is possible to glimpse in her performance what even this piece of minor Coward might be if carried through with the assurance of mature style. *Geor.*

All My Sons

Equity Library Theatre revival of three-act tragedy by Arthur Miller. Staged by Jerry Adler; setting and lighting, Dennis Brown. At Lenox Hill Playhouse, Oct. 30, '57; admission by contribution.

Cast: Earl Simmons, Harvey Korman, Al Corbin, Renee Taylor, Alice Drummond, Marnel Sumner, Leta Bonynge, Chase Crosley, Larry Swanson.

Lenox Hill Playhouse isn't quite big enough for Equity Library Theatre's revival of "All My Sons." The dynamic Arthur Miller play that won the 1947 Drama Critics' Circle award gets a slambang production that might fit nicely into an outdoor theatre, for the welkin rings with a vengeance.

Having made that allowance, however, a lot can be said for this second production of the '57-'58 ELT season. Among other things, it's a good directorial showcase for Jerry Adler, stage manager of "My Fair Lady." As any worthy stage manager - turned - director would, Adler has been conscious of detail down to the last rose petal.

He has insisted on exuberant pace, induced a vivid sense of characterization in his actors, and if from time to time stridency becomes a substitute for projection, care has been taken not to sacrifice the script's hopeless tragedy of father vs. son.

Earl Simmons tackles the pivotal role of Joe Keller. Although susceptible to age cliches, though being too young for the part, Simmons still draws a good bead on the line of the character.

Marnel Sumner appears as Keller's son, and while he obviously understands the needs, like Simmons he tends to rely on an overlay of emotion. The tricky part of the mother is given tear-catching dimension by Leta Bonynge in a perceptively accomplished performance.

As the distraught son whose father paid the penalty of prison for Keller's calculated negligence, Larry Swanson gives a clear, strong

(Continued on page 77)

'TABLES' MILD $18,600, 1ST WEEK IN DETROIT

Detroit, Nov. 19.

The touring "Separate Tables" pulled down a modest operating profit here last week in the first stanza of a fortnight stay. The fact that it's a double-bill apparently hurt the show, despite favorable reviews and word-of-mouth comment.

Constance Bennett, starring in the touring edition of "Auntie Mame," roared into the 2,700-seat Rivera Theatre last night (Mon.) for a three-week stay, with a reported advance of $100,000 at a $4.95 top weekends and $4 weeknights. That gives the town two top-level legiters on the boards this week.

Estimate for Last Week

Separate Tables, Cass (D) (1st wk) ($4.95-$4; 1,482; $33,000) (Eric Portman, Geraldine Page). Lean $18,600 and holds.

STARRING JUST ACROSS THE RIVER!

DOROTHY PATTEN

as the Empress in "ANASTASIA"

North Jersey Playhouse, Ft. Lee, N. J.

NOW through November 24th

"DOROTHY PATTEN as the Dowager Empress brings a rare talent to Bergen County's professional theatre and the applause which the audience granted her midway in last night's performance was well deserved and merited. Her haughty mien is truly majestic; her motherly instincts when she reluctantly accepts Anna are touching. SHE IS TRULY WHAT YOU'D EXPECT THE DOWAGER EMPRESS TO BE." BERGEN EVENING RECORD

"DOROTHY PATTEN, featured in the original Broadway cast of 'Anastasia,' delighted the first night audience in her stern, somewhat cynical and yet somewhat pathetic portrayal of the Dowager Empress. WHEN MISS PATTEN LEAVES THE STAGE SHE WINS A SOLID AND APPRECIATIVE ROUND OF APPLAUSE." HUDSON DISPATCH

"DOROTHY PATTEN'S depiction of the imperious, unyielding, proud and pathetic queen mother WAS PERFECT IN EVERY DETAIL. IT WOULD BE HARD TO IMAGINE HER SCENE ENACTED MORE POWERFULLY YET TENDERLY." THE WYCKOFF NEWS

Will Be Featured in "THE BROTHERS KARAMAZOV" at the Gate Theatre, 162 Second Avenue Beginning December 6th

Publicity—PHILLIP BLOOM

"MY GARDNER CALLING"

To Thank

GEORGE GOBEL • VIC DAMONE
SOPHIE TUCKER • BRODERICK CRAWFORD • ANNE BAXTER
LOU COSTELLO • ADOLPHE MENJOU

. . . 7 of the 400 great personalities to split screens on television's original hard-hitting telephone interview session . . . going into its fourth consecutive year this Saturday, Nov. 23, 7 to 7:30 p.m. WRCA-TV, Ch. 4.

but don't forget your angel

• Xmas 1957

Women's Haberdashers:
554 Madison Ave. (at 55th)
680 Madison Ave. (at 62nd)

The 'Entertainer'

Continued from page 73

fice scale will be or how much the show may be able to gross. However, Olivier has agreed to remain with the production for only 10 weeks, so Merrick is going on the assumption that it will just about break even on the run, with any profit depending on whether the star can be persuaded to extend his stay or a suitable successor can be obtained. Jose Ferrer has been mentioned as a possibility for the latter assignment.

Because of the unlikelihood of "The Entertainer" making a more than nominal profit, several of Merrick's regular backers have indicated they wil probably not invest in the show. However, having mopped up with his presentations of "Fanny" and "The Matchmaker" and with the current "Anger," "Jamaica" and probably "Romanoff and Juliet" due for sizable returns, Merrick is in position to put up the entire bankroll for the new entry, if necessary.

Lerner-Loewe

Continued from page 73

journ on the Metro picture, they couldn't get together all this year, but they'll probably effect some deal early in 1958.

Lerner & Loewe had been mulling a musicalization of "Father of the Bride," but now are huddling with Moss Hart on an original book idea by Hart and Lerner. Latter also, is engaged to a French girl, who happens to be a copyright attorney of no small stature for all her ingenue years, and the wedding will probably take place soon. They go to London in March to ready the "Fair Lady" premiere April 30 at the Drury Lane Theatre.

By design rather than coincidence, a Mexico City production (in Spanish) of "My Fair Lady" will open the same night.

Shows Out of Town

Continued from page 72

My Fur Lady

Squad;" Frank Blanch in a riotous censorship rib; Joyce Kirkpatrick in a sharp "KKK" sorority satire, although she hams up a lady brasshat; and Anne Collings (ex-Guildhall Theatre, London) in several bits. A striking bronze-blonde, she sings, dances and acts and is understudying the title role. Elyse Zorgo and Doug Weese score in brief cameos.

Dancers are excellent and all the girls pretty in or out of Eskimo parkas and the furs they fling about with abandon in a scathing "Society Gets Higher Every Year." Music to that is by Harry Garber. Best other songs are "Teach Me How to Think Canadian" with music by executive producer James Domville, who wrote more than half the tunes; "Into a New World" (lyrics and music by Roy Wolvin) and a good pop ballad "I'm For Love" (music by Galt MacDermott). Ed Assaly's musical direction and Lydia Randolph's costumes contribute vitally. *Gard.*

L'Oeil du Peuple

(Eye of the People)

Montreal, Nov. 4.

Le Theatre du Nouveau Monde production of three-act comedy by Andre Langevin. Directed by Jean-Louis Roux; decor and costumes, Robert Prevost. Features Denise Pelletier, Guy Hoffman, Henri Norbett. At Orpheus Theatre, Montreal, Nov. 1, '57; $3 top.

Sister Justine ..... Denise Pelletier
Her Son ..... Victor Desy
Isabelle ..... Hugette Oligny
Organizer ..... Guy Hoffman
Chief ..... Henri Norbert
Madeleine ..... Dyne Mousso
Photographer ..... Jean Duceppe
Rep. of Pleasure ..... Jean-Louis Roux
Television Announcer. Raymond Charette
Policeman ..... Daniel Dupont

Le Theatre du Nouveau Monde started its seventh season in Montreal with a new play and in a new theatre. The play is Andre Langevin's "The Eye of the People" and the theatre is the Orpheum, which this French-Canadian company has leased from Consolidated Theatres for a one-year period.

As usual with this group, the opening was a local event, but the play falls short of usual TNM offerings, despite a capable performance. Langevin's three-acter, first prize winner a few months ago in a contest sponsored by the TNM, is a satire on the morals and manners of a political reform group on the eve of election.

The satire is evident throughout the first act, but the second sequence, when the do-gooders rediscover sex, dissolves into sheer slapstick. The introduction of some "Personal" and "Quare Fellow"-type hoked-up tragedy, when the head of the party bares his soul and is rejected by his conferes and the people, fails to gather up the loose ends.

All principal players are in top form. Denise Pelletier is fine as Sister Justine, who has renounced all worldly things to lead the women's section of the party. Guy Hoffman convinces in his role as the cynical organizer who eventually changes the holier-than-thou party into a rabelasian wing-ding, and Henri Norbert has moments as head of the outfit who temporarily resists the more lively sins.

Director Jean-Louis Roux is adequate as the only one who remains faithful to the party line, and Victor Desy shows talent as a comedian. Hugette Olingy and Dyne Mousso are excellent, the latter giving considerable visual impact to the play following her reversion from penitent to prostie. Robert Prevost's single set is workable and effective. *Newt.*

Shows on B'way

Continued from page 72

Nude With Violin

Carey is expertly silly as the dimwit widow.

Luba Malina hammers across the caricature Russian princess. Angela Thornton is attractively poised as the sensible daughter. John Ainsworth is suitably bombastic as the son. Mona Washbourne is amusing as the exchorine, and Therese Quadri, Iola Lynn, Robert Thurston, Cory Devlin and Bobby Alford are passable in lesser roles. Incidentally, every member of the cast, including the smallest bits, has featured program billing.

Oliver Smith has designed a rather flossy French parlor setting, Frank Thompson has provided the costumes and Peggy Clark the lighting. "Nude" is a shoddy play and a beanbag performance, but with Coward's name and presence it's emphatic boxoffice. *Hobe.*

Theatre Shortage

Continued from page 73

ties and has been doing poorly at the b. o.

Figuring, that not only the Beck, but also the Belasco, Coronet, Golden and National do take on new shows, that still leaves 14 without theatres. That means all of the 13 incoming shows already booked would have to fold if those without bookings are to get to Broadway. Since that's unlikely, it may be necessary for some of the entries to postpone their contemplated openings until next season.

The 13 theatres, with shows likely to hold through the season, are the Ambassador ("Compulsion"), Broadhurst ("Auntie Mame"), 46th Street ("New Girl in Town"). Helen Hayes ("Long Day's Journey Into Night"), Hellinger ("My Fair Lady"), Imperial ("Jamaica"), Lyceum ("Look Back in Anger"), Morosco ("Time Remembered"), Plymouth ("Romanoff and Juliet"), St. James ("Li'l Abner"), Shubert ("Bells Are Ringing"), Winter Garden ("West Side Story") and possibly Coronet ("Fair Game").

The 13 theatres with incoming shows booked are the Adelphi ("Country Wife"), Alvin ("Captian's Paradise," succeeding the current "Rumple"), ANTA ("Shadow of My Enemy"), Barrymore ("Look Homeward Angel"), Booth ("Two for the Seesaw," succeeding the current "Visit to a Small Planet") and the Broadway ("Body Beautiful," succeeding the current "Most Happy Fella").

Also, Cort ("Rope Dancers," an interim booking, to be followed by "Sunrise at Campobello"), Globe ("Much Ado About Nothing," a limited stand, to be followed by "Goldilocks"), Majestic ("Music Man," succeeding the current "Happy Hunting"), Miller (" Genius and the Goddess"), Music Box ("Dark at the Top of the Stairs"), Playhouse ("One Foot in the Door") and the Royale ("Miss Isobel," displacing the current "Tunnel of Love").

"Tunnel" and "Rope" are included in the 19 shows without theatres. The other 17 entries are "Cloud Seven," "Maybe Tuesday," "Rivalry," "Cut of the Axe," "Portofino," "Interlock," "Entertainer," "This Is Goggle," "Actress in Love," "Back to Methuselah," "Hearts and Dollars," Love Me Little," "Winesburg, Ohio," "La Plume de ma Tante," "Summer of the Seventeenth Doll," "Nothing Personal" and "Quare Fellow," and directed by Minos Volanakis.

Off-B'way Reviews

Continued from page 76

All My Sons

portrait of a young man torn between vengeance and human understanding. As his sister, handsome Chase Crosley plays with good concentration, and although she has a trick of line reading that sounds something like "Idontcarewhatthey th-i-i-ink," on Miss Crosley it looks good. *Geor.*

The Girl of the Golden West

Theatre Four (in association with Norman Forman and Eddie Rich) revival of three-act melodrama by David Belasco. Stars Chester Morris, Peter Cookson; features Nancy Wickwire. Staged by Jerome Kilty; settings and lighting, John Boyt; costumes, William Roberts. At Phyllis Anderson Theatre, N.Y., Nov. 5, '57; $3.85 top.

Cast: Logan English, Josip Elic, Rod Rogers, Jack K. Hollander, John Peters, Gerald Price, Wallace Rooney, Robert Baines, Chester Morris, Ben Stone, Moultrie Patten, Nancy Wickwire, Eugene Piciano, Peter Cookson, Reuben Singer, Cavada Humphrey, Ted Curtis, Alan Becker, William DuFrene, Scott Ware.

"The Girl of the Golden West" has a slight case of schizophrenia, but it isn't critical. In staging David Belasco's cornball concoction at lower Second Ave.'s new Phyllis Anderson Theatre, director Jerome Kilty has wandered between complete candor and a concept of "Isn't oldtime melodrama cute?" Fortunately, the ensuing lack of unity does only limited damage, for David Belasco knew how to make a play.

Belasco was not a playwright in the strict sense of the word, and he tailored "The Girl" to the requirements of actress Blanche Bates 52 years ago. Yet it's curious how such a palpably dated play can seem like something other than a fugitive from an antique shop. Yet whenever the actors care to invest proceedings with a little integrity, "The Girl" has prim dignity.

There's Chester Morris, for example, as Sheriff Jack Rance, drawling out "Ah'm hongry for ya, Min," hardly baring his teeth over his cigar. Just about the time the audience is ready to laugh, it is caught by an underlay of truth. There's Peter Cookson, as Ramierez, terror of the west, a sleek outlaw ready to reform for a pure woman's love. With nasal suavity, and never a glimmer of sarcasm, Cookson credibly succumbs to emotion.

And primarily there's Nancy Wickwire's earnestness as the lily-pure schoolmarm who operates the Polka Saloon in California's rugged High Sierras during gold rush time. With flat-footed, hip-swinging she-woman virtue, Miss Wickwire sashays through the evening with serene faith that honesty is its own reward. Not coincidentally, her acting proves that it is.

Among the seedy characters who drift in and out of the Polka, there are portraits that verge on the burlesque, and there's a schoolroom scene that is pure hokum. Although such comedy notions have their own kind of laughter, they are at odds with efforts of more sincerity.

Particularly difficult for director and the two actors involved, of course, is treatment of the two stereotype Indian characters. As the squaw, Cavada Humphrey has met the problem by making herself as inconspicuous as possible, scuttling about with beads a-rattle in a Groucho Marx kneebend.

Theatre Four (Shirley Ayers, Burry Fredrik, Seymour Litvinoff, Ruth Newton) has provided a capital production. John Boyt's sets are spaciously eye-filling, and the final tableau of the happy couple, standing before snowclad peaks, looking off into the sunset, is a risible vignette of the best sort.

The large Phyllis Anderson Theatre is a comfortable addition to off-Broadway, and on the mezzanine level the Lemuel Ayers Gallery of theatre design provides fine intermission browsing. If ever the theatre houses a new script by a new playwright, the memory of the late author's agent for whom the theatre is named will be handsomely served. *Geor.*

(Closed Nov. 10, after eight performances).

London Bits

"Be My Guest," starring Jane Baxter and Dennis Price, bows Dec. 11 at the Winter Garden. The comedy will be presented by Anna Deere Wiman and follows the Evelyn Laye-Frank Lawton comedy, "Silver Wedding."

Zachary Scott and Ruth Ford will star in William Faulkner's "Requiem for a Nun" opening next Tuesday (26) at the Royal Court Theatre. That will be followed Dec. 26 by Joan Greenwood in "Lysistrata," adapted by Dudley Pitts and directed by Minos Volanakis.

Literati

100G For Dictionary Rights

Perhaps a record paperback advance is the $100,000 paid by Ned Pines' Popular Library for the 50c edition of World Publishing's "Webster's New World Dictionary of the American Language." It has been two years in preparation.

The original work sold at $5.75 and $6.75.

Robert Frost SRO

Robert Frost, the 82-year-old New England poet, was SRO at Jordan Hall in Boston when an estimated 3,000 tried to crowd in, but only about 1,200 made it. The fire laws were invoked long before the poet arrived. When the doors were closed, a line four and more abreast, stretched down the street.

Frost read "Birches," "The Death of the Hired Man," "The Runaway," "The Ovenbird," "The Hardship of Accounting," "The Road Not Taken," "Mending Wall" and a dozen or so less w.k. pieces.

Syndicating Doug Welch

Douglass Welch, reporter on Hearst morning Post-Intelligencer in Seattle, is being groomed to succeed the late E. V. Durling as columnist for King Features syndicate. Welch is now doing a daily column, "The Squirrel Cage," in the P. I., with national syndication planned in the future.

Welch's humorous short stories have appeared in the Saturday Evening Post and other publications.

New Pub. Cos.

G. I. Pub. Co. has been authorized to conduct a printing and publishing business in N. Y., with capital stock of $130,000. This comprises 1,000,000 shares of common, at 10c par value, and 30,000 shares of preferred at $1 par value.

Sonart Pub. Corp. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value.

Harper's Entries

Publicist John W. Hill, board chairman of Hill & Knowlton Inc., whose p.r. firm has a 30-year background, has authored "Corporate Public Relations" for Harper's next January. Hesketh Pearson's "Gilbert: His Life and Strife" concerns itself with the librettist half of Gilbert & Sullivan, also due in January, as is Wayne Bowman's "Modern Theatre Lighting," with accent on school and community theatre.

Andre Maurois' "The Titans" is the biography of the three Alexandre Dumas—the original General Dumas, a giant mulatto, son of a nobleman, and authors pere et fils who lived parallel romantic lives in novels, theatres and boudoirs. Martin Mayer's "Madison Avenue, U.S.A." treats with the huckstering business in gray flannel suits, a February item; Alfred Hayes' "My Face for the World to See" is backgrounded in Hollywood; David Douglas Duncan's biog on "The Private World of Pablo Picasso" is due the same month; Gerald W. Johnson's "Peril and Promise" is "an inquiry into the Freedom of the Press"; John Gunther's "Inside Russia Today" is on the Feb. 19 agenda.

Lifetime Subscriptions

Claiming 30 lifetime subscribers at $150—No. 3 subscriber is Sammy Davis Jr. who also bought one as a gift for Frank Sinatra—Playboy magazine is engaging on a Xmas push for more such subs.

Janet Pilgrim, glam-type subscription manager who also doubles as model in some of the magazine's cheesecake layouts, will do a person-to-person telephonic follow-through on Xmas eve and Christmas day by apprising the giftee of the $150 lifetime sub.

The Marie Torre Case

The N. Y. Daily News editorialized on N. Y. Herald Tribune tv columnist Marie Torre's suspended 10-day sentence (which her paper is appealing) as follows:

"In a court proceeding of the greatest dignity and politeness all around, Miss Marie Torre was declared in contempt by Federal Judge Sylvester Ryan, sentenced to 10 days, and released without bond pending appeal.

"Thus, the latest round in the case of the tv-radio columnist who refuses to tell the source of a printed comment which moved singer Judy Garland to sue the Columbia Broadcasting System for alleged libel.

"Miss Torre's employer, the N. Y. Herald Tribune, says it will carry her appeal to the Supreme Court if necessary, in hope of getting a definite ruling on the question whether reporters can be compelled to expose their pipelines.

"This is a matter of great importance to the public as well as to the press. It involves the public's right to know what's cooking anywhere—a right which would be seriously curtailed if people having significant information knew their names might be connected with it if they gave it to the papers. The public had better keep an interested eye on this case, for its duration."

13.h 'Theatre World'

"Theatre World, 1956-57," edited by Daniel Blum (Greenberg; $5), is the 13th annual edition of this standard pictorial and statistical record of the legit theatrical season. Format is more or less identical with preceding volumes, tome containing usual rundown on Broadway shows, plus coverage of off-Broadway and road attractions. American and Canadian Shakespearean festivals are reported; and there is an obit section. Editor continues featuring his collection of theatre dolls, created by Mary Green; and, as expected, department carrying players' biographies contains capsules on actors both known and unknown. John Willis served as assistant editor.

Blum's book, as heretofore, is probably the most complete, statistically, of all the stage annuals. *Rodo.*

Peter Ustinov Biog NSH

Peter Ustinov is Britain's bright boy of show biz. He is aces-high as playwright, actor, film director, radio and tv star, essayist and wit. And all at 36. So somewhere there must be a stimulating book in such an offbeat character. Unfortunately, "Peter Ustinov," by Geoffrey Willans (Peter Owen; $3), isn't it.

Willans approaches his subject with a fawning reverence, never daring to criticize, so the result is largely like a pressagent's handout. Conscientiously he plods through Ustinov's highly successful career. First his schooldays and then his entry into the theatre. Then his uneventful Army career and here, rather feebly, he implies that, of all people, Ustinov should have been spared the necessity of becoming involved in such a stupid brawl. From then on the book has some value as a chronological account of Ustinov's considerable achievements.

Although a disappointing tome there are many good things in it, but these are where the author borrows large chunks of Ustinov's own witty writings. His views on Hollywood and Russia make scintillating reading. In that, surely, is the clue? There is a fine book on the Peter Ustinov story but Ustinov is the man to write it. *Rick.*

H. Allen Smith's Newest

H. Allen Smith is back from his third mission to Mexico to polish his "cockeyed expedition" findings into a Little, Brown book for next fall titled "The Pig in the Barber-Shop." Smith likens it to his "Smith's London Journal," another offbeat travelog book which the author personally regards as his "best book."

He is completing the volume in easy stages because of mag writing assignments in between.

CHATTER

The Cultural History of France Inc. authorized to conduct a printing and publishing business in Rye, N. Y.

N. Y. Newspaper Women's Club observes its 35th anniversary at their Front Page dinner-dance Dec. 6 at the Sheraton-Astor Hotel.

Jerry Lieberman recently began a skein of humor articles for Ace, to appear in the mags, Hi and Ho. January issue of Ho, just out, carries Lieberman's "Advertising Revisited." His "Television Revisited" will appear in the same mag.

A TO Z OF CONTINENTAL PRODUCTION
Lavishly Illustrated — 100% Topical
'CONTINENTAL FILM REVIEW'
THE ONLY MONTHLY OF ITS KIND IN ENGLISH
6 MONTHS 1 DOLLAR 60 — AIR MAIL 2 DOLLARS 75
12 MONTHS 3 DOLLARS 15 — AIR MAIL 5 DOLLARS 45
EURAP Publishing Co. Ltd. 71 Stoke Newington Rd., London N. 16

Broadway

John Murphy and Eugene Picker, Veepees of Loew's Theat. s, off to the TOA convention in Miami Beach.

TelePrompter's Chuck Barris marrying Dr. Leon Levy's daughter Lynn tomorrow (Thurs.) in Philadelphia.

Dominique Michel, Canadian and nitery chanteuse, to wed Camille Henry, N.Y. Rangers hockey player this spring.

Phil Gerard Universal's publicity manager, to Boston to launch the campaign for "The Tarnished Angels."

Milton R. Rackmil, Universal prexy, and Alfred E. Daff, executive v.p., returned to the Coast over the weekend after homeoffice conferences.

Irene Moyer, a familiar figure backstage for two generations, selling special items to actresses, is in Misericordia Hospital, uptown, after surgery.

George Jessel huddled with the Poor Richard Club officials in Philadelphia on funds to rehabilitate the grave of Revolutionary War hero Haym Salomon.

Metro's Myra Hansen, who appears in "Raintree County," will decorate the Theatre Owners of America convention starting in Miami Beach today (Wed.).

Paramount screentested Rosalina Neri, Italian film actress (who has also appeared in British television), in New York last week. She has since returned to Europe.

NBC veepee Manie Sacks back at his desk following a 5-week flu attack which kept him 3½ weeks in the Albert Einstein Memorial Hospital, Philly, and thence to Miami Beach to recuperate.

The Richard Himbers' was the first "mail early for Xmas" cards, and London comedian Wee Georgie Wood beat the international sound barrier to show biz friends in the U.S.

H. V. Kaltenborn, under medical treatment for some time, attended American Civil Liberties Union radio-tv panel meeting last week, first public appearance of r cuperative period.

Following McGill U.'s "My Fur Lady," another Canadian u versity has dreamed up a parody title. Victoria College, U. of Toronto, is titling its annual show "Oh Men! No Women!"

Kenneth Berc, son of veteran show biz dentist Ira L. Berc, made his "world debut on any stage" as the bank president in "Time Out for Ginger" given by the junior class of Roslyn (L.I.) High School Nov. 8-9.

Si Seadler, Metro's advertising manager, told the Alumni Assn. of the Post-Graduate Hospital at the Union Club of the therapeutic values of "going out to the movies." His address was entitled "The Tranquilizing Screen."

Martin S. Shapiro, older son of Robert Shapiro, managing director of N. Y. Paramount Th tre, engaged to Judy Salkow. She's now working on film production in Hollywood, and the wedding will be there, some time in June

The Nick Schenecks' daughter Nicola engaged to marry actor-director Helmut Dantine. As Nicola Michaels she has appeared in a number of films and her sister has also been in show biz, as a nitery singer and actress, under the professional name of Marti Stevens.

Vancouver advertising its first annual Festival of Arts (July 19-Aug. 10) in Metropolitan Opera program. They're doing "Don Giovanni" out there with George London. Legit, chamber music, symphony and art films also included. French mime Marcel Marceau booked.

In a piece in Metro's house organ, The Distributor, Pandro S. Berman writes on his reasons for producing "Brothers Karamazov." Among other things, he notes that "few novels have enjoyed so many ardent and diverse admirers, among them Marilyn Monroe and Sigmund Freud."

Esther Burke, formerly manager of publicity department of Roy S. Durstine Inc., joined Barkas & Shalit public relations agency in an executive capacity and as a member of the plans board.

Tom Rodgers, veepee of Trans-Lux Theatre Corp., shoved off for Paris last week on vacation, returns Dec. 3.

Mrs. Ted Lewis and Dorothy Hirsch of VARIETY, co-chairmen of the Belle Baker memorial fund, plan to furnish, as a memorial to the singer, television hi-fi equipment and AM-FM radio for the newly-activated third floor lounge at the Will Rogers Hospital at Saranac Lake, N. Y. A bronze plaque memorializing Miss Baker will be installed.

Only because he pleaded that missing that Sunday night plane would cause him to miss the Command Variety Performance in London did BOAC hold the plane for Jack Hylton while a messenger was dispatched back to his West 55th St. apartment (British producer's permanent diggings in N.Y.) to get his passport which he had left behind.

A 1958 Chevrolet will be raffled off at the Motion Picture Pioneers dinner honoring Loew's prexy Joseph R. Vogel at the Waldorf Astoria on Nov. 25. Proceeds will go to the Pioneers foundation. Louis Nizer will be one of the principal speakers and Rev. Everett D. Clinchy, president of the National Conference of Christians and Jews, will deliver the invocation.

Upcoming show biz nuptials: Gerald F. Phillips, son of Louis Phillips (Nizer, Benjamin & Krim) engaged to Francine Ann Kantor, with a Thanksgiving wedding slated at the Kings Point (L.I.) home of his cousin, Robert S. Benjamin. Music man Abe Olman's daughter Carolyn Scott Olman, a graduate of American Academy of Dramatic Arts, engaged to Richard Melville Crocker, of Hollywood.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Eddie Constantine and Gilbert Becaud planning to make the first Gallic western with songs.

Mo Rothman now Continental manager for UA here. He previously was Continental sales chief.

Firstrun film admissions were raised this week, since the unfreezing, and had no apppreciable affect on the attendance.

Jack Teagarden, Earl Hines and Cozy Cole giving one concert here during the afternoon at the Olympia Musichall and Count Basie giving two.

Diahann Carroll in to prepare for a featured spot at the next Olympia Music Hall show. She is accompanied by agents Monte Kay and Pete Kameron who are also ogling the foreign situation for other clients.

With film festivals demanding "A" status growing, a proposal here would limit the list to Cannes, Venice and Berlin every year with two others possibly allowed in—one in Eastern Europe (Karlovy Vary) and another one in the West.

Jean Gabin and Edwige Feuillere playing opposite each other for the first time in 22 years in Raoul Levy's new production, "En Cas Du Malheur" (In Case of Trouble), being directed by Claude-Autant Lara.

Leo Joannon making a pic based on the priest-workers who do ordinary jobs and spread their beliefs among their fellow workers. If is "Le Decert De Pigalle," the case of such a priest who worked as a dishwasher in Pigalle and tried to save prostitutes.

Danny Kaye found time to hop to Israel before settling down here for the exteriors of "Me and the Colonel" (Col) which will be made in Lyon and Marseille. Interiors will be made in Hollywood. Peter Glenville directs. Curd Jurgens and Nicole Maurey also star.

Allain Bernardin, owner of the successful strippo club, Crazy Horse Saloon, planning a new theatrical sketch revue and paging pic directors Otto Preminger, Alfred Hitchcock and H. G. Clouzot to stage parodies of their "Laura," "Spellbound" and "The Spies."

Pittsburgh

By Hal V. Cohen

Jane Fisher named head of Playhouse's boxoffice staff.

Local dancer Nora Ann Reho signed for chorus of "The Body Beautiful."

Ann Hathaway, who last played Dore's, comes back on Monday to the Holiday House.

Joe Shea, in town drum-beating "The Rivalry," was bedded for two days by the flu bug.

Pittsburgh gal Toni Hurwitz went into "Most Happy Fella" as a chorus replacement.

David Riehl, after a fling at acting and writing in Hollywood, back home to work and live.

William Wymetal couldn't make meeting of light opera managers in New York because of flu.

Bill Farrell, who has played Copa oftener than any other entertainer, goes back there next week.

Director E. Martin Browne in to speak at Carnegie Tech Drama School, where he once taught.

Walter O'Keefe set for dais at Variety Club's 30th annual banquet Sunday in Penn-Sheraton Hotel.

Phil Richards to Las Vegas to join his old partner, George Arnold, in El Cortez Hotel iceshow.

Eva Gabor will be in town tomorrow to spearhead tri-state preem of "Les Girls" at the Penn.

Donna Kelly quit Craig Daye Dancers at New Nixon and will go into a new line of work in Cleveland.

London

(*Covent Garden* 0135/6/7)

Les Cinq Peres, currently topping Savoy cabaret show.

Joseph Warton, secretary of Granada Group, joined the board and named assistant managing director.

London tent of the Variety Club to endow a bed in name of the late Sir David E. Griffiths at St. Agnes Orphanage.

Kitza Kazacos to N. Y. for guest shots on Ed Sullivan and Patti Page shows; also to negotiate cabaret deal.

Jerome Whyte, J. Carroll Naish and Vincent Sherman among show biz contingent which sailed on the Queen Elizabeth last Thursday (14).

Sir Michael Balcon among the guests at a dinner party given at Buckingham Palace by the Queen and Prince Philip.

British and American industry toppers turned out in force last night (Tues.) for the Royal Naval Film Corp.'s dinner, held in the Painted Hall at the Greenwich Naval Academy.

John Davis, managing director of the Rank Organization, will take the chair at a luncheon to honor Reginald Whitley, film critic of Daily Mirror, who just retired after 50 years with the paper.

Circuits Management Assn., company controlling the two Rank theatre chains, is launching its 10th annual Christmas tree gifts appeal to help under-privileged children and needy old folk.

Sir Tom O'Brien, M.P., who this month is celebrating his Silver Jubilee as general secretary of the National Assn. of Theatrical & Kine Employees, will be feted at a dinner by his union.

Connery Chappell, last week appointed assistant executive producer at Rank's Pinewood Studios, named to the board of J. Arthur Rank Productions and Rank Organization Film Productions.

Associated TeleVision and Metro were joint hosts at a Dorchester reception to welcome Mario Lanza on his arrival from Italy. He's to appear in the Royal Command Performance and in "Sunday Night at London Palladium."

Ron Randell, who has just completed his starring role in the "OSS" vidpic series, sails for N. Y. on the Queen Mary Nov. 22 for a coast-to-coast promotional tour, arriving in Los Angeles Dec. 23. He'll be accompanied by his wife, Laya Raki, making her first trip to America.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; Union* 5-5389)

Frank Sinatra confirmed March 4 date with the Fontainebleau, Liberace switching to a February run.

Biz pickup for most niteries came with influx of conventions such as Southern Medics and Bankers group.

Veep Richard Nixon and his wife toured the Americana while here last week with show-stop in the Bal Masque.

"Cat On Hot Tin Roof," with Victor Jory and the national company, opened season for the Coconut Grove Playhouse.

Harry Steinman, Fran Warren's spouse and personal rep, signed Tune Toppers, hot local group around the area's bistros.

Shelborne hotel, adding over 100 rooms, is also building a cafe with owners Charles Yavers and Irv Pollack on hunt for talent for sked.

Vagabonds move over to the Beach this season—their mainland location is definitely shuttered—and will occupy Ciro's, in the indie night club sector.

"Holiday On Ice" inked to play the Beach Auditorium in March; signed to play in future years in now building exhibition hall with capacity of 6,500 when rink is set up.

Palm Springs

By A. P. Scully

(*Tel. FA* 4-1828)

Jack Webb building at Deep Well.

Pat (Beachcomber) O'Dea bedded with sprained back.

Walt Disney and Frank Lloyd huddling at Smoke Tree.

Bing Crosby's Blue Skies lost its fight to keep out a trailer camp rival.

Amanda ("Gunsmoke") Blake queened over Western week. Larry Finley and Paul Coates got billing too.

Andrea Leeds Howard blew whole senior class of St. Theresa School to Fred Waring orch at Marion Davies' Desert Inn.

Herb Rogers out as producer of Playhouse, Michael Ferrall succeeding. Rogers, who has shuttled between here in the winter and Chi in summer, is claimed to have lost local backers over $4,000 last year. Rogers said the Playhouse Guild didn't notify him it wouldn't renew the contract.

Phil Regan chumped Harry S. Truman into dining at a picketed place when picks themselves were out to lunch. Later, when the ex-Prez was offered a rear door escape, he said he was an old piano-player and would face the music. So he went out as he went in and apologized to the pickets.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Alma Nitti, BMI exec, in from N. Y. catching the shows.

Chuck Cornet, Sahara lifeguard, will test for title role in "The Jack Dempsey Story."

Bob Clemens, former VARIETY man for Las Vegas, now flacking for the Sans Souci.

Jackie and Roy closed at the Thunderbird, and Beldon Katleman signed them for El Rancho Vegas.

Hal Belfer, former Flamingo show producer, joined George Liberace's personal management biz in Hollywood.

Harold Minsky's new show at the Dunes is called "Holiday For G-Strings." Rita Grable and Valerie Valjean are the featured strippers.

Mike Benedict, ex-partner in the Last Frontier, back in town from Atlantic City where he has interests in the Paradise and Harlem clubs.

Lots of deer hunters still in town. One motel on the Strip, either polite or downright romantic, has on its marquee, "Welcome Dear Hunters."

Sands star Sammy Davis Jr. making the rounds with his old boss, Monte Gardner of the "Girls-a-Poppin'" strippery. Sammy worked for Monte at Ciro's in Miami.

Carmen Basilio, who was Riviera veep Benny Goffstein's guest last week, sent Benny a "thank you" in the form of oversized boxing gloves, forgetting that the little Goffsteins are all girls.

Cleveland

By Glenn C. Pullen

Sam and Larry Firsten, local nitery owners, doing promotion work for "Jazz For Moderns" concert package, which played Masonic Hall last Saturday (16).

Karamu Settlement House, including two repertory theatres directed by Russell and Rowena Jelliffe, getting two new buildings for its expanded activities.

George Szell and Cleveland Symphony made one-week midwest tour, doing concerts at Michigan University, Detroit, Toledo, Muncie and Goshen, Ind., Columbus and Delaware, O.

Herman Pirchner's creditors plus friends raising a big chunk of coin reported to be around $75,000, needed to reopen his dark Alpine Village club, which went into bankruptcy.

James Binns, formerly technical director of Lakewood Little Theatre, and Melvin Whittle, doctor who turned actor, opening their new resident stock company theatre at Oakland Park, Fla., Dec. 4, with "Janus." Binns is its director-producer with Whittle as associate, and financed by Cleveland money.

Vienna

Roberto Kolisko elected chief of Vienna Symphonic orchestra.

Pierre Monteux will direct the Vienna Philharmonic Orchestra for RCA-Decca disks.

Samuel Barber's opera, "Vanessa," on program of Salzburg festivals 1958 Dimitri Mitropoulos as director.

Bregenz Festivals will produce "Bartered Bride" with Wilma Lipp and Waldemar Kmennt during next season.

First thing the new board of directors of the Austrian Broadcasting System did was to promise more Austrian music.

Cultural film, "Signals in Animal Life," by Rudolf Zehetgruber and Kurt Miksch received first prize of the Ministry of Education.

State Opera preparing ballet week for next year's Austrian Vienna festivals with works by Hindemith, Strawinsky, Berg, Bartok and Theodor Berger.

Antal Dorati of Minneapolis slated as next chief of the Philharmonia Hungarica, the 57-men orchestra of exiled Hungarians. UNESCO is sponsoring.

Oefa-Schoenbrunn Film of Vienna working on four new pictures, "Water Doctor" (Life of priest Kneipp), "(Marriage on Sophienlund, "The Lover" and "Organ Builder of St. Marien."

UNIAUSTRIA, Austrian producers export association, officially registered in Chamber of Commerce, Anton Schuchmann prexy; Otto Duerer and Alfred Lehr veepees. Practically all important firms joined.

Hollywood

Andy Griffith biten by flu bug. Kim Novak bedded with flu.

Arthur Kennedy broke arm in fall.

Al Anthony returned from Europe.

Sale of Motion Picture Relief Fund Christmas Cards topped the 50,000 mark.

Ferlin Husky had a nose bob for his film debut in "The Boys from Tennessee."

Rouben Mamoulian returned from N.Y. for "Porgy and Bess" directorial assignment.

Anita Louise will receive the "woman of the year" award from Crestview Lodge B'na B'rith Nov. 23.

Ida Mayer Cummings installed as prexy, Mary Pickford as honorary chairman, of Jr. Auxiliary of L.A. Jewish Home for Aged.

Jack Cole in town briefly to pick up special instruments to be used for Ginger Rogers nitery debut at the Havana Riviera next month.

James MacArthur (Helen Hayes' son) pact with Walt Disney okayed by L.A. Superior Court, calling for $2,500 weekly for 10-week minimum during summer months.

Hollywood's backlot workers have thus far contributed an average of $27.56 each to the Motion Picture Permanent Charities Campaign, chairman James Stewart disclosed. Total contributions from 15,728 members of 36 unions, guilds and crafts comprising Labor's Executive Committee, reached $433,433. It's the greatest number of subscriptions from this group since the PCC drives started in 1946.

Chicago

Freddie Montel now singing at Starlite Room.

Norm Survis, VARIETY ad salesman in Chi, resigned to become an actor; replaced by Jack Pitman.

Riff-Tones, with former Ink Spots arranger Mifflin Brantford on guitar, now at Columbia Yacht Club.

Duke Ellington to be spotlighted next Monday (25) on WGN-TV's "Hour of Music" with Chicago Symphony Orch.

Max Blouet, longtime manager of George V Hotel in Paris, coming to Chi as veepee and general manager of Ambassadors East and West.

Gale Storm in town this week to help fund drive for Retarded Children and for talks with Willard Gidwitz, head of Helene Curtis, her sponsor.

Jac Worth producing "Jazz Song to Sputnik," with unit comprised of Cy Touff, Gene Esposito, Ira Schulman and Lee Loving tomorrow (Thurs.) at College of Complexes.

Jayne Walton, Chi singer formerly with Lawrence Welk, planed to Coast to record "Marie Elena" on Coral with Welk's orch and for guestshot on his tele show. She introduced original version of the tune with Welk several years ago.

Boston

By Guy Livingston

(*344 Little Bldg.; HAncock* 6-8386)

June Havoc in for "One Foot in Door" at the Shubert.

Mahogany Hall All Stars, Dixieland band, at Copley Square Hotel.

Harry Hershfield in to speak at Temple Emanuel.

Tony Martin current at Blinstrub's through Sunday (24).

Fay DeWitt in town for disk jock visit on new record, "Take It Slow, Joe."

Bradford Carousel Room ends calypso policy and goes back to nitery format with three acts weekly.

Eva Gabor, Jack Haley, Ray Bolger, Betty Kean, Lew Parker and Kathy Barr in for United Fund kickoff rally at Symphony Hall.

Al Hibbler opened at Storyville Monday (18) for week with Dakota Staton. Lionel Hampton follows Nov. 25.

Ace Recording won an award from Advertising Club of Boston for sponsoring and promoting hit tuner, "On Old Cape Cod."

Westbrook Pegler doing his column from N. E. Baptist Hospital where he's being treated for ulcers.

Alan Frazer, Boston American columnist, on Hub end of 11 city telephone interview with Marlon Brando for one hour in N.Y. for "Sayonara" (WB).

"Search for Paradise" preemed for Hub press at the Boston Monday and for Archbishop's Fund on Tuesday (19). It opens to public Nov. 20.

Four Lads, Richard Hayman, Kay Armen, Pat O'Day, Kathy Barr, Jimmy Joyce, Joan and Stanley Kayne, Jonah Jones, Evans Sisters, Don Rondo and Judy Valentine headed variety show for Music Operators Assn. at Bradford.

OBITUARIES

ELLA BRADNA'

Ella Bradna, 78, one of the great circus riders of history, and widow of Fred Bradna, for several decades equestrian director of Ringling Bros.-Barnum & Bailey Circus, died Nov. 12 in Sarasota, Fla.

Mme. Bradna was also a headliner in vaudeville for many years with "The Act Beautiful," which she carried over from the circus in the wintertime. It was a combination horse, dog, doves and birds, in later years with a line of girls to dress it up.

Riding until she was well past 60, Ella Bradna retired from the Ringling Show in 1943. That year she was presented under full spotlight in a complete turn of the track by the late John Murray Anderson, who staged the show for several seasons.

Born to the circus in Bohemia, now Czechoslovakia, Mme. Bradna was a star by the time she was 15 and it was a few years later that she met her husband in Paris. He was an army officer from Alsace. They met in the Nouveau Cirque in Paris when she was thrown from her horse. He renounced his wealthy family to join the circus, even taking the Bradna name.

James A. Bailey, surviving partner of the Barnum Show, saw Mme. Bradna riding bareback in the Crystal Palace in London in 1901 and gave the pair a contract. Bradnas made their debut in Madison Square Garden in 1902, remaining with the Big Show in rest of their lives.

When Bradna became an equestrian director, his wife joined with Fred Derrick in a double bareback riding act that was one of the class acts of its time.

Simon & Schuster published the Bradnas' life story "The Big Top" in 1952, an "as told to" by Fred Bradna.

Survivors include Olympe Bradna, a niece, in Stockton, Calif., a leading film ingenue in the 1930s.

Funeral was held Nov. 14 in Sarasota.

BYRON L. SHORES

Byron Lewis Shores, 50, former legit and picture actor, died of multiple sclerosis Nov. 13 in Kansas Cty. A native of Oklahoma, he moved to K.C. as a child, attended school there and became active in drama and theatre work.

Shores first appeared on Broadway in 1929, played in several productions there, and had lead in a company of "Sunup" which toured Europe. He went to Hollywood in 1940, acting in several Metro pictures, including "Johnny Eager," "Blossoms in the Dust" and "Air Raid Warden."

While working in "This Is the Army" in 1942 he was stricken with multiple sclerosis. He was able to finish the picture, but spent several months at Rochester, Minn., in the Mayo clinic thereafter. He had been bedridden since 1945.

Survived by parents, son, and sister.

SAMUEL R. GOLDING

Samuel R. Golding, 68, playwright and screen writer, died in Hollywood Nov. 14 of a heart ailment. He began writing in the 20's and several of his plays, including "Bronx Express," "Open House" and "Divorce A La Carte," were presented on Broadway.

Golding also collaborated on screenplays for such films as "Buccaneer's Girl" (U), "Proud Valley" (Associated British) and "Voice in the Night" (Col). Recently he had been writing television scripts. His last play was "The Most Fashionable Crime," a collaboration with Norbert Faulkner, which was presented at the Margo Jones Theatre in Dallas a few months ago.

His wife survives.

RICHARD TABER

Richard Taber, 72, veteran legit, film and tv actor, died Nov. 16 in New York.

Taber was co-author with James Gleason and appeared in "Is Zat So?," a Broadway comedy which ran nearly three years, 1926 to 1929. His legit appearances also include "Blue Bonnet," "Three Twins," "The Man Who Owns Broadway," "Little Johnnie Jones," "Beauty Shop" and "Little Miss Brown." His last Broadway appearance was in "Tomorrow the World," in 1943.

He appeared on tele last spring in "Born Yesterday," with Mary Martin, and was seen in numerous films. The most recent picture was "The Naked City" in 1948.

His wife survives.

AUGUSTUS PITOU

Augustus Pitou, 81, a theatrical booking agent, died Nov. 18 in Queens.

From 1932 until last year he was assistant to the late Marcus Hejman in operating the United Booking Office in N.Y. The office, now dissolved, was formed to handle theatrical bookings locally and for the "road" formerly handled separately by the Shubert and Erlanger interests.

Pitou began his career as an advance man of the road for N.Y. legit shows. Later he became a producer of N.Y. road shows. He also managed a number of theatres throughout the U.S. including the Blackstone in Chicago.

Sons and daughter survive.

CORA WITHERSPOON

Cora Witherspoon, 67, an actress for more than 50 years, died Nov. 17 in Las Crucas, N. M.

Born in New Orleans, she launched her acting career with a New Orleans stock company. She appeared in numerous films including "Marie Antoinette," "Piccadilly Jim" and "Dark Victory."

She made her N.Y. legit bow when she was 17 playing a 70 year old woman for David Belasco in "The Concert." Her legit credits also include "The Awful Truth," "Grounds For Divorce," "Three Faces East" and "Forsaking All Others."

Her sister survives.

CEPHA DAY SISK

Cepha Frances Day Sisk, 53, died Nov. 17, 1957 at St. Vincent's Hospital, Los Angeles, of cancer. In the 1920's she was general assistant to legit producer Gilbert Miller in Manhattan. She then married Robert Sisk, who had left the staff of VARIETY to head the publicity department of the Theatre Guild.

For the past 20 years the Sisks have been in the film colony where Sisk was a producer at RKO and other studios and latterly of telpix.

Burial at Holy Cross Cemetery, L.A., is today (Wed.).

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

LOUISE CARTER

Louise Carter, 82, veteran actress-writer, died in Hollywood Nov. 10 after a four-month illness. She had been in retirement for the last 10 years.

Miss Carter appeared in many stock companies around the country and in several Broadway productions before coming to Hollywood in 1931 for a 16 year career in films. One of her top performances was in Paramount's "Broken Lullaby," an Ernst Lubitsch-directed 1931 entry. She also had written several plays.

A daughter, former stage actress Betty Carter, survives.

ROY T. FJASTAD

Roy Trigve Fjastad, 51, head of the Paramount music department for the last three and one-half years, died in Hollywood Nov. 13 following a heart attack. He entered the film industry in 1927 as an assistant director and interpreter at the old First National Studios.

Fjastad later worked for the Corinne Griffith Studio and at United Artists, where he was a set dresser. He joined Paramount in the accounting department, subsequently moving over to the music department as assistant.

His wife and son survive.

PATSY (CECIL) MASON

Cecil Van Olker Mason, better known as Patsy Mason (& Shaw), in vaudeville, died recently in Claremont (Calif.), age 61, of cancer.

With the debacle of vaudeville, Miss Mason became the first woman radio engineer at Station WTRY, Troy, N.Y., and also had her own radio program on that station and WSNY, Schenectady. But came to the Coast with a lifetime friend, Mrs. Judith Ames Cooke, to become her assistant as director of resident halls at Claremont Mens College.

MILTON SHREDNIK

Milton Shrednik, 50, prominent Denver musician for 30 years, died of a heart attack Nov. 5 in that city. He served as musical director for KOA, Denver, for 10 years. More recently he had operated two record stores in Denver.

Shrednik, who came to the Colorado capital from New York, taught music for 10 years and later was accompanist and musical director of the Cushing School of Ballet.

Surviving are his wife, mother, son and daughter.

WILLIAM J. BYRNE

William J. Byrne, 42, vaude performer and midget, died recently in Newcastle, Eng. He had toured the world's principal theatres, appearing with Chefalo, the magician, and his team of midgets.

Standing 2 ft. 9 ins., Byrne was reputed to be the second smallest man in the world. He joined Chefalo & Co. when the magician was appearing at the Empire Theatre, Newcastle, in 1932.

Survived by his mother.

JOSEPH BENNETT

Joseph Bennett, 72, owner and performer in a vaudeville act called "Telephone Tangle," died Nov. 16 at the Percy Williams home in Islip, Long Island.

Bennett, a veteran of more than 50 years in show biz, toured the major vaude circuits for more than 20 years with "Telephone Tangle," playing the role of Abe Kabibble.

His wife, former vaude performer Florence Bennett, and sister survive.

WALTER K. GRIGAITIS

Walter K. Grigaitis, 72, operatic conductor, died Nov. 14 in Philadelphia. His most recent appearances were with the American Opera Guild of which he was founder and musical director.

In 1926 Grigaitis became conductor for the Phila. Opera Co. and later the Penna. Grand Opera Co. In New York he conducted the Polonia Opera Co. and the French-Italian Opera Co.

A son survives.

CHARLES S. WEBB

Charles S. Webb, 59, assistant head of publicity for Screen Gems (Columbia's tv subsid), died of cancer Nov. 13 in Hollywood. A former playwright and short story writer, he was with the Columbia homeoffice publicity department from 1943 to 1946 when he was shifted to the studio. In 1953, he moved over to Screen Gems.

His wife survives.

MARIA ZACHARIAS

Maria Zacharias, 54, celebrated circus "fat lady," died Nov. 10 in Vienna. She was the most popular figure of the Prater, Vienna's Coney Island district. She toured Europe with the Renz Circus, among other big tops.

Known as Prater Mitzi, she weighed 400 pounds at the time of her death. She lost 150 pounds during a few weeks' illness.

TED WELLS

Ted Wells, 45, jazz clarinetist, died Nov. 9 in a Honolulu hospital. His death was attributed to head injuries sustained several hours earlier when he collapsed on a sidewalk.

Wells, unemployed in recent months, first came to Hawaii with an aquacade troupe six years ago. He returned in 1953 to play at the Zebra Room, midtown nitery.

NORMAN RICE

Norman Rice, 47, veteran writer-actor and legit director, died in Hollywood Nov. 12 of a heart attack after a two month illness. In recent years he had teamed with Thad Swift as a writer but had also worked regularly in tv on "My Favorite Story" series.

A sister survives.

Joseph Friedman, former foreign sales exec for Columbia Pictures, and prior to that for Universal, died Nov. 13 in Hollywood. Survivors include son Seymour, productions manager for Screen Gems.

Anthony Pudlo, 39, husband of Arabella, vaude and cafe "one-woman band," died Nov. 4 in Pittsburgh, just four days before his widow gave birth to their third child.

Nat Williams, president and general manager of Interstate Enterprises which operates film houses in the south, died Nov. 15 in Thomasville, Ga.

Mrs. Mary G. Sanford, onetime concert violinist, died Nov. 7 in Albany after a long illness. Surviving are her husband, daughter, two sisters and three brothers.

Hettie Gray Baker, 76, former director of censorship for 20th-Fox, died Nov. 14 in Porters Corners, N. Y. She retired in 1952 after 35 years with the company.

Rafello Cavallo, 85, founder of the Denver Symphony Orchestra and director of the Pueblo Civic Symphony for 25 years, died Nov. 16 in Pueblo, Colo.

Winthrop Martin, 69, ex-Frisco newsman and husband of KFRC home economist Emily Barton, died Nov. 14 in San Francisco. His wife and two sons survive.

Periquin, 45, a top Mexican film and stage comic for 37 years, died of cancer Nov. 6 in Mexico City. He was known privately as Armando Espinosa de los Monteros.

William T. Studebaker, 55, manager of the Logan Theatre, Logansport, Ind., died Nov. 2, of a self-inflicted bullet wound. His wife, Emily, survives.

Harold G. Smith, 64, former vaude performer and television writer, died Nov. 18 in New York after a long illness.

Louise Kennedy Mabie, former feature writer for Satevepost, died Nov. 10 in Los Angeles after a long illness. Daughter survives.

Widow, 65, of Ansel N. Sanborn, onetime New Hampshire circuit operator, died Nov. 12 in Wolfsboro, N. H.

Igor Zitomirsky, 77, operatic and concert singing teacher, died Nov. 12 in New York. His wife survives.

Joseph M. Rattee, 69, veteran film projectionist, died Nov. 6 in Hampton Falls, N. H.

William MacLean, composer and bagpipe-major, died recently in Kilcreggan, Scotland.

Playwrights' Hits

Continued from page 1

been getting lively broker call and window trade.

"Time Remembered" is an expensive show, having cost about $125,000 to bring in and breaking even at around $30,000. Despite the steep operating nut, however, it can net about $7,000 a week at capacity, as there's no one in the cast on percentage (Helen Hayes, Richard Burton and Susan Strasberg all getting substantial salaries but no share of the gross). It's figured the show will recoup about March 1, should span the season and perhaps extend into the summer.

Due entirely to Noel Coward's personal draw, "Nude" will be a quick payoff, since it cost only about $40,000 to bring in and can net around $8,000 a week at capacity. At that rate it should begin making a profit after five weeks, but since the star has indicated he intends remaining with it for only 12 weeks it's not likely to earn a great deal, unless he can be persuaded to extend his stay. The show is presented in partnership with Lance Hamilton and Charles Russell, two young London managers.

The Playwrights get another new show this week with "The Rope Dancers," Norman Wishengrad drama starring Siobhan McKenna and Art Carney. It opens tonight (Wed.) at the Cort Theatre as a co-production with Gilbert Miller. Next week's entry for the firm is the revival of Wycherley's "The Country Wife," costarring Julie Harris, Laurence Harvey and Pamela Brown, and presented in partnership with Malcolm Wells and Daniel Blum. It's due next Wednesday (27) at the Adelphi Theatre.

Also on the Playwrights slate for this season are "The Summer of the 17th Doll," the Australian play by Ray Lawler, currently a hit in London but due here in midwinter as co-venture with the Theatre Guild, and at least one other production. The firm's two previous offerings this season were "The Saturday Night Kid," by Jack Dunphy and starring Shelley Winters, and "Miss Lonelyhearts," Howard Teichmann's dramatization of the Nathaniel West novel, starring Pat O'Brien. The former show, a co-venture with Oliver Smith, folded during a tryout tour and the latter, done in partnership with Lester Osterman and Alfred Glaney Jr., closed after 12 performances on Broadway.

Max Blouet

Continued from page 2

over the world, including the Hilton Istanbul, the Pan American-owned hostelry in Caracas, Venezuela, and elsewhere.

Blouet pere has been some 29 years at the Paris post and is perhaps one of the best known hotel personalities to tourists, VIP visitors, royalty, et al., globally, considering the focal axis of an international hostel of the calibre of the George V.

William Zeckendorf, president of Webb & Knapp, which has a deal for the Ambassador on New York's Park Ave. (consummation price of $11,250,000 is due Jan. 1), had also been talking to Blouet for this spot, when and if the deal is finalized.

The Chicago Ambassadors are Frank Bering & Co. properties and were put on the global map by the special hosting and personality of the late Ernest Byfield. James A. Hart, long with and trained by Byfield, succeeded, and Pat Hoy has been his general aide. The Ambassador East houses the famed Pump Room, and the West houses the Buttery and also a private Beau Nash Club with a national and international membership of "beaux" (male membership eating club).

Blouet takes over Jan. 1.

MARRIAGES

Karen Peters to Malcolm Campbell, Manchester, Eng., recently. Bride's an actress; he's a singer.

Carol Kirsh to Robert A. Boyar, Nov. 1, N. Y. Bride is an artist; groom is an insurance broker, specializing in theatrical policies, and is the son of legit company manager Ben Boyar.

Maggie Pexton to Lyn Murray, Nov. 9, Youngstown, O. Bride is advertising manager of the May Co., Los Angeles; groom is a Hollywood composer-arranger-conductor.

Beatrice Limon to Tony Martinez, Las Vegas, Nov. 15. Bride's a model; he's an actor.

Helen Ward to Clifton E. Hastings, Claremont, N.H., recently. Bride is women's program director of radio staton WSTV.

Rosalie Rossetti to George Carron, Montreal, Nov. 17. He's an actor in "My Fur Lady."

Jean Nicole Grant to John Craig, Wishaw, Scotland, Nov. 11. Bride is former manager of Italian opera company.

Elso Erb to David Aitkin, Ayr, Scotland, Nov. 13. Bride is a dancer.

Audrey Wagstaff to Jay Robb, Nov. 15, New York. Bride's father, Al Wagstaff, is VARIETY correspondent in Bermuda.

Marilyn Cole to Bernie Brillstein, New York, Nov. 20. She's an actress; he's director of publicity at William Morris Agency.

BIRTHS

Mr. and Mrs. Bruce Kubbert in N.Y. Nov. 19, a daughter. Mother is former Betty Bean, once publicity director of Carnegie Hall, N.Y.

Mr. and Mrs. Michael Komichak, son, Pittsburgh, Nov. 11. Father's chief engineer of WPIT.

Mr. and Mrs. Harry Ruder, daughter, Pittsburgh, Nov. 8. Father's with Everett Neill band at Vogue Terrace.

Mr. and Mrs. Anthony Pudlo, daughter, Pittsburgh, Nov. 8. Mother's Arabella, "the one-woman band."

Mr. and Mrs. Edward Binns, daughter, Santa Monica, Cal., Nov. 8. Mother is Marcia Binns, tv writer; father is an actor.

Mr. and Mrs. James S. Pollak, son, Hollywood, Nov. 13. Mother is actress Dee J. Thompson; father is a writer.

Mr. and Mrs. Eddie Smarden, daughter, Hollywood, Nov. 11. Father is an exec with Blair-TV, station reps.

Mr. and Mrs. Bill Erwin, daughter, Burbank, Cal., Nov. 8. Father is an actor.

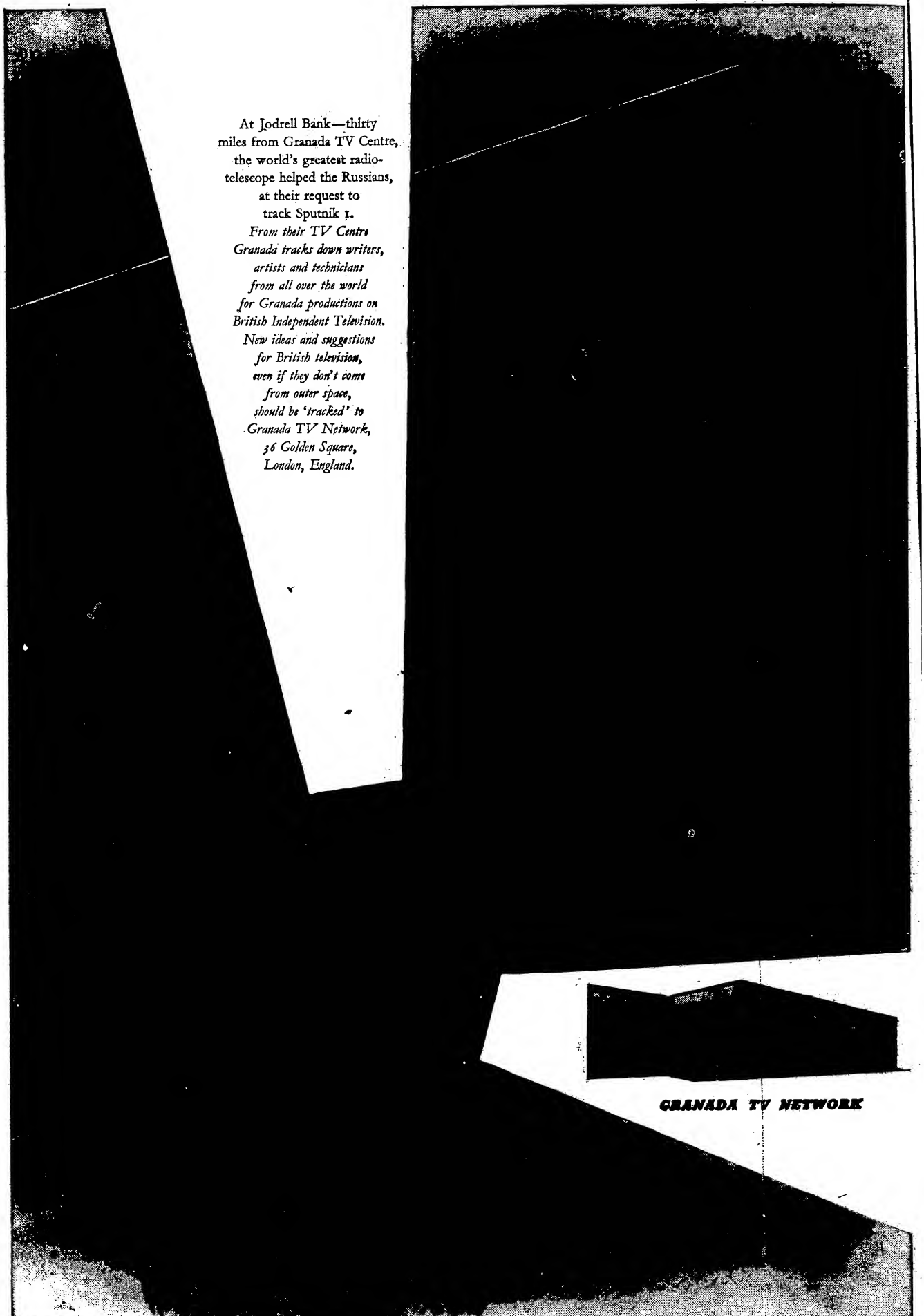
Mr. and Mrs. Jack Miller, son, Englewood, N. J., Nov. 13. Father is prexy of Keeshan-Miller Enterprises and producer of CBS-TV's "Captain Kangaroo."

Mr. and Mrs. George Hayes, son, in Houston, Tex., recently. Father is disk jockey on the staff of KILT there.

Mr. and Mrs. Bill Zak, daughter, in Houston. Father is a disk jockey on the staff of KTRH in that city.

Mr. and Mrs. Arnold Rosen, son, New York, Nov. 14. Mother is actress Freda Larsen; father is a tv writer.

Mr. and Mrs. Steve Allen, son, New York, Nov. 16. Mother is actress Jayne Meadows; father is a tv performer.



At Jodrell Bank—thirty miles from Granada TV Centre, the world's greatest radio-telescope helped the Russians, at their request to track Sputnik 1.

From their TV Centre Granada tracks down writers, artists and technicians from all over the world for Granada productions on British Independent Television. New ideas and suggestions for British television, even if they don't come from outer space, should be 'tracked' to Granada TV Network, 36 Golden Square, London, England.

GRANADA TV NETWORK

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 208 No. 13 NEW YORK, WEDNESDAY, NOVEMBER 27, 1957 PRICE 25 CENTS

HOLLYWOOD'S 'SUICIDAL' VANITY

'Country'-Boy Maksik Sets Trade Right on Stars' Actual B.O. Draw

By ABEL GREEN

Perhaps the frankest nitery operator extant is Ben Maksik, the Brooklyn Belasco of that super-duper bistro called the Town & Country, with its 1,500 main-room capacity (200 additional in the lounge).

A great believer in staggering show biz salaries which, however, don't always produce the vaunted grosses which the nitery stars and their pressagents propagate, Maksik points to the $126,000 that Jerry Lewis actually did on his first week's stint this past September, and the still better $131,000 on the second semester of a four-week stint. He's plenty happy with the fact that Lewis and/or Harry Belafonte—both are neck-and-neck for top boxoffice at his Town & Country roadhouse—were able to do a 50-60% capacity business.

But Maksik points to last week's VARIETY review of the Victor Borge show, with its mention of the now well-publicized claim that Lewis set a probable one-man high mark as an entertainer, with a claimed $230,000 for one week, as being more than a shade inflated. Belafonte did around $125,000 and, as Maksik reiterates, he and Lewis are plenty okay at the b.o. when they can bring in 125-130G.

The boniface didn't mind, in fact, frankly, he encouraged,—the allegations of that whopping—and as it develops, fictitiously astronomic—$230,000 because "as a reformed hot-dog stand owner who, with my wife, graduated our place into the bigtime known as the Town & Country Club, well, you can understand it also makes us look good."

"But," he continues, "it can also kick back at us, and perhaps more

(Continued on page 25)

Shot for Collaboration, French Author's Play Is A 'Riot' at Des Arts

Paris, Nov. 26.

Near-rioting at the Theatre Des Arts on two nights may halt a 15-year old play "La Reine de Cesaree." The author, Robert Brasillach, is quite dead, having been shot for collaboration with the Germans but French resistance vets detest the idea of his play having a hearing now.

Dialog, though deleted, is still replete with anti-Semitic cracks. Heroine is an older woman, an Israeli, in love with an Italian much younger than herself.

Opening line of the play *"War is beautiful, isn't it?"* started the melee the second night. Actor Raymond Hermantier, who has a maimed hand from German torture and is in the play, tried to reason with the crowd holding up his battered hand. It did not help. The performance could not go on.

Motel's Closed-Circuit Eye on Babes' Cry Room

Miami Beach, Nov. 26.

Infants registered at one of "this year's" motels, the Beau Rivage, will make their video debuts automatically. Each unit will have a closed-circuit telecamera to keep watch on junior while the parents are gadding about. Sights and sounds are monitored by a nurse who takes over should anything go amiss. Inn opens Dec. 20.

However, so that parents do not enter show biz unconsciously, the camera can be closed off for normal privacy.

'Subliminal' May Take Long Count; Held 'Frightening'

Washington, Nov. 26.

On the basis of new information from the Federal Communications Commission, Sen. Charles E. Potter (R.-Mich.), a member of Interstate Commerce Committee, today (Tues.) announced that the Commission may legally ban "subliminal perception" advertising on tv.

Making public a letter he received from the Commission, Potter said he is urging the agency to stage a demonstration of "SP" in the near future and that it has indicated a willingness to do so. "It may resolve some of the questions raised by a revolutionary and frightening new development in the communications field," he added.

"Psychiatrists claim that people can be influenced by 'SP' messages," Potter asserted, "and I am

(Continued on page 87)

WGST Newsman Fired, As He Predicted, After Rapping Atlanta Mayor

Atlanta, Nov. 26.

William ("Pop") Hines, news editor of state-owned WGST, was fired Tuesday (19) after predicting over the air the previous evening he would lose his job if he spoke out against Mayor William B. Hartsfield. Hines' statement followed his report that the mayor was trying hard to get a Negro bloc vote. (Hartsfield, winner in the primary election, is being opposed in the general election by Lester Maddox, Atlanta restaurant operator.)

L. R. Sibert, executive secre-

(Continued on page 24)

COIN SUBSTITUTE FOR KNIGHTHOOD

By GENE ARNEEL

Financial demands that make only partial sense in the present tax situation actually represent the elephantiasis of Hollywood "vanity." So declares producer Arthur Hornblow Jr. He puts it this way: *"In France, actors get the Legion of Honor. In England, they are knighted. But in Hollywood to have their ego massaged they must get top salaries."*

At a time when theatrical features are fighting for survival, bid and asked prices in Hollywood are without any regard for the industry itself. This is the heyday of the big grab. It may amount to saying that the film colony has reached the economics of suicide by vanity.

Salaries and literary property costs have become astronomical, Hornblow pointed out in New York this week, because of the vast change that has taken place in the film colony in the past few years. Previously, only the major studios, seven of them, bid against each other for stars and stories. The fact that the number of potential buyers was so limited had the effect of keeping prices down.

Now, however, there are perhaps 40 other bidders, they being the film-makers who are more or less on their own as "independents." They all recognize the need for "important" projects and are paying more and more as a matter of necessity to achieve this end.

Hornblow recalled that in the

(Continued on page 24)

Venice '58 Rules Ain't Gonna Please

Rome, Nov. 26.

Regulations for the 1958 Venice Film Festival will mark a return to the formula adopted in the lagoon city over two years ago, namely that the Festival selects its own pictures for the event, the total not to exceed 14. This preselection system was the cause of much controversy when first adopted in 1956, and eventually resulted in the ankling of the festival by several countries and Motion Picture Export Assn.

Exact reading of the (new) regulations (Art. 3) says that pix for the fest "will be selected by the Festival Commission in collaboration with the competent organizations in each country." Though uncommented or elaborated upon at this writing, wording would seem to indicate that 1958 regulation will not be an exact replica of the rigidly enforced 1956 ruling, nor of the 1957 rule (whereby the fest was forced to choose at least ten of its 14 entries from among pix submitted by pic associations), but in between.

'Miami Printing Its Own Money' As Competition Whirls Stars Up to 35G

By LARY SOLLOWAY

Miami Beach, Nov. 26.

The ever increasing competition for patronage that is an annual ulcer inciter for hotel bonifaces in this always-building resort, will be compounded in mid-December. For then comes a renaissance of the big independent night clubs, dormant in recent seasons; the entry of at least one "this year's hotel" with a production idea for its cafe and the 90-minute by-air distant group of new Havana hotel-casinos, all premiering within the course of the next few weeks.

That the Big 3—the Americana, Eden Roc and Fontainebleau—are well aware of the patron-lure spreadout is indicated by the manner in which they've upped already high budgets, not only to meet the new competition but to make inroads on their established rivals by holding on to those toppers who've been boxoffice clicks in past seasons and adding to these rosters. End-result has been record-breaking deals—salary wise—and a bonanza for agencies and their wanted acts.

Last week's announcement by the Fontainebleau of the signing of Frank Sinatra for a March two-weeker was illustrative of the competition for names. The deal had been pending for several weeks, with rivals Eden Roc and the Americana evidencing notions of getting his name on a contract. To get Sinatra, the Fontainebleau's Ben Novack rearranged his seasonal rundown, shifting Liberace into a February time from the March period originally scheduled for him and switching Jimmy Durante to the latter half of that month. With it, Sinatra is reported getting

(Continued on page 24)

Ike's Illness Cancels Press-Radio Shindigs

Washington, Nov. 26.

President Eisenhower's illness has an important show business aside. The President's setback undoubtedly will mean cancellation of many year-to-year social activities at which top-name talent from the various mediums participated.

Feeling here is that Elsenhower will not attend such annually scheduled events as those fostered by the White House Corrspondents Assn., Radio-TV Correspondents, Press Photographers (newsreels included) and others. Important figures from the entertainment world were prominent in these outings which are now likely to be halted.

British Writers Concerned About U.S. Song 'Tripe'

London, Nov. 19.

Echoes of the U.S. music biz controversy, involving allegations of discrimination against ASCAP music by the American broadcast industry, have been picked up in England. Eric Maschwitz, chairman of the Songwriters Guild of Great Britain, is now taking the cudgels up against "indifferent music" from the U.S. being "dumped" into this country.

Maschwitz states that the current state of U.S. music has been caused by "a matter of manipulation on the part of a virtual monopoly and not a true indication

(Continued on page 75)

'Contracts Just a Scrap... Of Paper in Cafe Field'; Philly Boniface's Blast

Philadelphia, Nov. 26.

Cancellations are becoming the most frequent headache in the night club operator's life, according to Dallas Gerson, co-owner of the Latin Casino, Philly's nitery flagship. "The top acts are all making so much money," Gerson says, "they no longer care whether they work or not.

"Name stars reserve the right in their contracts to pull out of a booking with a month's notice because of a movie or recording date. The owner who has promised the star to large dinner parties is forced to fob them off with a replacement," Gerson said.

United Artists Records' 'Credits a la Pix'; A&R Men Get Plugs on Disks

United Artists' new disk operation, when it kicks off with its first release Dec. 11, will set a precedent in giving label billing to the artists & repertoire director of the session. It's in line with the thinking of Max Youngstein, prexy of UA's disk and publishing companies, that platter credits should spotlight the creative talent, much as a film gives prominent billing to the director and producer along with the scripters and the cast.

UA's disk label, incidentally, will be an adaptation of the company's foreign trademark. While the film releasing company's insignia has not been prominently displayed in the U. S. film credits, the UA trademark is widely known abroad. Hence, UA's decision to utilize the company's trademark for the label. The colors will be black and red.

Paris Shows Rib Yank Characters, But U.S. Adaptations Are Big Hits

Paris, Nov. 19.

Paris legit appears to be on a laugh-at-Americans kick this season. But, the U.S. is having the payoff chuckle.

While U.S. characters are cast in a somewhat preposterous vein in several local productions, American-originated plays of a serious nature are doing smash business here. In fact, the two biggest clicks of the new season are adaptations of "Diary of Anne Frank" and "Caine Mutiny Court Martial," both Broadway originals.

The plays, in which Americans are subject to generally good-natured ribbing, include Marcel Ayme's "La Mouche Bleue" ("The Blue Fly"), Jacques Deval's "La Pretentaine" ("Adventure Seeker") and Peter Ustinov's London original, "Romanoff and Juliet," which, incidentally, is also currently running on Broadway.

Jean Renoir's adaptation of Clifford Odets' "Big Knife" also isn't too kind to Americans in its bitter attack on Hollywood.

Folsom Checks in With Layman Diplomat Report On Vienna Atom Parley

Frank M. Folsom, chairman of the executive committee of the Radio Corp. of America, is back from Europe where he was the Vatican City's ambassador to the Atoms-for-Peace Conference in Vienna. When he and Rev. Theodore M. Hessburgh, president of Notre Dame Univ., his co-delegate, filed their report with the Papal Secretary in Rome, the latter was (1) surprised at the dispatch with which Folsom wrote up his report, and (2) that it was in English, rather than in French, which is the traditional language of diplomacy and protocol.

Folsom, in characteristic man-

(Continued on page 87)

Milk Bowl Football

San Antonio, Nov. 26.

Annual Milk Bowl football game, key event in "little" football will be played here on Dec. 28 at Alamo Stadium. Game will be carried for the fifth year on a national radio web, also telecast locally.

Behind the event are Robert J. O'Donnell of Interstate Circuit, oilman Glenn H. McCarthy of Houston, Robert B. Anderson, U. S. Secretary of the Treasury, and Texas Governor, Price Daniel.

Blacklist Case Set For Hearing By Top Tribunal

Washington, Nov. 26.

The U.S. Supreme Court yesterday (25) set the important Wilson vs. Loew's case for argument some time during the week of Dec. 9. Case is the mass action of more than a score of former Hollywood-ers charging they have been "blacklisted" by the studios because they took the fifth amendment before the House Un-American Activities Committee. They contend this bar against them was set up by a "conspiracy" of the studios and ask the right to work again in the motion picture industry in Hollywood.

Victims lost in the California state courts from which the appeal is taken. The film companies contend they had no specific contracts with these actors, writers, etc., and therefore are under no obligation to hire people who took the fifth amendment.

The case was appealed to the

(Continued on page 20)

BRITISH FILM PIONEER PEARSON'S AUTOBIOG

London, Nov. 26.

At 82, vet British film pioneer George Pearson can look back on a full, fruitful career in the cinema. Now he has written his reminiscences and his book, "Flashback" (Allen & Unwin, $3.50), will be read with interest by anyone remotely concerned with the history of films. Pearson was in on the teething troubles of British silent pix from the moment when, at 37, he threw in a schoolmastering job to join Pathe as a film scribe and director.

The book requires some patience to read since it is written in a somewhat oldfashioned and pedantic style, but it is well worth the effort. Pearson reveals how the early British films were made for dimes but how gradually an acceptable pattern of entertainment was ingeniously devised.

He also tells how that popular silent star of British pix, Betty Balfour, was discovered and shows that in those days, as now, the advent of a new star was a boxoffice hypo. Pearson's last silent film was, appropriately, "Auld Lang Syne," in 1929. Like other producer-directors of that time he was taken aback when he saw "The Singing Fool." He said to his wife: "We have been present at the death of the silent film." Nevertheless, he plunged enthusiastically into the new challenge of talkies and turned out over 20.

He also tells the fascinating story of how "Journey's End" came to the screen for he was responsible for the supervision of the film. When George Pearson faded from the world of commercial cinema ("For two years I was on the street," he writes) he turned to the documentary field and then for 15 years directed for the Colonial Film Unit before seeking well-earned retirement.

"Flashback" is aptly titled. In Pearson's flashbacks there is a heap of nostalgia but also a number of lessons to be learned, even in these advanced days of film-making. *Rich.*

'Child's Mind Rules TV, So Hurray For Screen'—Kaufman

London, Nov. 26.

There is a large and intelligent audience available for pix dealing "openly with the facts of life," feels producer Joseph Kaufman, who declares himself "not afraid to make a controversial film."

Kaufman is currently making "Another Time, Another Place" here, starring Lana Turner, which deals with adultery. Next on his schedule is "River of Fear," to roll this spring, with subject matter of rape. "I'm not afraid people are going to throw stones at me for bringing either of these subjects to the screen," he states.

The producer is especially indignant at concept that pix should be confined to extravaganzas, westerns, comedies and "harmless dramas." He points to best-selling novels, which "seem to specialize in socially shocking subjects. And they aren't merely sensational. It

(Continued on page 24)

Vanderbilt to Shoot 10th Anni Israeli Pic

Lecturer-author Cornelius Vanderbilt Jr. had to postpone this fall's round-the-world, (in cooperation with American Express) because of the Wall St. uncertainty causing too many cancellations. He has tied up with Wynn Tours, a Los Angeles outfit, and will conduct one of them next year. Meantime Vanderbilt has the Israeli Embassy's cooperation in Washington for a 10th anniversary travelog of the new republic's founding, which he will film extensively in anticipation of his annual lecture tours under Redpath booking. Proceeds from several of the pic's showings will be donated to the UJA.

Beverly Hills investment banker Joe Shane, active in UJA affairs on the Coast, will accompany Vanderbilt and his bride of two months on this Israeli tour with an eye to doing a photographic story on the Middle East situation.

Dietz Nifties Enliven Pioneers' Dinner

Alan King: 'Will Smithsonian Stuff a Film Theatre Manager and Preserve Him for Posterity?'

By ABEL GREEN

The biggest "freshman" class of Motion Picture Pioneers—80 of 'em—was inducted at the 19th annual dinner of the organization at the Waldorf-Astoria, N. Y., Monday night (25), and perhaps the biggest general turnout, including top industry brass, was also there. Loew's Inc. president Joseph R. Vogel was honored as the 1957 "Pioneer of the Year." The skilfully designed placards, posters and "paper" heralded the g. of h. "From Usher to President" in his 47 years with Loew's and, in reviewing the honored guest's career, toastmaster Howard Dietz observed "there are certain forces at work which would reconvert a president into an usher."

Dietz's dinner pacing, along with MPP prexy Ned Depinet's usually dignified job as the chief officer of the veteran film organization, was adult and pleasant, one of the more savvy performances in the Pioneers' history. He was not too ribald. Whatever earthiness, in prose and song lyric there was, was of a sophisticated calibre. In a pseudo-phone conversation with Dore Schary about "social significance" pictures, Dietz cracked "But Dore, 'Jailhouse Rock' (new Metro picture with Elvis Presley, which is doing b.o.) does have a message; it's Vogel's message, 'A seat for every derriere and a derriere in every seat'." ("Message" quote slightly edited—Ed.).

Also slightly edited is the spe-

(Continued on page 24)

Tokyo's New White Way

Tokyo, Nov. 12.

The Ginza area of this city, the heart of downtown and what passes for a white way, will become the latter in reality Dec. 1 when street illumination will increase tenfold.

Starting that date, present fluorescent street lamps will be replaced by mercury vapor lamps from Shimbashi Bridge to Kyobashi Street and on the avenue between Sukiyabashi and Mihara Bridge. The innovation, it is believed, will allow for reading of newspapers in the streets, a pastime now denied local denizens.

The job will be footed by the Federation of Ginza Shop Owners and the cost is 9,000,000 ($25,000).

Friars' Preview, Parade and All, Of Posh N.Y. HQ

The Friars Club has been proudly previewing its new five-story headquarters on East 55th St., a sumptuous mansion which the late Dr. John F. Erdmann, a foremost New York surgeon, occupied as his private home and which most recently was vacated by the American Institute of Physics.

While this club's new home has nothing like the ecclesiastical aura that pervaded the original Monastery, when The Friars was long on 48th St. (off 6th Ave.), in the heart of the theatrical district, for the first time since the organization has been variously in different quarters (ranging from the Hotel Edison Annex to its most recent West 56th St. site) this is more realistically a self-contained clubhouse. This is more in the Madison Ave., than the traditional

(Continued on page 25)

REPORT VAN JOHNSON FOR 'SPIRIT' MUSICAL

Van Johnson, who went to Hollywood nearly 20 years ago after appearing as a chorus boy and bit player in Broadway musicals, is being sought as star of "The Spirit is Willing," a song and dance version of "The Ghost Goes West," the film scripted by the late Robert E. Sherwood. The picture starred Robert Donat.

Michael Fessier has written the book for the show, with music by David Rose, lyrics by Stanley Styne. The show is being produced by Jule Styne, in partnership with Theatre 200. (Edward Spector).

Truman Capote's Piece In New Yorker Irked Logan; Did Brando Pan Brando?

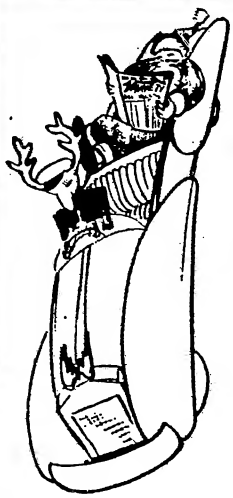
Joshua Logan admits he was "naturally disturbed" over the Truman Capote piece in The New Yorker in which Capote interviewed Marlon Brando and drew from him a number of observations, including the one that he didn't think much of his own acting in "Sayonara."

"I thought it was very unfair of Capote to do this piece about Brando, particularly since he said he wasn't going to write it," Logan commented. "Brando was very upset by it. I think he did an excellent job in the picture, and he was very pleased with the way it came out, too. When Brando talked in the article about rolling his eyes, and my not caring, it was actually in longshot scenes where you couldn't even see his face." Logan said the Capote piece "wasn't half as bad as it might have been. He could, for instance, have poked fun at the film itself. It's easy to do that with almost anything. This would really have broken my heart."

Logan denied having made signif-

(Continued on page 20)

11/27



Xmas

Gift Subscription

Enclosed find check or m.o. for $..... Send *Variety* for one year..... two years .....

TO

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

FROM

Indicate if gift card desired ☐

NAME .....

ADDRESS .....

CITY ..... Zone.... STATE.....

One Year — $10.00 Two Years — $18.00

Canada and Foreign — $1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC. Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141

Washington 4
1292 National Press Building, STerling 3-3445

Chicago 11
612 No. Michigan Ave., DElaware 7-4984

London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 208 120 Number 13

INDEX

Bills	75	New Acts	75
Chatter	86	Night Club Reviews	76
Film Reviews	6	Obituaries	87
Foreign TV Reviews	52	Pictures	3
House Reviews	71	Radio	34
Inside Legit	82	Record Reviews	64
Inside Music	67	Frank Scully	85
Inside Pictures	15	Television	34
Inside Radio-TV	60	Television Reviews	50
International	16	Tollvision	31
Legitimate	78	TV Films	36
Literati	85	Vaudeville	71
Music	63	Wall Street	15

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

RKO PRODUCING AS WB TENANT

Overseas Markets Glutted; Increase Of Small Budget Pix a Problem

Trend towards small budgeters, particularly at 20th-Fox with its Regal Films program, is creating problems abroad where the market is glutted with product.

In contrast to the domestic side, where theatres welcome programmers for day-in, day-out operation, overseas houses have a plentiful supply of film, drawing as they do on pix from many nations.

Foreign execs say it's becoming more and more difficult to get a proper playoff for the "B" product overseas, unless it's of the "gimmick" variety, i.e. horror films, etc. It's pointed out that, unlike with a top budgeter, the smaller releases can show a profit in the U.S. market so that the foreign income, even when reduced, still is pure "gravy."

Houses abroad in many places—at least in Europe—have the advantage of their audiences accepting dubbed films, giving them a much wider choice of product. At the same time, many situations are single-bill territories, which again cuts down on the number of films they can digest.

Scripter

Claude Binyon

has written some whimsical

Reminiscences Of A Dreamer

* * *

another Editorial Feature

in the upcoming

52d Anniversary Number

of

VARIETY

20th Chalks Up $1,700,000 Week On O'Seas Billing

Indicative of the continuing healthy condition of the foreign market, 20th-Fox last week racked up $1,700,000 in overseas billings alone. It was the third-largest single-week take in the history of 20th-Fox International, headed by Murray Silverstone.

Week was one of the highlight marks of 20th's overseas sales drive. It brought the foreign division well ahead of the domestic side. Drive ends Dec. 31. It's expected to give 20th an improvement over the $53,000,000 in foreign rentals racked up by the company last year. It makes 20th the biggest outfit abroad.

EACH SHOWMAN JUDGE OF OSCAR SHUTDOWN

Miami Beach, Nov. 26.

Theatre Owners of America, as it wound up its four-day convention here, pledged all-out support for industry-sponsored Academy Award telecast but Board of Directors, which made final decision after open session of discussion, stopped short of recommending that TOA members close their theatres on the night of telecast. That was left to individual showmen. However, TOA board urged members to plug event via trailers, advertising, etc., to place tv sets in theatres and, if practical, to make use of large-screen closed-circuit installations.

Despite lack of board support for closing of all theatres, many individual operators, including Bob O'Donnell, of Texas Interstate Chain, told delegates that they intended to close houses on telecast night.

Consensus of opinion of those supporting complete shuttering of theatres was that it would make dramatic impact on public and would corral widest possible tv audience for show. Open convention session, despite some opposition, recommended that board go on record as favoring all-out shutdown of theatres on telecast night.

Board took into consideration arguments that some theatres were in cities or towns where there was no NBC outlet. Eastern operators noted that show would not be seen in east until 10:30 p.m. and therefore it did not necessitate full shutdown. However, easterners agreed to plan program geared for early closing.

'Not United Artists' That Fools With Releases—Krim

It's a matter of record that United Artists sends out its top productions upon delivery by the company's partner producers, Arthur B. Krim, president, commented this week. He said he finds it difficult to understand why exhibitors haven't taken note of this in their resolutions condemning all film companies concerning the practice of licensing major features in large measure during holiday periods.

In line with this, Krim pointed out that UA's lineup for 1958 includes 16 pictures in the "A" category, representing an investment of $35,000,000, and these are slotted for release at the rate of four each calendar quarter without regard to "special" time.

All 16 are completed with the exception of "Kings Go Forth" and "Separate Tables," which are now before the cameras, he said.

Krim insisted that this kind of scheduling is in accordance with a blueprint that was drawn long ago; that is, it actually is not timed to coincide with the exhib beefs about "orderly releases."

William J. Heineman, UA distribution v.p., said this is the first time that a film company has made known a lineup for an entire year. It's "probably not practical because of the restrictions on us" to license the full slate, he said, but

(Continued on page 29)

Exhibs Set Up Group To Push 'New Personalities' After Lipton's Analysis

Miami Beach, Nov. 26.

For the first time an exhibitor group has appointed a special committee to work in conjunction with the film companies on the development of new personalities. This action was taken at the Theatre Owners of America convention here. TOA's contribution, according to prexy Ernest G. Stellings, would consist of providing assistance on the local level in the publicizing of new personalities. The exhib group's decision on the question, Stellings said, resulted from an awareness among theatremen of the urgent necessity for the development of new, young personalities to replace some of Hollywood's fading stars.

The TOA action followed an address by David A. Lipton, Universal pub-ad veep, on the subject of new personalities. Lipton urged the industry to abandon the term "new faces" and to substitute "new personalities" instead. "A new face no matter how attractive does not guarantee boxoffice success," he said. "What are needed are more interesting personalities

(Continued on page 30)

'NAKED & DEAD' TO CUE PLAN

Deal by which RKO is to make "Naked and the Dead" on the Warner lot with WB taking the domestic distribution rights will be the first of many such arrangements RKO has in mind under its new operational policy. Similar setups are in the negotiation stage with several other top companies.

Terms of the WB tieup, as revealed this week, provide for RKO to provide all financing of "Dead." The picture, which Paul Gregory is to produce, has a budget of $1,200,000. This covers only the negative and includes, of course, the WB studio charges.

In taking over the domestic release, WB guarantees RKO film rentals of $1,000,000.

RKO chief Tom O'Neil, in making with this new strategy, hopes to come close to recouping on his investment, or nearly so, in the United States-Canadian market alone.

Thereafter RKO takes the picture for handling abroad in its own foreign exchanges and, ultimately, will pick up the television residuals.

With sale of its own two studios to Desilu Productions now about set, this is the kind of approach which O'Neil now intends to take on a continuing basis. Another facet of the operation is production abroad in association with foreign film-makers. Now in work in Italy, in association with Italian interests, is "Anna of Brooklyn." RKO will take all or part of the worldwide distribution ownership and, subsequently, move the picture into tv.

Regardless of where the future RKO pictures are to be made, the tv values represent a major factor in O'Neil's thinking. Influencing his decision to some extent are the hefty returns he drew from the "Million Dollar Movie" exposures of old productions on his television stations, including New York's WOR-TV.

In any event, it appears clear that RKO will have no more of its own pictures per se, instead will finance independent producers and engage in the foreign coproduction deals.

National Boxoffice Survey

Pre-Holiday Biz Off; 'Joey' New Champ, 'Days' 2d, 'Les Girls' 3d, 'Wonders' 4th, 'Search' 5th

Thanksgiving Week holiday upbeat will not be reflected at the wickets until next session since most key city first-runs covered by VARIETY have sessions which wind up before next Thursday. This places the current stanza in the category of a pre-holiday one, and naturally it is not too strong. However, some theatres already have launched their holiday fare with gratifying returns.

"Pal Joey" (Col), which has been in second place for two weeks running is the new b.o. champion. Playing in some 18 keys, the Sinatra musical is running about $100,000 ahead of its nearest competition. "Around World in 80 Days" (UA), which has been in first place all this month until now, is capturing second place.

"Les Girls" (M-G), fifth last round, is climbing back to third spot by dint of some additional playdates. It promises to be heard from additionally. "Seven Wonders of World" (Cinerama) is taking fourth money as against sixth a week ago.

"Search for Paradise" (Cinerama) is climbing to fifth position, about the highest it has been since being listed in the weekly survey. "Kiss Them For Me" (20th), a newcomer, is managing to wind up in sixth slot.

"God Created Woman" (Kings), which has been racking up records in all key cities where preemed, is capturing seventh position. French pic is terrific in N. Y., Boston, Balto and Washington on extended-run engagements, and is headed for a record opening week at Houston's Tower Theatre. "Bombers B-52" (WB), a newie, is winning eighth position.

"10 Commandments" (Par) is finishing ninth while "Baby Face Nelson" (UA), a surprisingly strong newcomer, is taking 10th money, 'Jailhouse Rock" (M-G) will land 11th spot while "My Man Godfrey" (U) rounds out the Top 12 list.

"Perri" (BV), "Stopover Tokyo" (20th) and "Time Limit" (UA) are the runner-up pix in that sequence.

"April Love" (20th), one of the top newcomers, is fine in Cleveland, lively in Denver and fancy in Balto. "Raintree County" (M-G), playing in the same four keys as recently, is okay in Boston and Chi, and fine in Louisville. L. A. rates it dull.

"Graf Spee" (Rank) appears gathering momentum, doing unusually well in L. A. nabe houses as well as first-runs. "Tall Stranger" (AA), good in Detroit, is rated big in Seattle. "Tin Star" (Par), good in Washington and Frisco, shapes oke in Buffalo and Boston.

"Mad Ball" (Col) is sturdy in N. Y., stout in Indianapolis and good in Pitt. "Cyclops" (AA) is rated lofty in Philly. "Joker Is Wild" (Par) is hep in Philly.

"Hunchback of Notre Dame" (AA), big in Detroit, looks hotsy in Boston. "Doctor At Large" (U) looms nice in Balto. "Esther Costello" (Col) is fine in Providence and potent in L. A.

(Complete Boxoffice Reports on Pages 8-9.)

Join United Artists and See Money Roll in From Non-Cinema Sources

Director of Scientific Motion Picture & Photographic Products Division of U. S. Dept. of Commerce

Nathan D. Golden

reviews the

U.S. Films Gains In World Market

* * *

another Editorial Feature

in the upcoming

52d Anniversary Number

of

VARIETY

Todd-AO Corp. Has 54, Readying More Equipment

Todd-AO (American Optical) Corp. is set to establish a new roadshow division to assist producers in showcasing their product and thus cutting down on their distribution costs, according to George J. Schaefer, newly-elected president of the company. Under the operation, it's presumed, film-makers using the Todd system will handle their own releasing in the first-runs, working in association with the Todd-AO company.

Todd-AO, Schaefer reported, now has equipment installed in 54 domestic theatres and is ready to make additional installations. In the foreign market, 12 houses are geared for the widescreen system, five of them in West Germany, two in Japan, two in Spain and one each in Rome, Teheran and Malta.

Under its new corporate setup, Todd-AO Corp. will have outstanding only a common stock issue, $4,000,000 in 10-year subordinated notes (to be subsequently ex-

(Continued on page 29)

In a new kind of operational format, top stars and other picture-making talent — producers, directors, writers, etc—will participate in various show business mediums through their association with one company.

New policy established by United Artists calls for individuals now aligned with the company in the picture business to operate on the similar independent basis in television production and, where music and songs are concerned, in recording and publishing.

Company now has production contracts with literally dozens of Hollywood's top performers and film-makers, and president Arthur B. Krim states he's hopeful that the lineup will be a "fruitful source" of talent for the tv operation. Picture people will be supplemented with recognized tv personnel, he added:

As an extension of its picture business enterprises—UA finances and releases indie product—the company is set to move into telepix production for national and syndication sale. Chief exec said the outfit ought to have "important packages" ready for sale next spring and presentation next season.

The new UA record company, he said, will be in full swing by the end of this year.

Aim is to have performers and

(Continued on page 20)

Brando's 10% Of 'Sayonara' Fully Warranted: Logan

Disclosing that Marlon Brando's contract calls for him to get 10% of the gross of "Sayonara," director Josh Logan last week said he was in full agreement with this kind of high star participation.

"I believe it's the creative talent that should get the biggest cut of the profits," commented Logan in New York. "I think they're fully entitled to it. I also have a participation, but by the time I get through with taxes, I'll probably get less out of 'Sayonara' than I would out of a much lesser stage production."

Logan, now more active in films than in legit, has had a busy time of it in recent months. After finishing "Sayonara" for William Goetz and Warner Brothers in Japan, he directed "South Pacific" for Magna Theatre Corp. Most of "Sayonara" was lensed in Japan. "South Pacific" was shot in Hawaii and on the Coast. It'll be released by 20th-Fox. Done in Todd-AO, the Rodgers & Hammerstein musical was brought in on a negative cost of "between $4,500,000 and $5,000,000" according to Logan.

He said "Sayonara" cost a "very reasonable" $3,200,000.

RHODEN JR. CAPITALIZES NEW $294,000 SETUP

Kansas City, Nov. 26.

Organization of a new company to produce feature films and television shows is under way here as Imperial Films Inc. It is headed by Elmer Rhoden Jr., and is an associate of Imperial Productions, company which he earlier organized and which already has turned out two indie features.

New company is approved by the Securities & Exchange Commission and is capitalized at $294,000. Stock is being sold privately at $2 per share.

Plans for Imperial Films include the production early next year of two feature films and pilot reels on two television series. Features are to be "Pink Tea Bird," a comedy in Eastman color, and "Johnny

(Continued on page 24)

DR. VOGEL POURS OUT THE MEDICINE; LOEW'S ECHELON MUST TAKE PAY-CUTS

The diagnosis of the patient has been made. Some surgery will be necessary. But the hope for cure and recovery now moves a step closer. That may be a fair way to put the medical report of the Loew "doctor"—Joseph R. Vogel.

Suffice that a plan of revitalization has already begun. The first steps are apparent.

Arthur M. Loew's resignation sees treasurer-veepee Charles C. Moskowitz exiting sooner than anticipated; controller Jesse T. Mills shifted to be in charge of the company's retirement plan; and a proposal for salary cuts up to 50% for some of the top-echelon payrollees.

Among the reported shifts mentioned: Eddie Mannix, from $3,000, on a consultative basis at $1,500 a week; Marvin Schenck, from $2,000 to $1,000 weekly; Joseph J. Cohn already shifted from studio management into television. Douglas Shearer, veteran art director, may also have his duties redefined.

On the other hand, while Metro's own merchandise is being accelerated—for a moment still slow—it is understood that the distribution organization will be given more and more outside product, as deals are made.

Metro would like to have Samuel Goldwyn's "Porgy and Bess," when and if, just as it handled his "Guys and Dolls."

Understood some $11,000,000 in theatre rentals have piled up with the Loew Theatres but until the divorcement plan is finalized that money is idling in the exhibition end of the former Loew-Metro empire, not even benefitting the picture company with its interest values.

Film Critics New Value for Public Prone to Shop

Role of the motion picture critic has increased in stature, in the opinion of veteran producer Arthur Hornblow Jr. According to his analysis, the public, having become more selective in choosing film entertainment, more and more is looking to the reviews "for guidance." And akin to this, said Hornblow, the reviewers have become more discriminating.

Also of increased importance, because of this same public search for guidance, are the Academy Awards, Hornblow observed in New York this week. He believes that even just a nomination for an Oscar is proving a substantial boxoffice asset.

Film-maker, who's partnered with Edward Small in "Witness for the Prosecution," related a decision has been made to open the picture on the Coast for a week prior to the end of the year so as to qualify for Acad consideration.

JUDGE NOT CONVINCED

Swarttz's Oral Pitch To U Fails Of Collection

Los Angeles, Nov. 26.

Superior Judge Kenneth Chantry sustained a studio demurrer and dismissed a $50,000 lawsuit brought by Berman Swarttz against Universal, Howard Christie and Ray Crossett, charging unauthorized use of a story treatment.

Swarttz had contended he conceived an idea for a science fiction film in 1951 and related it oarlly to Christie in Crossett's office. Subsequently, he charged, they made "The Mole People," which used substantially the treatment he had outlined.

Studio's case was presented by Charles A. Druten of the Universal legal department.

In the Brackett

Hollywood, Nov. 26.

Charles Brackett, with the studio since 1950, has been signed to a new three year contract as writer-producer and/or producer at 20th-Fox. Deal was completed for the studio by exec producer Buddy Adler.

Brackett recently completed "The Gift of Love" at the studio and puts "Ten North Frederick" before the cameras on Dec. 4. It will be followed by "The Remarkable Mr. Pennypacker."

Hit Lawyer Fees For Defense Of Loew's Regime

The attempt to stop Loew's Inc. from paying out attorney fees in connection with the recent successful proxy fight against Joseph Tomlinson is regarded as perhaps the first new move of the dissident faction against the regime of prexy Joseph R. Vogel. Another interpretation is that the action may be a Tomlinson maneuver to obtain fees from Loew's for the lawyers that represented him in the fight for control of the company.

A restraining order enjoining Loew's from paying out $626,000 in legal fees and expenses was issued in the Delaware Court of Chancery last week. In signing the order, the court halted the following payments: $350,000 to the N. Y. law firm of Phillips, Nizer, Benjamin and Krim; $70,000 to the N. Y. law firm of Paul, Weiss, Rifkind, Wharton and Garrison, and $40,000 to the Wilmington law firm of Berl, Potter and Anderson. In addition, another $166,000 had been earmarked for expenses.

The new action was filed on behalf of Ralph B. Campbell, of Lexington, Ky., a Loew's stockholder. Campbell, partnered with Tomlinson in a Kentucky hotel operation, was associated with the latter in the fight for control of Loew's. Several of the Delaware court actions against Loew's were filed in his name.

Campbell's attorneys said payment of the fees had been authorized by Loew's board at its meeting last Wednesday. They termed the fees "excessive" and asked the court to stop payment until they can be studied. Hearing on the injunction was set for Dec. 19.

Attorneys for Campbell are Arthur G. Logan and Audbrey B. Lank. Logan served as one of Tomlinson's Delaware attorneys for the court actions that took part in that state.

SELZNICK DRAWS CRACK

'Sure We Live on Popcorn, Not On Producers'—Berger

Minneapolis, Nov. 26.

David O. Selznick's recent taunting of the "average" exhibitor for failure to modernize his theatre and keep up with the times, thus bringing his economic woes upon himself, has gotten a rise out of Bennie Berger, circuit owner and long-time North Central Allied president here and national Allied States bigwig.

Berger agrees with Selznick that the "average" exhibitor hasn't modernized his theatre and that, as the "Farewell to Arms" producer charges, this exhibitor is "more interested in selling popcorn than pictures." But, claims Berger, the blame for "this sad state of affairs" attaches to Selznick himself "and other producers along with the film companies" that don't believe in "live and let live."

"The 'average' exhibitor hasn't been able to afford to keep his theatre properly improved because the film companies don't give him the chance to earn sufficient to set aside the necessary funds," charges Berger.

California's Mike Conrad Jam on 'Promotion' Ways; N.Y. Same-Namer Upset

Los Angeles, Nov. 26.

Actor-producer Michael Conrad will stand trial for allegedly bilking between $17,000 and $22,000 out of aspiring thesps, after his plea for dismissal of the case was denied on Friday (22) in Municipal Court.

Case grows out of Conrad's promotional scheme for his Monarch Productions, in which he purportedly asked investments from prospects in exchange for thespic "training" and a share of the upcoming pix' profits. He'll stand trial on five counts of violating California corporation laws and eight counts of grand theft. Preliminary hearings commence Dec. 11.

(Michael Conrad, a member of Actors Equity, AFTRA and Screen Actors Guild in New York, is not to be confused with the Michael Conrad, described as an "actor-producer" in stories from Los Angeles. Equity and other actor unions, typically, try to prevent members having, or adopting the same name.

The west coast operator, now in a jam, as above, has caused the Michael Conrad of N.Y. some embarrassment. He is, of course, not the same man, nor in any way involved.—Ed.)

Stanley Holloway's U.S. Cartoon Series

Baltimore, Nov. 26.

Stanley Holloway has recorded the sound for an American cartoon film, "The Lion and Albert" at the studio of Milner Productions here. Holloway is the comic star of "My Fair Lady" in Manhattan.

Plan is to do animated series on the Ramsbottom family, with Holloway introducing the characters he first made famous in a series of radio monologues about 18 years ago. The series of 12 tales of the Ramsbottoms was written by Marriot Edgar, British humorist.

Edwin M. Milner, president of the Baltimore film company which turns out both industrial and tv films, including commercials, plans to release the new series to theatres next fall, via a national distributor. Later, the films will be offered to television.

Bowes & Godfrey 'Amateur' Really Turning Pro As Paramount Booker

Albany, Nov. 19.

Tommy Ippolito, piano-accordionist who won a Major Bowes network talent award and who for years has headed trios playing Albany area night clubs, is now a new booker in the Paramount exchange. Ippolito was one of the musicians with Arthur Godfrey show in its two winter stands at Lake Placid.

At Paramount, he took the place of Douglas Hermans, who switched to 20th Century-Fox in the same date-setting assignment.

Boulevardier

Lucius Beebe

details just why it's not a

Ghost Town

* * *

an Amusing Feature

in the upcoming

52d Anniversary Number

of

VARIETY

New York Sound Track

Fawcett Publications' roving European correspondent **Michael Stern** was paid $1-a-word two years ago for his lowdown on the Ingrid Bergman-Roberto Rosselini split but True mag got scared off when returners reported seeing them together in seeming affection. Despite Stern's cabled and in-person protestations that, being on the local scene, he knows the facts of life better, the mag held off. Stern, incidentally, now points up that the Italian papers did not P. 1 the official schism, as did the U.S. press, for the reason the insiders, including the native press, knew all about it for too long so it was not particularly hot news on the local level.

United Artists has no more theatre acquisitions in mind, the Astor and Victoria having been picked up only because the local showcase situation was a "special situation." . . . Stanley Warner and National Theatres didn't go along with loans for UA production, whereas the other three national circuits did, presumably because they have their own film-making setups.

Adlai Stevenson squired British actress **Margaret Leighton**, of last season's hit "Separate Tables," to the opening night of **Noel Coward's** "Nude With Violin." Miss Leighton's husband, **Laurence Harvey**, opens tonight (Wed.) in "The Country Wife" . . . Upon taking his seat, Adlai the Great found himself between Miss Leighton and another actress, whom friends declare he did not immediately recognize as **Marlene Dietrich**. It developed that the German film star was a fan and she embraced with voluble chatter the opportunity of accidental propinquity . . . more surprising to Adlai, say his chums, was his showing up the next day to give a talk at the Dalton School on E. 89 St. and finding Miss Dietrich in the audience again, and ready to accompany him from the premises when he left.

Patrick D. Hazard of U. of Pennsylvania faculty, where is charting a future course on "mass culture" in U.S. hit The Nation with a roundup of how "Sputnik" gags ran through show business and the rest of the American commercial world. Sarcastic in tone piece argues that the Russians topped Madison Ave. hucksters, that the outer space stunt "beat the sky-writing," zeppelin-hiring fraternity at the game of razzamatazz . . . Owens-Corning Fiberglas held a closed-circuit telecast Tues. (26) for N. Y. at Astor Hotel, one of 18 cities to plug "Comfort Conditioned Homes" . . .

Marlon Brando and director **Josh Logan**, collaborators in "Sayonara," may do another film together. It'll be a comedy . . . "South Pacific" will be roadshown and it'll have an intermission . . . The DEFA (East German) "Mazurka der Liebe," acquired for the U.S. by **Leo Szabo** and **Jack Hoffberg**, is based on the w.k. Karl Milloecker operetta . . . While in Europe, 20th-Fox prexy **Spyros P. Skouras** will huddle with Swiss technicians re the Eidophor color tv system . . . MPEA v.p. **Griffith Johnson** back from Europe this week . . . **Jerry Wald's** "The Long, Hot Summer" will preem in Baton Rouge, La. . . . Brandt circuit lopped off several houses in Jersey . . . Batch of screen tests of young hopefuls for the "Diary of Anne Frank" lead shipped to the Coast . . . MPAA's public opinion survey re films in its final stages. It contains no great revelations . . . Studio Theatre in Philadelphia was pressured to pull the Greek "Bed of Grass" but Trans-Lux topper **Richard Brandt** stood his ground. Same pressure got two Philly houses to pull "Passionate Summer" . . . "La Strada" being "reissued" in the original, subtitled version.

Arthur L. Mayer returning from Europe Dec. 2 after winding up production chores on his first Paramount release . . . **Hollis Alpert** had his novel, "The Summer Lovers," accepted by Alfred Knopf for publication next year. Quote the author: The book has Hollywood possibilities . . . Film actress after completing three months at a drama school: "All I needed was the fundamentals!" . . . Those "BB" abbreviations in trade headlines have created confusion. Some read **Brigitte Bardot** where it should be Buiness Building. Then again, there are couple of things the two have in common . . . **Douglas Fairbanks Jr.** re the silent flickers: "They made the medium unique. It was like a photographic ballet." . . . Saturday Review preparing an issue on the "state of the movies."

"Baby Face Nelson," **Mickey Rooney** starrer, is second only to "Pride and the Passion" on the UA sked for this year in terms of opening week grosses . . . Allied Artists' "Hunchback of Notre Dame" booked to play 115 theatres in Greater N.Y. simultaneously early next month.

Morton A. Spring was given the job of president of Loew's International, succeeding Arthur M. Loew, after a reported flurry of intra-mural skirmishing. **George Muchnic** had been among the candidates. Spring moved up from 1st v.p. via action by the board last Thursday (21), which was only one day after Loew's bowout was confirmed.

George Sidney relates he received more than the usual amount of mail regarding historical accuracy in his production of "Jeanne Eagels." One letter-writer claimed to be the late star's father, several identified themselves as her sister and on insisted she was Miss Eagels herself . . . Sidney, incidentally, makes the L. A. to N. Y. hop about 15 times a year, frequently only to catch one or two plays . . . At least one important producer considered doing a picture in the Todd-AO process and then decided against it because of the 5c-per-admission royalty that's levied.

Duncan McGregor, Pathe topper in the U.S., sails for France Dec. 7 for a month . . . N.Y. censor informs that, contrary to a VARIETY story last week, the French "Passionate Summer" was scissored. The cut: 28 ft. . . . Associated Artists' "Canaris," in the original German version, booked into the World Theatre following "Razzia" . . . **Edward L. Kingsley** back in his office.

L. A. to N. Y.

David Bradley
Macdonald Carey
Buster Crabbe
Joan Caulfield
Armand Deutsch
Mel Ferrer
Anthony Franciosa
Audrey Hepburn
Russell Holman
Gene Kelly
Bert Lahr
Abbe Lane
Piper Laurie
Jerry Lewis
Gary Merrill
Gia Scala
Mickey Shaughnessy
George Weltner
Charles Wick
Robert Wise
Dana Wynter

Europe to N. Y.

Reg Connelly
Griffith Johnson
Raoul Levy
Tyrone Power
Regina Resnik
Zadel Skolovsky
Danny Welkes

N. Y. to Europe

Stanley Illsley
Michael Myerberg
Jerry Pickman
Elmer C. Rhoden
Peter Riethof

N. Y. to L. A.

John L. Burns
Charles K. Feldman
Paul Ford
L. Wolfe Gilbert
Joe Glaser
Joy Lane
N. Richard Nash
George Shupert
Joseph R. Vogel
Jerry Wald
Jack L. Warner
Elizabeth Wilson

New Theatre's Fire Loss

Edmonton, Alta., Nov. 26.

Fire of unknown origin destroyed a year-old theatre and adjoining pool hall Friday (15) at Rycroft, Alta., 260 miles northwest of Edmonton. All equipment in the theatre was lost.

Damage to both buildings was estimated at $60,000.

TO-BE-FREE-NOT-TO-BE-FREE

Legends Sprout in Mayer's Wake

Hollywood, Nov. 26.

The death of Louis B. Mayer has chain-reactioned "legendary" anecdota. Joel McCrea, who still possesses one of the few player contracts ever signed personally by Loueebee (a beginning-of-a-term ticket at $100 weekly) weighs in with:

After being summonarily dropped by Metro at option-time, McCrea was in the dumps, circa 1932. Then, out of the far blue, he got a call from Mayer, who explained a clerical mistake had been made, that the actor was still on payroll, his option picked up.

Briefly after, from a close-Hearstian source, McCrea said a copy of a letter William Randolph Hearst petulantly had written Mayer, complaining, "If we ran our newspapers like you do your studio we'd be broke." Tenor of missive was that Metro had erred in lopping McCrea, whom Hearst term an "All-American Boy" (the publisher having learned the thesp neither smoked nor drank).

According to McCrea, who started his acting career nearly 30 years ago at MGM, two men existed in whose judgment Mayer implicitly believed—Hearst and Bernard Baruch.

Hearst always was a booster of McCrea, who started selling newspapers on a Hollywood street corner at age 12. The publisher never inquired, standing pat on the newsboy aspect, but the paper McCrea sold was not Hearst's Los Angeles Examiner, but its arch rival, the Times.

The-Pain-in-Spain Increases

Madrid Sees Yanks Forced to Enfranchise Spanish Distribution Companies

Madrid, Nov. 26.

American distributors, marking time in Spain for a third consecutive year, face biggest dilemna to date, according to qualified observers here. Either they basically revamp modus operandi in Spain or accept the alternative of abandoning this market for an indefinite period. Choice, in either case, presupposes shutdown of U. S. affiliates locally.

Statement last week from a ranking government film spokesman (VARIETY, Nov. 20) lays down a policy that offers no hope for a Motion Picture Export Assn. settlement. Government's "no pact" position is related to Spain's fundamental internal economic problems (hard currency shortage, industrial expansion priority, inflation, etc.) requiring long-range controls that will keep retrenched film plank in vigor perhaps for years.

As seen here, MPEA is checkmated until next March when government film toppers will inform Spanish distribs a fixed dollar sum is available for 1958-59 U. S. film purchases. In view of prices paid by local distribs for this season's Yank pix, predicted $3,000,000 allowance will buy about 55 films to constitute the 1957-58 yearly quota of American entries.

Tight contraction of Spanish film market removes raison d'etre of U. S. distribution agencies here. In pre-embargo years, seven MPEA affiliates alone released a minimum of eight Hollywood pix each per year. Next March, MPEA will

(Continued on page 22)

GEORGE MURPHY TO ACT?

Metro PR Traveller Might Also Turn Producer

Hollywood, Nov. 26.

George Murphy, who has spent the last five years concentrating on his work as public relations chief at Metro, is mulling offers to return to the screen as an actor and to become a producer.

Murphy has been approached by Glenn Ford who wants him for a role in "Imitation General," Ford starrer to be produced early next year by William Hawks.

Simultaneously, Murphy is talking a deal with Metro to produce at least one film on its 1958 production schedule. He has three properties in which he's interested.

Joseph Pasternak, with the blowup of his Sam Katz project, is off a payroll for first time in 25 years but may return to the Metro lot.

IS LOEW'S NEW DREAM SCHEME

Possibility arose this week that Loew's Inc. might retain its integrated setup—that is, continue operation of domestic theatres while at the same time engaging in production and distribution of films. Corporation has been under court order to "divorce" for more than five years but this has been held up because of fiscal, meaning indebtness, complexities—who owes, who gets, what!

Loew's attorneys are now making the point that the entire complexion of film industry affairs has changed to the extent, it's reported, that the continued integration would be a factor contributing to open competition, rather than restraining it.

It's also noted that of the previously "divorced" situations, United Paramount Theatres, Stanley Warner and National Theatres are back in production and such production-distribution companies as Paramount and United Artists, however limitedly, are back in exhibition.

De-Seat State, N.Y., If Right Hard-Tix Long-Runner Up

Loew's Theatres would like to cut down the size of Loew's State Theatre on Broadway from 3,000 seats to 1,800 to 2,000 seats. What it requires as an impetus, however, to proceed with such a project is the assurance that it can receive a hard-ticket picture capable of chalking up a long run.

It almost received that impetus when it dickered with 20th-Fox for a two-a-day engagement for David O. Selznick's "Farewell to Arms." 20th was willing to give Loew's

(Continued on page 22)

Those TV Reprises 'Don't Pay Nuttin' But McCrea Sees 'Em Valuable Trailer

By ALBERT SCHARPER

Hollywood, Nov. 26.

For an actor who has 20-odd pre-1948 films concurrently in television circulation, Joel McCrea harbors no bitterness that he receives nothing from their exhumation from the vault; nor that they compete with his present theatrical releases.

McCrea thinks the vintage celluloid serves as a "trailer" for his new, theatre product. And, he isn't afraid of over-exposure. "All my career I never made more than three films a year—my quota now. They won't toss 'em in gross lots into the tv millrun now; they'll space them; after all, look how many moss-hung old pictures television now has."

Within a month 20th-Fox will trigger the release of the 80th picture McCrea has made since he got his first opportunity—with billing—in "Lightnin'," Will Rogers starrer, in 1931.

"I've never had a memorable smash at the boxoffice, but perhaps I have had something more satisfying," beams McCrea. "I have never been in a film which lost money. Even the two I did for the ill-fated Enterprise Productions a decade ago—'Ramrod' and 'Four Faces West'—made a little, even if the company did go bust. 'Ramrod' grossed $2,700,000. It is also the best 'trailer' I've got working for me now on tv."

While he's keeping an eye on what is trailerizing his theatrical output, McCrea also is keeping busy turning down offers to do an oater series of telepix—as are John Wayne, Gary Cooper and other long career-branded screen saddlesmiths.

McCrea nixed the lead in "Wyatt Earp" telefilms. It originally was offered him by the William Morris office, his agent, which packaged the series, before Hugh O'Brian strapped on the "Earp" guns and bullseyed the Trendex target. McCrea also spurned "Zane Grey Theatre" pitch extended by Dick Powell, who later undertook the gallop himself.

In resolutely riding clear of the video range, McCrea has been getting perhaps a dozen scripts a year from which to select his quota of

(Continued on page 27)

Selznick & Subtraction

San Francisco, Nov. 26.

David O. Selznick sneak previewed his three-hours-plus version of "A Farewell to Arms" (20th-Fox) at the Fox last Saturday (23) night.

Brought along a crew of technicians to help him figure out how to trim film to two hours and 40 minutes.

NOT BY BREAD ALONE

Composers Fight Reduction of Oscars To Them

Hollywood, Nov. 26.

Fate of the music awards in the annual Oscar Sweepstakes appears to be in doubt as a result of the open rebellion of the music branch against an Academy ruling reducing the number of awards from three to two. There is sentiment in the branch for a wholesale withdrawal from the Academy, although insiders believe that no such drastic action actually will occur.

Hassle stems from the Academy decision to issue only one scoring award, instead of two as in the past. Music members contend it is unfair to pit the score of a dramatic or comedy picture against the score of a musical and flatly refused to nominate only for the one combined category and refused to participate in the awards setup if the Academy Board of Governors permits a music nomination to be made by any other group within the organization.

The Best Song nomination remains untouched by the rules change or the furore.

Jerry Pickman, Paramount's ad-pub v.p., went off to Rome this week in connection with the sale of "10 Commandments" along with Par product.

Number of Par execs have been covering foreign ports in pursuit of "Commandments" marketing.

Segregated Chain Seeks Buy-In Of Its Stock at $3

Washington, Nov. 26.

District Theatres Corp., which operates a chain of nabes, including a D. C. flagship vaude house, all of which cater to Negro patronage, has offered to buy its outstanding common stock at $3 per share.

Condition is that at least 90,000 shares must be offered at that price by Dec. 13, 1957. Circuit now includes 41 houses in Washington, Baltimore, Virginia and other Southern areas. There are 279,335 shares outstanding.

All but 78,533 shares are owned by the corporation's officers, directors and "related" interests, it was explained by Morton Gerber, company president, in a letter to stockholders. Stock is presently be traded over the counter at prices ranging from a little under to a little over $3 per share.

TOA to Justice: 'Let Chains Make Feature Films'

Miami Beach, Nov. 26.

As one of the final actions of its 10th anni convention here, Theatre Owners of America again appealed to the Dept. of Justice to amend the industry consent decrees so that all former affiliated circuits be permitted to produce and distribute pictures "with preemptive rights to show these pictures in their own theatres."

The resolution, adopted by the board of directors, specifically requested the Dept. of Justice for an "early and favorable" decision on National Theatres' petition to enter production. NT had held a conference with D. of J. officials on Oct. 10, but Elmer C. Rhoden, NT topper, told the convention, that his company had received no word from the Government agency since that date.

TOA, in its resolution, "thanked" the Justice Dept. for "its recognition of this serious industry problem" (the product shortage), by consenting to hold the meeting with National Theatres. However, TOA noted that the position of theatreowners is becoming more critical each day and that this situation is being influenced by the product shortage. The exhib group, therefore, impressed upon the Dept. of Justce the necessity for an early decision on the NT petition.

See Page 53

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Man in the Shadow
(C'SCOPE)

Fast modern-day western. Okay prospects.

Hollywood, Nov. 22.

Universal release of Albert Zugsmith production. Stars Jeff Chandler, Orson Welles, Colleen Miller, Ben Alexander; costars Barbara Lawrence; features John Larch, James Gleason, Royal Dano, Directed by Jack Arnold. Screenplay, Gene L. Coon; camera, Arthur E. Arling; editor, Edward Curtiss; music, Joseph Gershenson. Previewed Nov. 19, '57. Running time, 79 MINS.

Ben Sadler	Jeff Chandler
Virgil Renchler	Orson Welles
Skippy Renchler	Colleen Miller
Ab Begley	Ben Alexander
Helen Sadler	Barbara Lawrence
Ed Yates	John Larch
Hank James	James Gleason
Aiken Clay	Royal Dano
Herb Parker	Paul Fix
Chet Huneker	Leo Gordon
Jesus Cisneros	Martin Garralaga
Tony Santoro	Mario Siletti
Len Bookman	Charles Horvath
Jim Shaney	William Schallert
Harry Youngquist	Joseph J. Greene
Jake Kelley	Forrest Lewis
Dr. Creighton	Harry Harvey Sr.
Juan Martin	Joe Schneider
Gateman	Mort Mills

Tough action and good story development combine to shape this modern-day western into an okay entry for the outdoor market. Marquee lure of Jeff Chandler and Orson Welles will help to a satisfactory playoff.

Jack Arnold has directed the Albert Zugsmith production with an eye to values which maintain interest in this tale of a domineering Texas ranch baron whose power rules a nearby town until a dedicated sheriff challenges his dictatorship. Chandler as the sheriff, new on the job, and Welles as the rancher, who governs his vast land empire with an iron hand, offer contrasting interpretations well defined, and backing them are an assortment of characters who lend color to the fast unfoldment. A sequence showing the sheriff being dragged through town behind a truck driven by two of rancher's men is somewhat over-melodramatic, but it serves to motivate film's taut climax.

Gene L. Coon screenplay gets under way when a Mexican laborer on Welles' ranch is fatally beaten and Chandler investigates the report. He immediately incurs Welles' enmity and is ordered off the ranch, but returning with a court order finds incriminating blood stain which convinces him the crime was committed. Despite the demand by town's leading citizens that he drop the case, or they'll go broke via Welles taking his trading elsewhere, sheriff continues his quest, which nearly ends in his own murder.

Chandler in a restrained role delivers a strong characterization and Welles is powerful as the heavy. Colleen Miller as his daughter excels in a key part and Ben Alexander handily enacts a deputy who plays to Welles before transferring his loyalty back to the sheriff. Barbara Lawrence as Chandler's wife; John Larch as the ranch foreman who committed the murder; Royal Dano and Martin Garralaga all offer solid support.

On technical side, Arthur E. Arling does a good job with his cameras, Edward Curtiss' editing is tight and art direction by Alexander Golitzen and Alfred Sweeney atmospheric. *Whit.*

The Enemy Below
(COLOR—C'SCOPE)

Engrossing story about submarine warfare, which promises good b.o. Intros Curt Jurgens to Yank audiences.

Hollywood, Nov. 23.

20th-Fox production and release. Stars Robert Mitchum, Curt Jurgens; with Al Hedison, Theodore Bikel, Russell Collins, Kurt Kreuger, Frank Albertson, Biff Elliot. Produced and directed by Dick Powell. Screenplay by Wendell Mayes, from novel by Comdr. D. A. Rayner; camera, Harold Rosson; editor, Stuart Gilmore; art directors, Lyle R. Wheeler, Albert Hogsett; music, Leigh Harline. Previewed Nov. 21, '57. Running time, 98 MINS.

Captain Murrell	Robert Mitchum
Von Stolberg	Curt Jurgens
Lt. Ware	Al Hedison
Schwaffer	Theodore Bikel
Doctor	Russell Collins
Von Holem	Kurt Kreuger
O. D. Calm	Frank Albertson
Quartermaster	Biff Elliot
Mackeson	Alan Dexter
Ensign Merry	Doug McClure
Corky	Jeff Daley
Ellis	David Bair
Robbins	Joe di Reda
Lt. Bonelli	Ralph Manza

"The Enemy Below" is an engrossing tale of a chess-like duel of wits between the commanders of an American destroyer escort and a German U-Boat in World War II, locked in single combat and each intent on blowing the other out of this world.

Once in a while, the gallantry gets a bit thick, in the style of World War I aviation films of the '20's and '30's. However, time moves along, and perhaps World War II is now safe and remote enough so that it can be viewed through slightly rose-tinted specs.

Picture is well-made, with solid action and Robert Mitchum and Curt Jurgens to help along promising b.o. prospects. This is Jurgens' first American-made film exposure, but he's got a rugged, mature charm reminiscent of Gable, and is a fine actor as well. Off this entry, he promises to become a potent draw quickly.

Only discernable b.o. handicap is a lack of romantic interest, which might discourage distaff attendance. But pic is interesting enough to hold femmes, once in the theatre.

Producer-director Dick Powell has lensed two finishes, but studio publicity is carefully non commital on which will be used in final version. However, since upbeat version was used at press review, 's safe to assume that it's in the lead.

Fast-paced Wendell Mayes screenplay, from novel by British Comdr. D. A. Rayner, starts with DE's radar contact with the surfaced sub, then follows the pursuit, combat, and eventual death of both vessels. Mainly, story concentrates on maneuvers of both captains, as they try for the single mistake on their enemy's part which will end the contest.

Sub is getting the worst of it when Jurgens, in a desperation move, succeeds in sending home a crippling torpedo. But Mitchum lures the surfaced sub within range and rams it. As both ships are locked together, with a time bomb ticking off within the sub, Mitchum spots Jurgens struggling to save his mortally-wounded second-in-command, Theodore Bikel, and helps the rescue. Finale has two skippers' respectful courtesies on board a rescuing Yank destroyer, after Bikel's burial at sea.

To soft-soap the German side of the fight for American audiences, Jurgens is quickly established as an anti-Nazi old-line navy man, doing his sworn duty without too much enthusiasm.

Mitchum is established as a veteran sub hunter who takes over a new command and has to win his crew's respect, as well as whip them into shape. He does this with fine results, foregoing most of his usual screen mannerisms.

In lesser roles, Bikel and Kurt Kreuger of the sub crew, and Russell Collins and Frank Albertson of the DE, are very good. As Mitchum's exec officer, Al Hedison shows promise, but needs further seasoning.

Powell's direction is deft and show-wise, especially in handling highly technical details of present-day naval warfare clearly without intruding on the story's progress. He also does a quick, clean job of delineating the main characters, then moves on to his story telling.

Technically, professional credits reflect a high degree of craftsmanship. DeLuxe color photography by Harold Rosson is especially noteworthy. However, model shots of the destroyer-sub collision were transparently model shots. *Kove.*

Femmine Tre Volte
(Female Three Times)
(ITALIAN)

Rome, Nov. 19.

Variety Film release of a Carlo Ponti-Maxima Film production. Stars Sylva Koscina; features Alberto Bonucci, Bice Valori, German Cobos, Gianrico Tedeschi, Nino Manfredi, Gianni Agus, Gina Rovere, Brigitte Kembel, Laura Capriffoglio. Directed by Steno. Screenplay, Steno, Fulci; camera, Tonino delli Colli; music, A. F. Lavagnino. At Splendore, Rome. Running time, 88 MINS.

Sonia	Sylva Koscina
Vassili	Gianrico Tedeschi
Santucci	Alberto Bonucci
Katiuscia	Bice Valori

Lightweight item is a takeoff on the frequent defection of Iron Curtain athletes containing some fast-paced "Ninotchka"-style doings in the broad comic manner. Should pay off handsomely in depth, though a limited item for export. Brace of lookers will aid sales anywhere.

Plot tells of several members of a world champ Russian basketball team on a visit to Rome who choose freedom while getting abundantly involved with Italian men in the proceedings. Several commissars are dispatched to bring them back at all costs—and inevitably fall victims of the wonderful capitalistic ways. Humor is often locally-slanted but pace is rapid and often spicy interludes are always brought off with taste in the able hands of director Steno ("Sins of Casanova"). TBesping is likewise the exclamatory type in keeping with plot. Sylva Koscina, rapidly rising to the top in the Italian glamor stakes, confirms her rank even though limited by her role. Rates American attention.

Technical credits are all good, especially A. F. Lavagnino's tongue-in cheek musical score. *Hawk.*

Motorcycle Gang

No better than average low budget pic aimed at teenage market.

Hollywood, Nov. 22.

American-International release of a Golden State Production. Stars Anne Neyland, Steve Terrell, John Ashley, Carl Switzer; features Raymond Hatton, Russ Bender, Jean Moorhead, Scott Peters; supporting players, Eddie Kalafian, Shirley Falls, Alci Aleong, Wayne Taylor, Hal Bogart, Phyllis Cole, Suzanne Sydney, Edmund Cobb, Paul Blaisdell, Zon Murray, Felice Richmond. Produced by Alex Gordon; director, Edward L. Cahn; story-screenplay, Lou Rusoff; camera, Frederick E. West; art director, Don Ament; sound, Ben Winkler; music, Albert Glasser; editor, Richard C. Meyer. Reviewed Nov. 20, '57. Running time, 78 MINS.

Terry	Anne Neyland
Randy	Steve Terrell
Nick	John Ashley
Speed	Carl Switzer
Uncle Ed	Raymond Hatton
Joe	Russ Bender
Marilyn	Jean Moorhead
Hank	Scott Peters
Jack	Eddie Kafafian
Darlene	Shirley Falls
Cyrus Wong	Alci Aleong
Phil	Wayne Taylor
Walt	Hal Bogart
Mary	Phyllis Cole
Birdie	Suzanne Sydney
Bill	Edmund Cobb
Tom	Paul Blaisdell
Hal	Zon Murray
Hal's Wife	Felice Richmond

"Motorcycle Gang" kicks up a cloud of dust as soon as it hits the screen, and the haze becomes a persistent one, never letting enough story break through. Aimed for teenagers.

Lou Rusoff's screenplay borders on "The Wild One" in subject matter, but it concentrates too heavily on moforcycle action. Repetition of the action seems too much for director Edward L. Cahn to cope with, and the pic often bogs down story-wise.

Central characters are Steve Terrell and John Ashley, a couple of cycle bugs, one good and one bad. Ashley has just returned from a 15-month vacation in jail for a hit-and-run accident and tries to goad Terrell, who got probation for the same accident, into an illegal race. Conflict arises because Terrell is a member of a police-sanctioned cycle club and wants to stay in its graces to compete in regional cycle races.

Anne Neyland, a wild cyclist herself, teases the pair, trying to move the showdown a little sooner. The pretty girl succeeds, the race ensues, and Terrell winds up in a hospital.

Contrived outcome is that club refuses to disqualify Terrell from competition, making all the conflict that came before seem quite inconsequential by this time.

Cyclist quits race midstream to go fight Ashley and three cohorts who are terrorizing a small town nearby. The good guys win, the bad guys go to jail and Terreli and Miss Neyland wind up happily with their whole futures in front of them, probably on a two-seater Harley-Davidson.

Terrell and Ashley are good-looking actors, each showing he can handle more than was available here. Miss Neyland showed some spark but was handicapped by a meandering role she found difficulty in defining.

Production credits were a bit above average for low budget pix. *Ron.*

Jamboree
(SONGS)

Galaxy of singing acts strung together oldstyle production. For jukebox fans.

Hollywood, Nov. 15.

Warner Bros. release of Max J. Rosenberg-Milton Subotsky production. Directed by Roy Lockwood. Screenplay, Leonard Heideman; camera, Jack Hira; editor, Robert Broekman, Anita Fosner; music, Niel Hefti. Previewed Nov. 12, '57. Running time, 85 MINS.

Sonny Shaw	Kay Medford
Lew Arthur	Bob Fastene
Pete Porter	Paul Carr
Honey Wynn	Freda Holloway
Warren Sykes	Dave Hind-Wood
Cindy Styles	Jean Martin
Stage Manager	Tony Travis
Asst. Stage Mgr.	Leonard Schneider
Songwriter	Aaron Schroeder
Fats Domino	Himself
Jerry Lee Lewis	Himself
Jimmy Bowen	Himself
Teddy Vinos	Himself
Charlie Gracie	Himself
Count Basie orch	Themselves
Joe Williams	Himself
Eddie Sands	Himself
Four Coins	Themselves
Frankie Avalon	Himself
Lewis Lymon Teenchords	Themselves
Slim Whitman	Himself
Andy Martin	Himself
Carl Perkins	Himself
Ron Coby	Himself
Rocco Saints	Themselves

"Jamboree" was filmed apparently with a single objective—to present a parade of standup singing talent. Film is old-fashioned in concept, reminiscent of the early days of talking pictures when producers slapped a group of singing acts together. Perhaps okay for program situations where younger patrons like their vocalistics stylized, and particularly the jukebox trade.

Acts in the Max J. Rosenberg-Milton Subotsky production are strung together via a loosely-contrived story line of two young singers, a boy and a girl, establishing as a romantic team and falling in love, then splitting through the machinations of boy's ambitious femme manager. Producers use the device of having 21 deejays throughout the U.S. and Canada intro various entertainers. Such artists as Fats Domino, Count Basie, Jerry Lee Lewis, Jodie Sands, Ron Coby, Slim Whitman, Charlie Gracie and The Four Coins head the entertainment section, for ensemble of rock 'n' roll, rockabilly, swing and romantic rhythms.

Paul Carr and Freda Holloway team as the youngsters beset with romantic complications, both scoring nicely. *Whit.*

Dangerous Exile
(BRITISH-V'-VISION-COLOR)

Stereotyped but competent period melodrama which should be a safe entertainment bet.

London, Nov. 19.

Rank (George H. Brown) production and release. Stars Louis Jourdan, Belinda Lee, Keith Michell. Directed by Brian Desmond Hurst. Screenplay, Robin Estridge; editor, Peter Bezencenet; camera, Geoffrey Unsworth; music, Georges Auric. Odeon, Leicester Square, London. Running time, 100 MINS.

Duc de Beauvais	Louis Jourdan
Virginia Traill	Belinda Lee
Col. St. Gerard	Keith Michell
Louis XVII	Richard O'Sullivan
Aunt Fell	Martita Hunt
Mr. Patient	Finlay Currie
Glynis	Anne Heywood
Chief of Police	Jean Mercure
Director of the Republic	Raymond Gerome
De Castres	Jean Claudio
Col. Sir Frederick Venner	Terence Longdon
Dylan Evans	Brian Rawlinson
Ogden	Frederick Leister
Lautrec	Laurence Payne
William	Derek Oldham
Petitval	Austin Trevor

"Dangerous Exile" is a historical, cloak and dagger meller with all the typical excitements, absurdities, confusions, flashbacks, swordplay and general trimmings which invariably rear their cliche-ridden heads in such pictures. It won't stand out in the memory of patrons as one of the best pix this year, but it will provide safe entertainment at most British cinemas.

Pic is an 18th Century yarn revolving around the clash between Britain and France after the Republicans have overthrown the French throne and tumbrilled Marie Antoinette and Louis 16th to the guillotine. Richard O'Sullivan, the 10-year-old son of the dead king, is smuggled out of France by Louis Jourdan, after substituting his own son in prison. The boy lands in a Welsh island and is befriended by Belinda Lee and her rich aunt, Martita Hunt.

From then on, there is more involvement. Jourdan feels it is his duty to return the youngster to France. The boy says "No," and his protectors back him up. Meanwhile local newspaper editor Finlay Currie is acting as a spy for the French Republicans and Belinda Lee's maid, Anne Heywood, is acting as a spy for Currie. At the same time Miss Lee and Jourdan are falling in love.

The film reaches a stirring if straggling climax when Keith Michell, an idealistic Republican soldier, is ordered to go to the island to bump off the young king, and is followed by Jourdan who has discovered that his own son has been murdered. In a free-for-all sword fight Jourdan kills Michell and is free to set up home in Wales with Miss Lee and young Master O'Sullivan.

As in most films of political intrigue and counter-espionage, it is difficult for the average observer to decide who is "for" and who is "against." In the circumstances, it is perhaps fortunate that director Brian Desmond Hurst has elected to direct a pedestrian script at an equally pedestrian pace. Only towards the end does the action quicken when Miss Lee rushes around in a flimsy nightgown, her home is nearly wrecked by Michell's men and her reputation too is nearly wrecked.

Miss Lee, apart from calling the boy "Honey," has no truck with an American accent. She is comely but the script does not give either her or Jourdan much chance for histrionic fireworks. Michell is a stalwart Republican soldier. There are some neat performances in lesser roles by Finlay Currie, Anne Heywood and Terence Longdon. Little O'Sullivan, doubling as the two youngsters, shows distinct promise though he is called upon to cope with some rather dire dialog. As an eccentric but humorous invalid aunt, Miss Hunt steals most of the few amusing lines.

Geoffrey Unsworth's camera work is excellent and the color first-rate. *Rich.*

Jonas
(GERMAN)

Frankfurt, Nov. 19.

Pallas Film release of a Dr. Ottomar Domnick production. Stars Robert Graf and Elisabeth Bohaty. Directed by Dr. Ottomar Domnick. Screenplay, Dr. Domnick; camera, Andor von Barsy; music, Duke Ellington and Winfried Zillig; commentary, H. M. Enzensberger. At Bambi Theatre, Frankfurt. Running time, 82 MINS.

Jonas	Robert Graf
Nanni	Elisabeth Bohaty
M. S.	Heinz-Dieter Eppler
The Strange Man	Willy Reichmann

Germany, once among the leading producers of unusual pix, has dropped behind since the last World War in creative, imaginative productions. But this is an experimental film of interest which has already received acclamation for its imaginative aspects. It has been cited for the West German Film Prize for 1957 for music and camera, and rated as "especially outstanding" by the German Film Classification Board.

"Jonas" symbolizes the biblical prophet, in presenting the problems of the modern world that beset man. Jonas is a young employee in a huge printing plant, concerned about the mechanical advances that are bringing machines forward and setting man behind, confused in the complex world. In his state of puzzlement, he goes out to lunch and buys an expensive hat from a pretty girl in a men's hat shop. While he eats lunch, his hat is stolen from the rack. And in a moment of anxiety, desperation and rage, he steals another hat from the stand.

Now a thief and panicked with the problems of his foolish act, he tries to get rid of the hat. He abandons it in another restaurant —the waiter pursues him to return it. He tosses it in front of an auto —a pedestrian risks his life to retrieve it. Spotting the monogram, "M. S." in the hatband, he tries to find the owner. He's picked up by the police, found not guilty, but his sins oppress him. He seeks help in the church.

The problems, says the commentary, typify modern life and the complexities that beset everyone. With commentary and violent music to underline the theme, there is almost no dialog throughout the film.

The four actors and the director of this film are excellent. With the exception of Duke Ellington, whose mood music emphasizes the downbeat theme, all these associated with this production are young unknowns in the German film world.

Strictly an art house piece, this film could find a following in the U. S. *Haze.*

Casino de Paris
(FRENCH-GERMAN)
(Musical-Color)

Paris, Nov. 19.

Pathe release of Pathe-Bavaria Filmkunst-Criterion-Elan Films production. Stars Caterina Valente, Gilbert Becaud, Vittorio De Sica; features Gregoire Aslan, Grethe Weiser, Rudolf Vogel, Vera Valmont. Directed by André Hunebelle. Screenplay, Hans Wilhelm, Jean Halain; camera (Technicolor), Bruno Mondi; editor, Jean Feyte; music, Paul Durand, Becaud; sets and costumes, Rene Moulaert. At Vivienne, Paris. Running time, 100 MINS.

Catherine	Caterina Valente
Jacques	Gilbert Becaud
Gordy	Vittorio De Sica
Mario	Gregoire Aslan
Linda	Vera Valmont
Father	Rudolf Vogel
Mother	Grethe Weiser

This film, done in Franscope, an acceptable Gallic version of CinemaScope, is a Gallic musical which manages to be somewhat inventive and tries to blend story, terp scenes and song numbers. Though the big production aspects are stagebound there is an excuse supposed to take place at the Casino De Paris. Blessed with fresh stars and a name in Vittorio De Sica, this looks headed for okay local returns, but it may lack the stature for the U.S. in anything but secondary spots. With the title and marquee names it might be worth dubbing.

Tale is about a dandified, aging playwright who tries to turn a music hall star into an actress, and also endeavors to turn her head. But she comes to his villa, to rehearse, with a family, and the playwright's ghost, a young man, takes to the girl for the usual complications.

Gilbert Becaud is at ease in his role of the undercover writer and delivers some numbers in his usual manner. Caterina Valente emerges as a fine musical personality with pipes, terp ability and a good film personality. De Sica does his usual fading ladies' man routine to help package this into an obvious but fairly pleasing pic. Music is good but the dancing is in the night club vernacular to make the terp entries somewhat static. Color (Technicolor) and production are fine. Direction plays this for situation comedy rather than rapid musical comedy, which slows it down. *Mosk.*

HAPPY DAYS FOR NOVELISTS

Tax Panic-Muted—Threat Remains

All in Show World on Warning for 1958—Must Have 'Proof' of Spending for Legitimate Expenses

Recently, in the 10th month of the present year, the Internal Revenue Service ruled that each personal tax return for 1957, when filed on April 15, 1958, would have to carry a "flag" on page one giving the "expenses" right under reported gross income. Something like nationwide "panic" followed. Not that any new policy was really being adopted, but rather that the regular policy was being so pointedly planted to explode in the taxpayer's face.

Among those caught unready with records, in detail, to defend and explain expenses of a tax-year about to terminate were thousands of show folk of all levels of income. For years they had operated by rule-of-thumb averaging of business expenses. Not that they went unchallenged. Theatrical personages are watched and, precisely audited, with peculiar care by Federal inspectors because their professional spending is large, and unavoidably so.

The Treasury has now ruled that the expense "flag" on page one need not fly April 15, but that starting with 1958 the taxpayer is on warning to keep detailed financial records and be in a position to support expense claims.

The sigh of relief around the nation on Tuesday (26), had the vibration of thunder. But all thinking persons will not fail to absorb the lesson of the "scare" the revenuers gave everbody. Ours is a culture which lives in the twilight zone of "interpretation" and while Americans have more right to quarrel with the collectors than the citizens of Britain, in the end the power is clear and the citizen pays or else.

Here is not the place to bring up the many unfairnesses, implicit in the tax laws as written rather than interpreted, which bear down severely upon talent and brains, which enjoy few, if any, of the allowances and shelters open to capital per se. Suffice that all in the show world should take due note of the new dangers.

Rules for 1958:

Pay by check

Open charge accounts where possible.

Keep an expense diary.

Have any and all kinds of "proof" of expenses, included bills, receipts, stubs.

Rhoden's Svenska Showcasing For New Cinemiracle

Elmer C. Rhoden, president of National Theatres, who is coproducing three films with Jack L. Warner in the Cinemiracle process, sails with his wife on Friday (29) for an extended European tour to open up new territory for the new third-dimension process. Because the first Louis de Rochemont "Cinemiracle Adventure" is strong on the Scandinavian locales, the Rhodens will tee off their European o.o. in Stockholm, Oslo and Copenhagen. While in England he will do some quail-shooting with J. Arthur Rank.

The process was demonstrated twice yesterday at the Mt. Eden Theater in The Bronx (which is the N.Y. counterpart to the Melrose Theatre, Hollywood, where the Coast tests have been held). Both Rhoden and Warner attended the a.m. screenings, and there was another last (Tues.) night. Three others are scheduled for next week.

Rhoden envisions 35 global installations for Cinemiracle, separate and apart from the 25 in the U.S. and two in Canada.

Billy Graham Biopic?

Hollywood, Nov. 26.

Allied Artists' Joel McCrea sagebrush saga currently in release, "The Tall Stranger," originally was to have been called "Walk Tall."

When the picture started production a wealthy Texan, learning of the working title, insisted he and some associates were planning to wrap a religious film around evangelist Billy Graham and drape it with that "Walk Tall" sobriquet.

No argument. Graham is deemed to have many ardent followers who hit not only the sawdust trail, but also the film theatre trail when an oater is being screened.

Bardot Film Ires Hartford Clergy

Hartford, Nov. 26.

Three local film houses were criticized Sunday (24) by Catholic priests of St. Joseph's Cathedral for showing objectionable pix. Specifically singled out for castigation by the Rev. Bradford H. Coltob and other priests of the church was the Colonial Theatre, near the church.

Currently showing at the filmer is "The Light Across the Street," starring French film star Brigitte Bardot. Father Colton explained that he and the other priests did not devote a sermon to the film or theatre's policies, but mentioned them in a group of parish announcement. All masses were notified that "objectionable movies are playing in their neighborhood."

"The Colonial" he said, "is making a fast buck with condemned films." He later explained to newsmen that by this he meant the theatre's fare is largely movies disapproved by the Catholic Legion of Decency.

Two other film houses which have been offering foreign films came in for criticism by Father Colton. The Art and the Cine-Webb. He did not name the latter but identified by its location as "that one down in Wethersfield." Latter town is a suburb of Hartford and has only one house, The Cine-Webb.

Father Colton also blasted the advertising policies of the Colonial Theatre. He called them "outrageous." Said he did not know whether the other pries's had commented on the ads.

According to Daniel V. Murphy, manager of the Colonial Theatre, he had not been contacted by any clergyman on the matter as of Sunday night.

Wald Thinks Targets Too Limited; Producers Confuse Themselves by Pinpointing

Films are losing a huge potential audience because the industry is aiming too much at specialized targets in its sales approach, producer Jerry Wald maintained in New York over the weekend.

Wald, fresh from a trip through the south where he discussed his upcoming "Peyton Place," held film exploiteers were setting to narrow an aim. "Too many times, we aim our selling at either the teenage group, or else at the sophisticates, and we ignore the mass audience that is waiting for word about our films," he said.

Producer pointed to the myriads of clubs, organizations, church groups, etc. functioning throughout the country and said Hollywood

(Continued on page 29)

44 BOOKS SET FIRST HALF '58

Hollywood, Nov. 26.

Hollywood filmakers will throw their biggest literary Sunday punch in a decade, with a minimum of 44 novels poised by the majors for filmization during the first six months of 1958.

Of the total, greatest number of novels-to-pix will be made by 20th-Fox, which will shoot 16 book properties by next June. The upsurge in book filming is attributed to an effort to win back the lost theatre-going patrons. To do so, Hollywood's new attack is concentrated in wooing the "book worms" back to the film houses.

While all of the majors haven't as yet laid out their 1958 production schedules, studio spokesmen feel the following properties will roll during the first half of '58:

The 16 novels being transfered to the screen at 20th-Fox include, "The Diary of Anne Frank," autobiog, which George Stevens will produce-direct; "Mud On the Stars," by William Bradford Huie, producer-director Elia Kazan; "Ten North Frederick" by John O'Hara, which Philip Dunne directs for producer Charles Brackett; "A Certain Smile," by Francoise Sagan, director Jean Negulesco, producer Henry Ephron; "The Captive" by the Gordons, Samuel G. Engel production; "Gemma Two Five," by Victor Canning, also to be produced by Engel; "The Big War" by Anton Myrer, Jerry Wald production; "Tender Is the Night," by F. Scott Fitzgerald, David O. Selznick production;" DeLuxe Tour" by Frederic Wakeman which Robert L. Jacks will produce for Darryl F. Zanuck productions; "The Sound and the Fury," by William Faulkner, to be directed by Martin Ritt for Jerry Wald; "Rally Round the Flag, Boys," by Max Shulman, Buddy Adler production which Leo McCarey directs; "Bachelor's Baby" by Gwenn Davenport which Henry Ginsberg produces; "The Wandering Jew" by Eugene Sue which Nunnally Johnson produces-directs; "These Thousand Hills" by A. B. Guthrie, producer David Weisbart; "Blood and Sand," by Vincent Blasco Ibanez, to be produced by Henry Ephron, and "The Small Woman," by Alan Burgess, which Mark Robson produces-directs.

WB, U's 5 Each

Warners and Universal both plan to put five novels before the cameras during the six month period. At WB, "Home Before Dark," by Eileen Bassing, which Mervyn LeRoy produces-directs; "The FBI Story" by Don Whitehead, producer LeRoy; "The Nun's Story" by Kathryn Hulme which Fred Zinnemann directs for producer Henry Blanke; "The Philadelphian" by Richard Powell which Alex March produces; and "Letter from Peking" by Pearl Buck which Martin Rackin produces. U's quintet are—"And Ride a Tiger," by Robert Wilder, which Helmut Kautner directs for producer Ross Hunter; "Bon Voyage" by Marijane and Joseph Hayes, producer Ross Hunter; "The Last Outlaw" by Clifton Adams which Maxwell Shane will produce; "The Galilean" by Frank G. Slaughter which Douglas Sirk produces; and "The Wine of

(Continued on page 30)

United Artists' 'Grover Whelan'

Francis M. Winikus

bemoans his

Fate In Paris

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Awards a Crazy Quilt to Writers

Considerable Vexation Vented at Guild Meeting—What Team Uniform Do Leaders Wear?

Hollywood, Nov. 26.

Screen Writers branch of Writers Guild of America West on Thursday night reduced the screenwriter awards in the Academy race from three to two, in accordance with Academy requests, but not until a furious debate raged over the reduction. Academy of Motion Picture Arts & Sciences has asked all branches to reduce their respective nomination categories, to streamline the annual event.

Branch met at the Academy library, and as it turned out chief targets of the opponents were Guild reps to the Academy—Acad prexy George Seaton and Valentine Davies. They were assailed by Daniel Fuchs, Sydney Boehm and George Wells, who in their attack charged that Seaton and Davies hadn't consulted the writers on the reduction, and that they were representing the Academy, not the Guild, in the matter.

Fuchs was indignant about it, and said writers weren't even notified about the proposed reduction. Charles Brackett and Dudley Nichols rose to the defense of Seaton and Davies, saying they felt three awards were too many, and Malvin Wald endorsed their position, and accused the protesting writers of being overly concerned with the economics involved rather than the awards themselves.

Brackett and Nichols contended not only were three writer awards too many, but that actually there should be only one, just as there is one for directors, producers, etc., and intimated a proposal for a single writers award may be brought up in the future. Branch prexy Frank Nugent then proposed the award for "best original story" be eliminated, that the two Oscar categories for writers be for "best adaptation" and "best original material," latter kudosing both screenplay and its original basis, and this proposal was adopted.

During all the arguing, Stewart Stern complained that Nicholas Ray had garnered an Academy nomination for best original story on "Rebel Without a Cause," the

(Continued on page 20)

Overture 'Old Man'

Hollywood, Nov. 26.

Warners is sending "The Old Man and the Sea" out with an overture.

Studio has quietly filmed a sequence involving the studio orchestra, batoned by Dimitri Tiomkin, playing the main themes from the Leland Hayward production. It will be shown ahead of the man title credits to give the effect of an actual theatre orchestra providing an overture prior to a performance. Idea was used once before, by 20th-Fox, on "How to Marry a Millionaire."

Stunt, in effect, makes an actor of Tiomkin. For the first time in all his years of association with the industry his face will be seen on the screen as he conducts the orchestra of the overture.

'Andersonville' Cost $5,000,000

On the theory that "the business is better than ever—if you have an attraction," George Sidney stated this week he wouldn't be "surprised" if the cost of "Andersonville" goes above $5,000,000. This is on the basis of the scope of the production he has in mind although the specifics haven't been set yet.

Independent film-maker, who's aligned with Columbia, said he's had the Mackinlay Kantor property for a year and a half and during most of this time Daniel Taradash has been at work on the screenplay. Transferring the monumental novel to script form has been a sizable job and Taradash has reached the point where he has a 350-page draft. Sidney, who now has "Pal Joey" in release, said he's not necessarily concerned about the length of "Andersonville," his reasoning being that nothing's too long if it's good.

He said in New York this week he hasn't decided on the screen process but has entertained the idea of doing the picture in Cinerama. However, he hasn't seen the new Cinemiracle system yet and intends to view this upon his return to the Coast this week. As for the costs of "Andersonville," there's to be a major item in the logistics, considering that 20,000 extras will be employed in the Civil War stockade scenes and all will have to be herded and fed.

Sidney also revealed he's set to do a picture with Cantiflas, the Mexican star, as the key character among perhaps five stellar performers. It's an original and now collaborating on the script are Sonja Levien and Leonard Spigelgass. Tentative title is "Pepe."

Cantiflas has made only one English-speaking picture to date, this being "80 Days Around the World." Col has been releasing his Spanish-language productions for more than 15 years.

'Dunbar's Cove' an Insert; Beal Novel Reaps $50,000 As Paving Block for 'Mud'

"Dunbar's Cove," by Borden Beal, has been acquired by 20th-Fox for $50,000. Unpublished novel will be incorporated in William Bradford Huie's "Mud on the Stars," which Elia Kazan will make for 20th release.

The Beal book was brought out by Scribner a month ago. Like "Mud on the Stars," it deals with the Tennessee Valley Authority.

L. A. Awakens To 'Threat' Frisco May Win Pix 'Festival'

Hollywood, Nov. 26.

Los Angeles city and county officials have expressed concern over the prospect that some other city might be chosen the site for the 1959 International Federation of Film Producers Assn.—sanctioned film festival. Indignation was aroused by story which indicated outlook is rosy for San Francisco being chosen one of five world sites for film festivals sanctioned by the international body.

Frisco has groundwork already laid, a first, with unsanctioned festival scheduled to start there Dec. 4.

Letters expressing interest in luring festival to L.A. have gone out from Stephen D. Gavin, chief exec assistant to L.A. Mayor Poulson, and John Anson Ford, chairman of county board of supervisors. Gavin, in a letter to industry leader Mervyn LeRoy, wrote, "If the industry is anxious to bring this festival to Hollywood, the city would cooperate in every way possible, but it is our feeling that the lead should be taken by the motion picture leaders."

Ford, in a letter to Hollywood chamber of commerce exec secretary Claire T. Grimes, wrote: "Your concern regarding the San Francisco Film Festival seems well founded. But what do you—or we—or 'they' propose to do about it?"

L.A. Biz Okay; 'Time' Fast $38,000, 'Spee' Sock 75G, Both in 12 Spots; 'Costello' Big 49G, 15, '10 C's' 25G

Los Angeles, Nov. 26.

Regular first-runs are taking a dip this frame although a record number of nabes and drive-ins are boosting the over-all total to a socko $401,900. Several openers are getting only fair trade in major situations but are doing handsomely in outlying spots. "Pursuit of Graf Spee," paired with "Slim Carter," leads newcomers with an okay $18,300 in four first-runs plus another $56,700 in eight nabe houses for a smash $75,000 total.

"Time Limit" is heading for a fair $12,500 in three major theatres, with nine neighborhood houses supplying an additional $25,500. "Motorcycle Gang" with "Sorority Girl" looks slim $11,000 in three regular situations but the take from eight ozoners should total a lush $65,000.

"Story of Esther Costello," on first multiple run after showcasing, looks happy $10,500 in two houses, with another $38,500 from three nabes and eight drive-ins.

"10 Commandments" still paces regular holdovers, with "Seven Wonders" top hard-ticket pic at great $30,000 at Warner Hollywood. "Pal Joey" is holding up sharply in fifth stanza.

Estimates for This Week

Orpheum, Vogue, Fox Beverly (Metropolitan-FWC) (2,213; 825; 1,334; 90-$1.50) — "Time Limit" (UA) and "Valerie" (UA). Fair $12,500. Last week, Orpheum with Hawaii, "Hunchback of Notre Dame" (AA) and "Portland Expose" (AA) (2d wk). $6,800. Vogue with Hillstreet, Uptown, "Rodan" (DCA) and "Hell in Korea" (DCA), $19,400. Fox Beverly with State, Nat. Fox, "Jailhouse Rock" (M-G), and "Domino Kid" (Col), $20,700.

Four Star (UATC) (868; 90-$1.50) —"How to Murder a Rich Uncle" (Col). Nice $2,600. Last week, "Four Bags Full" (Indie) (2d wk), $1,500.

Los Angeles, Loyola, Hollywood, Ritz (FWC) (2,097; 1,248; 756; 1,320; 90-$1.50)—"Pursuit of Graf Spee" (Rank) and "Slim Carter" (U). Okay $18,300. Last week, Los Angeles, Loyola, Hollywood, "Three Faces of Eve" (20th) (1st multiple run), "Death in Small Doses" (AA), $14,000. Ritz, "Operation Mad Ball" (Col) (3d wk), and

(Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week $475,300
(Based on 21 theatres)
Last Year $643,400
(Based on 21 theatres)

'Joey' Giant 63G, Hub; 'Search' 24G

Boston, Nov. 26.

With holdovers dominating and Xmas shopping crowds out, only standouts and moppet fare are drawing this period. "Pal Joey," hottest thing in town and best at State and Orpheum in months. "Search for Paradise" opened sockeroo at the Boston. "Perri" is slick at Beacon Hill. "Rodan" looms whopping at the Pilgrim.

"And God Created Woman." continues to draw lines in fourth at the Gary, still toppling records. "Around World in 80 Days" leads city in 33d week. "Hunchback of Notre Dame" is pulling solidly in second at Metropolitan as result of heavy exploitation.

Estimates for This Week

Astor (B&Q) (1,372; $1.65-$2.75) —"Raintree County" (M-G) (6th wk). Fifth week was okay $15,000 or near. Last week, $16,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Perri" (BV). Hotsy $14,000. Last week, "Gigi" (M-G) (2d wk), $4,000.

Boston (SW - Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama). Looks great $21,000 in 4 days.

Copley (Indie) (961; 90-$1.25)—"Miracle of Marcelino" (UMPO) (10th wk). Ninth week was $3,500. Last week, $4,000.

Exeter (Indie) (1,200; 60-$1.25)—"Novel Affair" (3d wk). Second week ended Saturday (23) was fine $6,200. Last week, $8,500.

Fenway (NET) (1,378; 60-$1.10) —"Tin Star" (Par) and "Short Cut to Hell" (Par) (2d wk). Oke $4,000. Last week, $5,500.

Gary (Sack) (1,340; 90-$1.80)—"And God Created Woman" (Kings) (4th wk). Whopping $21,000, as records continue to tumble. Last week, $22,000.

Kenmore (Indie) (700; 85-$1.25) —"Young Stranger" (U) (5th wk). Fourth was slick $5,500. Last week, $7,200.

Paramount (NET) (1,700; 60-$1) —"Tin Star" (Par) and "Short Cut to Hell" (Par). Okay $9,000. Last week, $12,000.

Mayflower (ATC) (689; 65-90)—"Joker Is Wild" (Par) and "Stowaway Girl" (Par). Returns house to second-run. Last week, "Careless Years" (UA) (2d wk), $4,500.

Pilgrim (NET) (1,100; 65-95)—"Rodan" (DCA) and "Hell in Korea" (DCA). Solid $12,000.

(Continued on page 22)

'Joey' Lusty 12G, Port.; 'Days' Big $7,500, 32d

Portland, Ore., Nov. 26.

Town is loaded with strong new entrants, and biz reflects it currently. "Around World in 80 Days" moves into a fantastic 32d week at the Broadway where still big. "Pal Joey," great at Fox, and "Perri," sockeroo at Guild, loom as best newcomers. "Zero Hour," dull at Paramount, shapes lightest of newcomers.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World in 80 Days" (UA) (32d wk). Big $7,500. Last week, $9,100.

Fine Arts (Foster) (425; 90-$1.25) — "Nana" (Indie) (2d wk). Fair $1,500. Last week, $2,800.

Fox (Evergreen) (1,536; $1-$1.50) —"Pal Joey" (Col). Great $12,000. Last week, "Armored Attack" (NTA) and "Battle Stripe" (NTA) (reissues), $8,400.

Guild (Indie) (400; $1.25) — "Perri" (BV). Mighty $5,000. Last week, "Rising of Moon" (WB), $2,100.

Liberty (Hamrick) (1,890; 90-$1.25)—"Escapade In Japan" (U) and "Slim Carter" (U). So-so $6,000. Last week, "Jailhouse Rock" (M-G) and "Action of Tiger" (M-G) (2d wk), $5,500.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Story of Mankind" (WB) and "Black Patch" (WB). Fair $6,000. Last week, "Operation Mad Ball" (Col) and "Domino Kid" (Col) (2d wk), $8,000.

Paramount (Port-Par) (3,400; 90-$1.25) — "Zero Hour" (Par) and "Hear Me Good" (Par). Dull $4,500. Last week, "Devil's Hairpin" (Par) and "Stowaway Girl" (Par), $7,700.

'Nelson' Nifty 13G, Philly; 'Girls' 14G

Philadelphia, Nov. 26.

First-run biz here currently showed strength only over the weekend. However, there are some very sturdy spots. "Baby Face Nelson" is great at Goldman and standout of newies currently. "Bombers B-52" is highly disappointing with slim pickings at Mastbaum. "Kiss Them For Me" looks mild at the Fox. "Pal Joey" continues boff at Stanley in third round. "Cyclops" is rated stout at Stanton. "Les Girls" also is smash in third Arcadia session.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Les Girls" (M-G) (3d wk). Happy $14,000. Last week, $15,000.

Boyd (SW-Cinerama) (1,430; $1.20-$2.80)—"Search for Paradise" (Cinerama) (8th wk). Off to $13,500. Last week, $15,500.

Fox (National) (2,250; 55-$1.80)—"Kiss Them For Me" (20th). Mild $10,000. Last week, "Stopover Tokyo" (20th) (2d wk), $9,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Baby Face Nelson" (UA). Wham $13,000. Last week, "Street of Sinners" (UA) and "Trooper Hook" (UA), $8,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Raising Riot" (Indie). Light $2,200. Last week, "Town on Trial" (Indie) (3d wk), $2,100.

Mastbaum (SW) (4,370; 90-$1.49) —"Bombers B-52" (WB). Poor

(Continued on page 22)

Holiday Hypoes Det.; 'Stranger' Fat $16,000, 'Joey' Hot 17G, 'Girls' 10G

Detroit, Nov. 26.

The holiday is helping biz at many spots currently. Reservations are rolling in for "Around World in 80 Days" to boost it to a terrific 48th week at the United Artists. Longer run at Music Hall of "Seven Wonders of World" will be up only slightly in 69th week.

"Les Girls" is not expected to get a holiday hypo but still is nice in third session at the Adams. Newcomer "Tall Stranger" at Michigan looms good. "Amazing Colossal Man" is rated slim at Broadway - Capitol. Also new, "Perri" at the Krim looks fine.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Abominable Snowman" (20th) and "Ghost Diver" (20th). Poor $11,000. Last week, "Kiss Them for Me" (20th) and "Plunder Road" (20th), $14,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Tall Stranger" (AA) and "Affair in Havana" (AA). Good $16,000. Last week, "My Man Godfrey" (U) and "Slim Carter" (U), $15,000.

Palms (UD) (2,961; 90-$1.25)— "Zero Hour" (Par) (1st wk) and "Hunchback of Notre Dame" (AA) (3d wk). New feature with "Hunchback." Fancy $14,000.

Madison (UD) (90-$1.25)—"Pal Joey" (Col) (3d wk). Hotsy $17,000. Last week, $20,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Amazing Colossal Man" (Indie) and "Cat Girl" (Indie). Slim $11,000. Last week, "Decision at Sundown" (Col) and "Escape from San Quentin" (Col), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (48th wk). Soaring to $18,000. Last week, $11,500.

Adams (Balaban) (1,700; 80-$1.50)—"Les Girls" (M-G) (3d wk). Still nice at $10,000. Last week, $11,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (69th wk). Okay $13,000. Last week, $12,300.

Krim (Krim) (1,000; $1.50)— "Perri" (BV). Fine $9,500. Last week, "Lost Continent" (Indie) $6,200.

Key City Grosses

Estimated Total Gross
This Week $2,561,500
(Based on 23 cities and 259 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $3,453,600
(Based on 22 cities and 237 theatres.)

'April' Hot $9,000, Cleve.; 'Days' 11G

Cleveland, Nov. 26.

Biz is not too exciting here currently, mainly because the new fare is not shaping too strong. "Bombers B-52". looms good at Allen but "Stopover Tokyo" is sluggish at State. "April Love" is rated lofty at Embassy. "Pal Joey" still is great in third round at Hipp.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.25)— "Bombers B-52" (WB). Good $12,000 or near. Last week, "Slaughter 10th Avenue" (U) and "Tammy and Bachelor" (U) (return date), $9,500.

Embassy (Community) (1,200; 70-90)—"April Love" (20th). First Ohio showing plugged for lofty $9,000 or near. Last week, "Escape San Quentin" (Col) and "Decision Sundown" (Col), $6,000.

Hipp (Telem't) (3,700; 90-$1.25)— "Pal Joey" (Col) (3d wk). Wham $13,000. Last week, $20,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"French They Are Funny Race" (Indie) (2d wk). Mild $1,800 after $2,900.

Lower Mall (Community) (500; 50-90)—"Woman in Dressing Gown" (WB). Mild $2,400. Last week, "Wife for a Night" (Indie), $2,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World in 80 Days" (UA) (24th wk). Steady $11,000 after same last week.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Cinerama Holiday" (Cinerama) (22d wk). Up to big $14,700 after 12,400 last week.

State (Loew) (3,500; 70-90)— "Stopover Tokyo" (20th). Sluggish $10,000. Last week, "Jail House Rock" (M-G) (2d wk), $9,600.

Stillman (Loew) (2,700; 70-90)— "Johnny Trouble" (WB) and "Black Patch" (WB). Light $5,000. Last week, "Zero Hour" (Par), $5,200.

'Girls' Slick $14,000, Denver; 'Joey' Big 23G

Denver, Nov. 26.

"Pal Joey" is landing top money here this session with a great take at the Denver. "Around World in 80 Days" goes into 29th week at the Tabor after doing okay in current (28th) stanza. "Les Girls" is fine at Orpheum while "April Love" is rated fancy at Centre. Both are holding. "My Man Godfrey" looms good at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25)— "April Love" (20th). Lively $16,000. Stays. Last week, "Story of Mankind" (WB) (2d wk), $6,000.

Denham (Cockrill) (1,428; 70-90) —"Devil's Hairpin" (Par) and "Hear Me Good" (Par) (2d wk). Mild $3,500 in 5 days. Last week, $9,000.

Denver (Fox) (2,586; 70-$1.25)— "Pal Joey" (Col). Smash $23,000. Holding over. Last week, "Kiss Them for Me" (20th) and "Under Fire" (20th), $12,000.

Esquire (Fox) (742; 70-90)— "Miller's Beautiful Wife" (Indie). Fine $3,500. Stays on. Last week, on reissues.

Orpheum (RKO) (2,596; 90-$1.25) —"Les Girls" (M-G) and "Hell Canyon Outlaws" (Rep). Fancy $14,000, and will hold. Last week, "Bombers B-52" (WB) and "Domino Kid" (Col), $7,500.

Paramount (Wolfberg) (2,200; 70-90)—"My Man Godfrey" (U) and "Satchmo Great" (UA). Good $10,000. Last week, "Slaughter 10th Avenue" (U) and "Triple Deception" (Indie), $10,500.

Tabor (Fox) (930; $1.25-$2.50)— "Around World in 80 Days" (UA) (28th wk). Just okay $4,000, but remains at least one more. Last week, $5,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Devil's General" (Indie) (2d wk). Fair $1,200. Last week, $2,000.

'Joey' Mighty 28G, Tops Toronto; 'Eve' Fine 25G, 'Girls' Wham 26G, 2d

Toronto, Nov. 26.

Xmas shopping is beginning to cut into matinee trade here but "Pal Joey" is doing terrific turnaway night biz on weekends and leading the city's newcomers. "Three Faces of Eve" also is big at three-house combo. "Kiss Them for Me" looms mild at Carlton. "Les Girls," in second stanza at two Loew houses, is getting wham returns with night turnaways. Also hefty is fourth frame of "Perri." "Around World in 80 Days" looks wow in 15th session at Tivoli.

Estimates for This Week

Carlton (Rank) (2,518; 80-$1)— "Kiss Them for Me" (20th). Mild $8,000. Last week, "Operation Mad Ball" (Col) (2d wk), $9,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 698; 50-75)—"Mr. Rock and Roll" (Par) and "Lonely Man" (Par). Light $12,000. Last week, "Gunsight Ridge" (UA) and "Enemy from Space" (UA), same.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)— "Three Faces of Eve" (20th). Fine $25,000. Last week, "Hunchback of Notre Dame" (AA) (2d wk), $13,500.

Imperial (FP) (3,344; 75-$1.50)— "Pal Joey" (Col). Wham $28,000. Last week, "Jet Pilot" (RKO) (2d wk), $10,000 at 60c-$1.10.

International (Taylor; 557; $1)— "Woman in Dressing Gown" (WB) (2d wk). Oke $3,000. Last week, $3,500.

Loew's, Uptown (Loew) (2,098; 2,096; 75-$1.25)—"Les Girls" (M-G) (2d wk). Holding at smash $26,000. Last week, $36,500.

Tivoli (FP) (995; $1.75-$2.40)— "Around World in 80 Days" (UA) (15th wk). Wow $13,000. Last week, same.

Towne (Taylor) (693; $1)— "Perri" (BV) (4th wk). Nice $7,000. Last week, $8,000.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (5th wk). Off on matinee biz to $15,000. Last week, $16,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (53d wk). On final three weeks, upsurge to good $4,500. Last week, $4,000.

'Woman' Wham $12,000, Balto; 'Love' Sweet 11G, 'Stripe'-'Attack' Oke 8G

Baltimore, Nov. 26.

Brigitte Bardot was the big gun here again this week in "And God Created Woman," still smash at the Cinema in second, where it has broken all existing records there. "April Love" was nice at the New but elsewhere biz was just fair with the rain blamed for lowering the weekend take. "Mom and Dad" was a bit disappointing in second frame at Century as was "Jailhouse Rock" at Hippodrome.

Estimates for This Week

Century (Fruchtman) (3,100 50-$1.25)—"Mom and Dad" (Indie) and "Mixed-up Women" (Indie) (2d wk). Okay $7,000 after $15,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"God Created Woman" (Kings) (2d wk). Wow $12,000 after $9,000 in first.

Film Centre (Rappaport) (800; $1.25-$2.25)—"Around World in 80 Days" (UA) (49th wk). Good $6,000. Last week, $6,400.

Five West (Schwaber) (460; 50-$1.25)—"Triple Deception" (Rank) (5th wk). Nice $3,000 after near same last round.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Jailhouse Rock" (M-G) (2d wk). Fair $6,500 after $12,000 in first.

Mayfair (Fruchtman) (980; 50-$1.25)—"Perri" (BV). Sock $6,500. Last week, "Zero Hour" (Par), ditto.

New (Fruchtman) (980; 50-$1.25) —"April Love" (20th). Fancy $11,000. Last week, "Stopover Tokyo" (20th), $5,000.

Playhouse (Schwaber) (400; 50-$1.25)—"Doctor at Large" (U) (5th wk). Nice $3,000. Last week, $3,900.

Stanley (SW) (3,200; 50-$1.25)— "Battle Stripe" (NTA) and "Armored Attack" (NTA) (reissues). Fair $8,000. Last week, "Bombers B-52" (WB). $9,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"This is Cinerama" (Cinerama) (13th wk). Nice $8,300. Last week, $8,500.

'Joey' Terrif $18,000 Paces Cincy; 'Godfrey' Okay 6G, 'B-52' Fair 8G

Cincinnati, Nov. 26.

"Pal Joey" is the city topper this canto, racking up a terrific gross, best in 18 months at Keith's. New bills are no stimulant at most other first-runs. "Bombers B-52" shapes fair at the Albee but "My Man Godfrey" at Grand looks okay. "Story of Mankind" at Palace in split week is limp. "Search for Paradise" succeeds triple Cincy recordmaker, "Seven Wonders of World" as fourth Cinerama edition. Six-day visit of Shipstads & Johnson "Ice Follies" at Cincinnati Garden, ended Saturday (23), reflected thinning of film fans. "Around World in 80 Days" looms strong in 24th week at the Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)— "Bombers B-52" (WB). Fair $8,000 or near. Same last week for "Tin Star" (Par).

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (76th wk). Hefty $22,000 for extended final session (10 days) of record Cincy film engagement, with total attendance exceeding 750,000. Trade and press preview Monday (25) was on eve of start of "Search for Paradise" run amid gala hoopla joined by public officials of four states.

Grand (RKO) (1,400; 75-$1.10)— "My Man Godfrey" (U) and "Night Runner" (U). Okay $6,000. Last week, "Devil's Hairpin" (Par) and "Short Cut to Hell" (Par), $5,500.

Guild (Vance) (300; 50-90) — "Lost Continent" (Indie) (5th wk). Exiting to fair $1,400 tempo, a pickup of last week's $1,100.

Keith's (Shor) (1,500; 75-$1.25) —"Pal Joey" (Col). Terrific $18,000. Best grosser here in nearly 18 months. Likely to carry through to Xmas. Last week, "Operation Mad Ball" (Col) (4th wk), $7,000.

Palace (RKO) (2,600; 75-$1.10)— "Story of Mankind" (WB), split with "Helen of Troy" (WB) and "Silver Chalice" (WB) (reissues). Limp $5,000. Last week, "Stopover Tokyo" (20th), $7,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (24th wk). Shaping for improvement over last week's good $9,000.

Xmas Buying Bops Chi; 'Baby' Boff 12G, 'Game of Love' Terrif $11,800, 'Girls' Wow 16G, 4th, 'Joey' 19G

Chicago, Nov. 26.

Christmas trappings on State Street and holiday season sales promotion in the papers mark the inception of Chicago's pre-holiday boxoffice eclipse.

"April Love" gets a cold November shoulder for first week at Oriental with $13,000. "Under Fire" and "Deerslayer" at Grand is barely par $5,000. "How to Murder a Rich Uncle" is sturdy at the Esquire with $9,800. But the Garrick's "Baby Face Nelson" shapes smash $12,000 in first session. With heavy exploitation via its recent censorship battle, "Game of Love" promises to hit boff $11,800 at Surf. "My Man Godfrey" looms good in second at United Artists, and "Jailhouse Rock" is treading softly in second at the Chicago. "Pursuit of Graf Spee" looks nice at Loop for second. Still great is "Pal Joey" in fifth at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Jailhouse Rock" (M-G) (2d wk). Fair $15,000. Last week, $25,000.

Esquire (H&E Balaban) (1,350; 90-$1.25)—"How to Murder Rich Uncle" (Col). Sturdy $9,800. Last week, "Scandal in Sorrento" (DCA) $7,000.

Garrick (B&K) (850; 90-$1.25)— "Baby Face Nelson" (UA). Wow $12,000. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), $3,800 for 9 days.

Grand (Indie) (1,200; 90-$1.25)— "Under Fire" (20th) and "Deerslayer" (20th). Good $5,000. Last week, "Invisible Boy" (M-G) and "Hired Gun" (M-G), $6,000.

Loop (Telem't) (606; 90-$1.50)— "Pursuit of Graf Spee" (Rank) (2d wk). Pert $8,500. Last week, $12,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (5th wk). Okay $15,000. Last week, $16,000.

Monroe (Indie) (1,000; 37-79)— "Hidden Fear" (UA) and "Five Steps to Danger" (UA). So-so $3,800. Last week, "Daughter of Dr. Jekyll" (AA), "Death in Small Doses" (AA), $4,000.

Oriental (Indie) (3,400; 90-$1.50) —"April Love" (20th). Very light $13,000. Last week, "Stopover Tokyo" (20th) (2d wk), $7,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders of World" (Cinerama) (49th wk). Great $22,800. Last week, $25,000.

Roosevelt (B&K) (1,400; 65-90)— "Bombers B-52" (WB) and "Tip on Dead Jockey" (M-G) (2d wk). Tidy $9,000. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.50)—"Pal Joey" (Col) (5th wk). Tall $19,000. Last week, same.

Surf (H&E Balaban) (685; $1.25) —"Game of Love" (Times). Wow $11,800. Last week, "Four Bags Full" (T-L) (2d wk), $2,800.

Todd's Chestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80

(Continued on page 22)

'Girls' Great $15,000 In Frisco; 'Nelson' Big 11G, 'Star' 12G, 'B-52' 14G

San Francisco, Nov. 26.

First-run biz here currently is on upbeat with new pix coming through in great style, and many extended-runs doing well. Big new smash is "Les Girls" at Warfield. "Tin Star" is rated good at Golden Gate while "Bombers B-52" shapes okay at Paramount. "Baby Face Nelson" looms big at United Artists while "Stopover Tokyo" looks nice at the Fox. "Pal Joey" still is great in third St. Francis round. "Seven Wonders of World" is slipping a bit but "Around World in 80 Days" continues solid.

Estimates for This Week

Golden Gate (RKO) (2,850; 90-$1.25)—"Tin Star" (Par) and "Wayward Girl" (Rep). Good $12,000. Last week, "Mr. Rock and Roll" (Par) and "Short Cut To Hell" (Par), $8,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Stopover Tokyo" (20th) and "Plunder Road" (20th). Nice $13,000 or near. Last week, "Kiss Them For Me" (20th) and "Ride Violent Mile" (20th) (2d wk), $10,000 in 6 days.

Warfield (Loew) (2,656; 85-99)— "Les Girls" (M-G). Sock $23,000. Last week, "Jailhouse Rock" (M-G) (3d wk), $8,300.

Paramount (Par) (2,646; 90-$1.25) —"Bombers B-52" (WB) and "Domino Kid" (Col). Okay $15,000. Last

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Joey' Socko 15G, Omaha; 'Time' 4½G

Omaha, Nov. 26.

"Pal Joey" is blockbuster at the first-runs this week, being rated terrif at the Orpheum, and strong enough to hold. "Time Limit" shapes stout at Brandeis, "Zero Hour" looms light at the Omaha. "Escapades in Japan" at State is barely okay. "Around World in 80 Days" continues to sag at the Admiral, with about two more stanzas left in what will be a 15-week run.

Estimates for This Week

Admiral (Blank) (866; $2.50-$2.20) —"Around World in 80 Days" (UA) (13th wk). Down to $3,500. Last week, $4,000.

Brandeis (RKO) (1,100; 75-90)— "Time Limit" (UA) and "Enemy from Space" (UA). Sturdy $4,500 or near. Last week, "Mister Rock and Roll" (Par) and "Stowaway Girl" (Par), $3,000

Omaha (Tristates) (2,066; 75-90) —"Zero Hour" (Par) and "Hear Me Good" (Par). Wobbly $4,000. Last week, "Graf Spee" (Rank) and "Spook Chasers" (AA), $4,500.

Orpheum (Tristates) (2,980; 90-$1.25)—"Pal Joey" (Col). Lush $15,000. Last week, "Bombers B-52" (WB) and "Deep Adventure" (WB), $6,000 at 90c top.

State (Goldberg) (850; 75-90)— "Escapade in Japan" (U). Spotty $3,000. Last week, "Jailhouse Rock" (M-G) (3d wk), $2,300.

'GIRLS' BANGUP 24G, D.C.; 'WOMAN' HUGE 9G

Washington, Nov. 26.

Mainstem pix are getting a spotty reception at the boxoffice, with the upbeat of Thanksgiving week helping. "Les Girls" at the Capitol looks like the hottest new number in town, with "Pal Joey" of the holdovers looking best, big in third. "God Created Woman" looks wow in third week. "Around the World" and "Seven Wonders," although old-timers here, always react strongly to the tourist influx of any holiday period, and are big this frame.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,100; 85-$1.25)—"Tin Star" (Par) (2d wk). Okay $9,000 in 6 days. Last week, $13,400.

Capitol (Loew) (3,434; 85-$1.25)— "Les Girls" (M-G). Big $24,000. Last week, "Zero Hour" (Par), $10,000 for six days.

Columbia (Loew) (1,154; 70-90)— "Quantez" (U). Mild $3,500 in 5 days. Last week, "Midnight Story" (U), $6,000.

Keith's (RKO) (1,850; 85-$1.25)— "My Man Godfrey" (U). Okay $9,000. Last week, "Slaughter on 10th Ave." (U), $7,000.

Palace (Loew) (2,350; 70-90) — "Babyface Nelson" (UA) (2d wk-3 days). Okay $4,000 after a surprisingly big $18,000 first week.

Plaza (T-L) (275; 90-$1.35)—"God Created Woman" (Kings) (3d wk). Terrific $9,000 as this continues to rack up records. Last week, huge $9,500. Holds, natch!

Translux (T-L) (600; 90-$1.25) — "Pal Joey" (Col) (3d wk). Big $12,000 after $14,000 in preceding week.

Uptown (SW) (1,100; $1.25-$3)— "Around World in 80 Days" (UA) (34th wk). Pushing to big $15,000. Last week, $11,900.

Warner (SW-Cinerama) (1,300; $1.20-$2.60) — "Seven Wonders of World" (Cinerama) (46th wk). Rebounding to handsome $10,000 after $7,000 last week.

'Stranger' Robust 6G, Seattle; 'Kiss' Fair 8G

Seattle, Nov. 26.

Not much excitement at first-runs here currently. Newcomers "Kiss Them For Me," "Escapade in Japan" as well as "Jailhouse Rock," in second week, all are fair. "Perri" looks big opening round at tiny Music Box. "Tall Stranger" also is doing well opening stanza at Collseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.25;$2.50) — "Around World" (WB) (32d wk). Good $8,000. Last week, $8,500.

Collseum (Evergreen) (1,870; 90-$1.25)—"Tall Stranger" (AA) and "Fighting Trouble" (AA). Big $6,000 in 6 days. Last week, "Tin Star" (Par) and "Hidden Fear" (UA), $7,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Kiss Them For Me" (20th) and "Young and Dangerous" (20th). Fair $6,000. Last week, "Operation Mad Ball" (Col) and "No Time To Be Young" (20th), $7,800.

Music Box (Hamrick) (650; 90-$1.25)—"Perri" (RV). Big $6,000. Last week, "Time Limit" (UA) (2d wk), $3,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Escapade in Japan" (U) and "Doctor at Large" (U). Fair $6,000 or close. Last week, "Graf Spee" (Rank) and "Hell Canyon Outlaws" (Rep), $9,300 in 6 days.

Orpheum (Hamrick) (2,600; 90-$1.25) — "Jailhouse Rock" (M-G) (2d wk). Fair $6,500 in 5 days. Last week, $14,400.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65) — "Seven Wonders" (Cinerama) (14th wk). Great $10,000. Last week, $12,200.

'Joey' Giant 22G, Mpls.; 'Spee' 7G

Minneapolis, Nov. 26.

A trio of especially worthy newcomers finds "Pal Joey" far out in front at the boxoffice. New entries "Pursuit of Graf Spee" and "Bombers B-52" also are winning plenty of praise, but they're lagging far behind the Sinatra opus in the scramble for patrons. Holdovers continue to give a fine account of themselves. The hardticket pix, "Seven Wonders of World" and "Around World in 80 Days," are in their 68th and 20th weeks, respectively, and still in the chips. In their third stanzas, "Les Girls," "Jailhouse Rock" and "Time Limit" still stack up remarkably well, particularly the first named.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (20th wk). Starting its sixth month and continuing very much in the profit column, with $12,000 currently. Last week, $11,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (68th wk). It's the eighteenth month, a year and a half, just ahead for this eighth wonder and the takings are still sufficient to justify holding. Great $8,000. Last week, $8,500.

Gopher (Berger) (1,000; 85-90)— "Bombers B-52" (WB). Kind words for this one, but only mild $4,000 looms. Last week, "Walk Into Hell" (Indie) and "Guns Don't Argue" (Indie), $3,000.

Lyric (Par) (1,000; 85-90)—"Jailhouse Rock" (M-G) (3d wk). Robust $4,000. Last week, $6,000.

Radio City (Par) (4,100; 90-$1.25) —"Pal Joey" (Col). Advanced admission apparently no obstacle for this musical. Huge $22,000. Last week, "Wait Until They Sail" (M-G), $6,000 at 85-90c.

RKO Orpheum (RKO) (2,600; 75-90)—"Zero Hour" (Par) and "Hear Me Good" (Par). Slow $5,000. Last week, "Tin Star" (Par), $7,000.

RKO Pan (RKO) (1,800; 75-90)— "Time Limit" (UA) (3d wk). This highly praised film rounding out a good run. Okay $4,000. Last week, $5,000.

State (Par) (2,300; 85-90)— "Pursuit of Graf Spee" (Rank). Plenty of verbal bouquets for this fine British pic, but lack of cast names probably hurting. Fair $7,000. Last week, "Escapade in Japan" (U), $6,000.

Suburban World (Mann) (800; 85) —"Laughter in Paradise" (AA) and "Last Holiday" (AA) (reissues) (2d wk). Okay $1,500. Last week, $2,000.

World (Mann) (800; 85-$1.25)— "Les Girls" (M-G) (3d wk). One of the year's best b.o. performers here. Fat $7,000. Last week, $8,000.

Pre-Holiday Dulls B'way; 'Mad' Sturdy 24G, 'Water' Mild 118G, 2d, 'Joey' Big 42G, 5th, '10th Ave.' 12G, 3d; Arties Click

With the current round not reflecting the usual Thanksgiving Day week upbeat, the present Broadway boxoffice picture is anything but glowing. Since most first-run theatres' weeks wind up before next Thursday (Thanksgiving) this rates as a pre-holiday session, and as such the takings are lighter than usual. Business is not getting much lift either from the few newcomers or second-week pix.

Top newcomer is "Operation Mad Ball," which landed a sturdy $24,000 opening stanza at the Victoria. Although it figures to be helped by Thanksgiving Day. "Bombers B-52" looks just okay $25,000 or near at Paramount opening frame.

"Please Mr. Balzac" hit a great $12,500 opening round at arty Trans-Lux 52d Street. Also new, "Razzia" collected a smash $10,200 at bandbox World, another arty-house operation.

Biggest second-week gross is going to the Music Hall, where "Don't Go Near Water" with stageshow looks to sag to a mild $118,000 in week ending today (Wed.). Stays a third, which will give this bill the benefit of Thanksgiving week trade. "Gervaise" was a terrific $14,700 in second session at the arty Baronet. "And God Created Woman" held with huge $21,000 in fifth week at the Paris, where now in sixth round.

"Sad Sack" opens today (Wed.) at the State, where "Zero Hour" did only light trade in two rounds.

"Pal Joey," which is counting on a lift from not only Thanksgiving Day but also next Friday, looks to hit a smash $42,000 in current (5th) session at the Capitol, not far from fourth week's total.

"Slaughter on 10th Avenue" finished its third round with a fair $12,500 at the Astor. "Story of Esther Costello" also was fair at $12,000 in third stanza at the Palace.

"Around World in 80 Days" wound its 58th session last night (Tues.) at the Rivoli with a capacity $37,700. "Search For Paradise" ended the ninth week at the Warner with a nice $31,600. Both will be helped by extra shows in their current weeks. "10 Commandments" with an assist from today's (Wed.) trade and Thanksgiving Day, is climbing to a great $33,000 in present (55th) stanza at the Criterion. This included one extra show.

Astor (City Inv.) (1,300; 75-$2)— "Slaughter on 10th Avenue" (U) (4th wk). Third session ended Monday (25) hit fair $12,500. Second was $15,200. Continues until "Wild Is Wind" (Par) preems night of Dec. 11, regular run starting on Dec. 12.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Smallest Show on Earth" (Times). This climbed to a big $8,000 in first three days ending Sunday (24).

Baronet (Reade) (430; $1.25-$1.80)—"Gervaise" (Cont) (3d wk). Second round finished Sunday (24) held with mighty $14,700. First was record $15,422. The first holdover week was the biggest second round ever at house and also greatest non-holiday week. This second week really played to more people than first since initial session included holiday with its upped scale.

Capitol (Loew) (4,820; $1-$2.50) —"Pal Joey" (Col) (5th wk). Current session finishing next Friday (29) is heading for sock $42,000 taking in Thanksgiving Day. Fourth was $43,500. Holds a sixth.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (55th wk). This week winding up tomorrow (Thurs.) looks to hit boffo $33,000 for 15 performances, taking in Thanksgiving Day. The 54th was $28,000 for 14 shows. Stays on.

Fine Arts (Davis) (468; 90-$1.80) —"Cabiria" (Lopert) (5th wk). Fourth round completed Sunday (24) was socko $11,100. Third was $13,200.

Guild (Guild) (450; $1-$1.75)— "Cast Dark Shadow" (DCA). Opens today (Wed.). In ahead, "Silken Affair" (DCA) (4th wk), was good $5,000, same as third round.

Normandie (Trans-Lux) (592; 85-$1.80)—"La Strada" (T-L) (reissue). Opens today (Wed.). Last week, "Perri" (RV) (8th wk-8 days), fine $4,400 after $6,000 in seventh.

Palace (RKO) (1,700; 95-$2) — "Esther Costello" (Col) (4th wk). Third stanza ended Monday (25) was fair $12,000. Second was $14,809. "Bridge on River Kwai" (Col) is due in on reserved-seat policy starting Dec. 18, according to present plans.

Paramount (AB-PT) (3,665; $1-$2)—"Bombers B-52" (WB). Initial session ending tomorrow (Thurs.), which takes in Thanksgiving, looks like okay $25,000 or close. Holding. In ahead, "Story of Mankind" (WB) (2d wk), $20,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"And God Created Woman" (Kings) (6th wk). Fifth frame completed on Sunday (24) was terrific $21,000. Fourth was $21,500. Looks to continue record run here for some weeks.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Don't Go Near Water" (M-G) and stageshow (2d wk). This session finishing today (Wed.) is heading for mild $118,000 or near. First week, $130,000, a bit below hopes. Stays a third with "Sayonara" (WB) and annual Christmas stageshow set to open Dec. 5.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (59th wk). The 58th round ended yesterday (Tues.) was capacity $37,700 for 11 shows. The 57th week was the same for like number of performances.

Plaza (Brecher) (525; $1.50-$2)— "Love in Afternoon" (AA) (14th wk). This week ending tomorrow (Thurs.) looks to hit fancy $8,500. The 13th week was $8,200.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Kiss Them For Me" (20th) and stageshow (3d wk). This frame winding tomorrow (Thurs.) is headed for light $32,000. Second week was $38,000. Stays on until Dec. 12, which was the original plan for opening "Peyton Place" (20th) and the Xmas stageshow.

State (Loew) (3,450; 78-$1.75)— "Sad Sack" (Par). Opens today (Wed.). In ahead, "Zero Hour" (Par) (2d wk), down to dim $8,500, even including preview of "Sack." First round was $7,400.

Sutton (R&B) (561; 95-$1.75) — "Across Bridge" (Rank) (5th wk). Fourth stanza finished yesterday (Tues.) was nice $5,600. Third was $6,900. Stays on for a couple of weeks longer.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Please Mr. Balzac" (DCA) (2d wk). First session winding up Friday (22) was great $12,500. Last Saturday and Sunday (in second week), trade held as big as opening week's Saturday-Sunday.

Victoria (City Inv.) (1,060; 50-$2)—"Operation Mad Ball" (Col) (2d wk). Initial stanza ended last night (Tues.) was sturdy $24,000 or near. In ahead, "Time Limit" (UA) (4th wk), $8,500.

Warner (SW-Cinerama) (1,600; $1.20-$3.50)—"Search For Paradise" (Cinerama) (10th wk). Ninth round concluded Saturday (23) night was big $31,800 but down from eighth week's $36,800 which had more shows.

World (Times) (400; 95-$1.50)— "Razzia" (Kass) (2d wk). First stanza ended Sunday (24) was smash $10,200, one of bigger opening sessions here.

'Girls' Sockeroo $18,000 In Pitt; 'Search' Smart 14G, 7th, 'Perri' $2,700

Pittsburgh, Nov. 26.

Big noise, and practically the only cheerful sound this week, is "Les Girls," biggest thing Penn has had since "Pride and Passion" last August. It looks to be good for at least a couple of holdovers. "Operation Mad Ball" continues to hold smartly at the Harris but elsewhere things are slim. "Story of Mankind" and "Public Pigeon No. 1" combo at Stanley is very poor. Long-runners, "Search for Paradise" at Warner is up again while "Around the World" at Nixon is very steady.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25) —"Slim Carter" (U). Slim $3,000 in 5 days. Management sticking in "April Love" (20th) tomorrow (Wed.) for the holiday. Last week, "Stopover Tokyo" (20th), $6,000.

Guild (Green) (500; 85-99)— "Alligator Named Daisy" (Rank). Satisfactory at $2,500, and holdover. Last week, "A Man Escaped" (Cont), $1,900.

Harris (Harris) (2,165; 80-$1.25)

(Continued on page 22)

Hit Rome-Made 'Anna of Brooklyn' For Alleged Use of Red-Linked Crew

Rome, Nov. 26.

Use of Communist labor union members on an Italian film production partially financed by RKO has come to light here following a protest from Claudio Rocchi, head of the Democratic Labor Unions in this country, who has contacted both RKO officials here as well as AFL-CIO Italian representative Harry Goldberg. Latter will take up the matter personally with RKO homeoffice and with AFL officials in the US on his forthcoming stateside trip.

Feature involved is "Anna of Brooklyn," produced by Circeo Films and RKO for RKO release, and starring Gina Lollobrigida, Vittorio DeSica, and Dale Robertson. Though unclearly defined, Circeo is said to be a partnership effort involving coin from both DeSica and Miss Lollobrigida, perhaps others.

According to Goldberg, RKO officials here professed surprise and ignorance of the fact that more leftwing union members (mostly crew and technicians) were hired for the production than were members of the free unions in the Italian film industry. It is unlikely that any "preventive" action can or will be taken on "Anna," as the production is practically finished, or at least well on its way.

Theoretically, however, the pic's release in the U. S. could be protested by the AFL-CIO under a recent agreement between the Yank labor organization and the free Italian unions, under Rocchi. Terms of this pact call for denunciation of all cases in which a U. S. producer hires red labor union members, as well as the previous notification of future productions in this country to the free labor union office, so that this could take steps to prepare for the upcoming effort with sufficient and appropriate democratic union personnel. This has recently been the case with the upcoming Metro production of "Ben Hur," as per previous stories here on subject.

Jocks for Socks

Hollywood, Nov. 26.

Tested musical material will bulwark the offerings of the new Larry Finley Productions which has a pair of musical screenplays ready for production early next year with budgets on each to run between $350,000 and $400,000. Pix are tentatively titled "Flight with Music" and "You Go Your Way."

Finley, a local deejay and tv personality, will seek to cast the pix with top diskers singing their current or forthcoming platter material. He hopes to sign such talent as Sammy Davis Jr., Peggy Lee, Gale Storm and Pearl Bailey on the theory that if people buy their albums they will also pay to see them in pix.

Doug Fairbanks Delivers 1, Plans 2 More Features

Sounding just a shade nostalgic, Douglas Fairbanks Jr. in New York last week said the old days of the silent films were exciting "because we were a new medium then. The costs weren't so high then and you had a chance to gamble."

He added that the rewards in terms of public response were greater in the twenties. "A picture like 'Thief of Bagdad' was the screen at its best precisely because it was silent and the audience had to be with us, they had to use their imagination. Somehow the coming of sound in pictures made things too legitimate. Everything is careful spelled out."

Fairbanks, who is delivering "Chase a Crooked Shadow' to Warner Bros. for March release, said the much-discussed changes of recent years were in the public more than in the industry. "I blame the public for everything," he held. "After all, the film business only gives the public what it'll buy. And the industry has the brains and the ability to give the public the best. The trouble is, it's the most expensive of all the media and no one wants to take risks."

Public today is more interested in story than in the star, held Fairbanks fils, once a big star himself. "The star today is nothing more than the frosting on the cake. I remember the days of blockbooking when they used to sell titles and stars without even having a script to go with the title. That's when the name counted for everything."

Fairbanks said he had two other theatrical films in preparation and may do two after that. In recent years, he's been busy primarily

(Continued on page 22)

Yanks Stand Still With Red Reich; Pole Deal Pends

Negotiations between the Motion Picture Export Assn. and the East Germans, looking to the possible purchase of American films by them, have been discontinued and the outlook for any deal now is zero.

This leaves talks active only in two of the Iron Curtain countries, Poland and Hungary. Polish deal is the most advanced.

In effect, Poland and Hungary now are the only two countries in the Soviet orbit where the MPEA licenses from the association's member companies haven't lapsed. Thus, the companies are—on paper—free to do business individually in any of the Soviet countries, including Russia itself.

Since there were no deals pending, it was decided some time ago that there appeared to be little purpose in perpetuating the licenses. Originally, MPEA was licensed by 13 companies to do business for them and carry on negotiations in the Iron Curtain countries.

There have been hints that the Soviets brought pressure to bear on their satellites to keep them from making individual deals with the Americans. The Russians themselves recently approached the U.S. State Department on the possibility of activating film exchanges.

BALABAN'S FEDERATION LUNCHEON ON DEC. 10

Barney Balaban, president of Paramount, will host a luncheon-meeting at the company's homeoffice Dec. 10 for the press and film industry execs active in the Federation of Jewish Philanthropies.

Federation, of which Balaban is a trustee, this year is expanding its health and welfare activities.

LEVINE'S NEW PAIR

Boston Distrib Sets L. A. and N. Y. Day-Dating

Boston, Nov. 26.

Joe Levine's Embassy Exchange's "Walk Into Hell" and "Guns Don't Argue" combo are set for a multiple run in more than 30 theatres in Los Angeles day and date with more than 70 theatres on the entire RKO circuit in New York City also day and date, the indie distributor said here this week.

Levine is now readying his newest acquisition, "Attila, the Hun," with Sophia Loren and Anthony Quinn, made in Italy.

Ceylon's Reds A Problem to 'Kwai' Sez Sam Spiegel

In addition to the problems and hazards involved in building the object of the picture's title, "Bridge on the River Kwai" producer Sam Spiegel said this week he was forced to construct some mental bridges as well. When his company began work on "Kwai," which was lensed in Ceylon, the local government was pro-western and there were no difficulties; cooperation was freely extended.

But after a year's work the incumbents were voted out and leftists took over. But Spiegel found them "not too fanatic," he related, and all parties got around to working together.

One incident cropped up involving the bar set up by Spiegel. Leftist press accused the filmmaker of discrimination in barring natives from the spa but Spiegel insisted the ban was in conformity with local law. This even became an issue taken up in Parliament but eventually proved only a tempest in a teapot."

"Kwai" is Spiegel's biggest project so far. In New York this week to screen the picture, he recalled he first went to the Far East in July of 1955 to scout locations. Siam was considered first, then Ceylon was selected.

Construction of the bridge and laying of rail over 30 miles of jungle began in April, 1956, and regarding the latter Spiegel noted the Army in wartime progresses at the rate of two and a half miles a day. "But in making movies there's no such patriotic appeal" and lots more time was required.

Other matters to be considered: Distinguishing between the friendly and unfriendly natives; the unreliability of native workers, many of whom simply decide not show up at certain times; the feeding of 500 whites and 800 natives in the pic company's own kitchen; employing up to 1,200 extras in a single day; the necessity of waiting 12 days for rushes (to and from the Technicolor plant in London), and achieving photographic depth in the jungle terrain.

"Kwai" is a Columbia release, has Alec Guinness and William Holden in the leads and starts off next month on a roadshow policy.

'The Movies' At $15 Top

[GRIFFITH-MAYER'S NEW HISTORY]

Curator Richard Griffith of the N. Y. Museum of Modern Art Film Library and vet showman Arthur Mayer have produced a prodigious book, simply titled "The Movies" (Simon & Schuster), a kingsize $15 volume, telling the industry story from its pre-nickelodeon days to date in 1,000 photos and 150,000 words of text.

Showmanship is evidenced in the orderly layout of the Griffith-Mayer book from the magic of Thomas A. Edison's original invention and George Eastman's (1889) celluloid strip. Included is Koster & Bial's Music Hall unveiling of the Kinetoscope April 23, 1896, on their Herald Square (N. Y.) screen.

Necessarily the authors re-trace a familiar road. Numerous previous trade historians have, like Kilroy and Sputnik, been there—as per the American Mutoscope and Biograph episodes. The pioneer names which were recalled in some detail in VARIETY's own Golden Jubilee Edition two years ago, are met again—Albert Smith, George Kleine, Siegmund Lubin J, Stuart Blackton, Frank Marion, George Scull, H. N. Marvin, Carl Laemmle, William Fox, Adolph Zukor.

David Wark Griffith was the undisputed master of the 1909-1916 era and, once again, Griffith & Mayer pinpoint the shame that is Hollywood: eyeglaze which permitted D. W. to end so ignominiously.

All That Moola

As the techniques improved, the star system dittoed. Originally "legitimate" actors looked down their noses on this "illegitimate" upstart. But later could sneer at that money. Presently a few weeks in Fort Lee was worth as much as a full season on Broadway. Celluloid merchants charmed David Belasco and Daniel Frohman to "present" their film offerings.

The much-told saga is replete with familiar signposts from the first cowpuncher hero, Bronco Billy Anderson, to the bathtub-and-bible specialist, Cecil B. DeMille. Call the roll: Valentino, George Arliss with his monocle, Paul Muni, the suave, long-lasting leading men, Boyer, Grant, Gable.

The panorama ranges the spreads from William S. Hart, Tom Mix, Hoot Gibson and Jack Hoxie to the latterday William Boyd, Gene Autry and Roy Rogers. Comedy sweeps from Laurel & Hardy to Abbott & Costelo to Marrtin & Lewis. "Flaming Youth" leaps Clara Bow, Alice White, Louise Brooks, takes note of the sophisticated German invasion (Dietrich, Negri, Lya dePutti) to the frank technique of Mae West.

Joan Crawford emerges as the most durable. Chaplin the authors call the greatest of them all. The indestructibles include Dietrich, Wayne, Kaye, Crosby, Hope, Grant, Stewart, Tracy, Hepburn, Gable.

Kill-The-Hun

The once-deprecated "galloping tintypes," with their stylized mothers, villains and kids have seen an endless evolution and revolution which include, in sporadic reprise, such items as the Von Stroheim and Von Sternberg school; Rex the horse to Rin-Tin-Tin; Jackie Coogan, Wesley Barry and Baby Peggy to Jackie Cooper, Mickey Rooney and Shirley Temple; westerns, fisticuffs, kill-the-Hun, hate-Hitler and expose Communism; the comedians from Lloyd and Keaton to Kaye and Jerry Lewis, with the perennial Chaplin throughout.

The golden era of the 20s before movies learned to talk spotlighted Shearer, John Gilbert, Swanson, Garbo, Banky - Colman, Gaynor-Farrell, and then the more "legitimate" imports like Clive Brook, Chatterton, March, Eldridge, Ina Claire, Robert Montgomery. The grim '30s with its gangster cycle (Cagney, Muni, Robinson, Raft), the shockers ("Dracula," "Frankenstein"), the "teacup" school of cinematurgy (Irene Dunne, Ayres, Gable, McCrea). After Mae West, as if to atone, "Little Women," "David Copperfield," "Little Lord Fauntleroy" and the wholesome "Andy Hardy" and "Dr. Kildare" series, also Shirley Temple.

And after Al Jolson gave "The Jazz Singer" a Tin Pan Alley goldstrike hit Metro, Paramount and Warner Bros. with their assorted "Big Broadcast," "Gold Diggers" and "Broadway Melody" revues; MacDonald-Eddy teamed in operettas; John Boles, Grace Moore, Lily Pons and Nino Martini came along with pop singers (Crosby, Vallee, Deanna Durbin); then the dancers (Astaire-Rogers, Eleanor Powell); the comics (Joe E. Brown, Buster Keaton, Thelma Todd, Durante, Wheeler & Woolsey, W. C. Fields, the Marxes—and toujours Chaplin); the screwball comedies, domestic and otherwise (Colbert, Loy-Powell, Jean Arthur, Lombard, Fairbanks Jr., Fonda-Stanwyck, Rosalind Russell, James Stewart, Hepburn, MacMurray, Roland Young); the Robert Flaherty and "King Kong" schools; the supers ("Good Earth," "Mutiny on the Bounty"); social realism, anti-fascist, again the westerns ("Stagecoach," "Cimarron?), "Tarzan" and Boyer and "Gone With the Wind"—and also bingo and free dishes.

From 1938-39 until World War I there was downbeat, and then wartime boomed the b.o. as nothing before. Documentaries, war comedies, GIs at work, at play, at love, Crosby and Hope on their sundry "roads," Abbott & Costello, Milland, DeHavilland, Jennifer Jones; then the "serious" pictures ("Snake Pit," "Pinky," "Gentleman's Agreement," "Home of the Brave"); and more—science-fiction, Judy Garland, and finally into 3-D, Cinema-Scope, Todd-AO and blockbusters.

When page 442 is reached, the fifth page of an intensive, four-columned series of carefully indexed cross-references—the average reader will have new awareness of how fast-paced have been the transitions of the industry and how fleeting have been the fame and the standards of many concerned in this oversize treatise on "The Movies." S&S have a $11.95 pre-publication pricetag on this kingsize $15 volume, obviously with an eye to the Xmas trade. It's a gift book for all time. It is rich in its memory stirrings; compelling in its organized unfolding with a mannerly chrolological sequencing; and eye-appealing in photographic layout, with attractive text accompaniments. *Abel.*

Rank-Yank Leases Broadway's Central

Rank Organization, for the second time in its U.S. history, is taking over a Broadway showcase. Company is set to sign a lease for the Central Theatre in Times Square.

Last time Rank tried for its own Broadway outlet was right after the war, when the outfit ran the Winter Garden Theatre (and lost a lot of money on it).

Acquisition of the Central, with a seating capacity of over 900, gives Rank Film Distributors of America two New York outlets since it already books the Sutton Theatre which is managed by Rugoff & Becker. In Philadelphia, Rank books 26 weeks of the Pathe-owned World Theatre.

Central is owned by the Shubert interests and is offered on a five-year lease with options. It's understood that Rank-Yank took it on with the understanding that it could cancel after 18 months. It paid a $40,000 security against the $80,000-a-year rent of the house. It's believed that Rank will assign management of the showcase to someone else.

Acquisition of the Central gives Rank two distinct advantages: (1). It can now split product intelligently, playing off egghead films at the arty Sutton and action pix at the Central. (2). An outlet on Broadway, where space is "tight," is particularly unusual for the British product. Central already played a Rank film. "Checkpoint," some weeks ago.

Located on the West corner of 47th St. and Broadway, Central was closed recently when the Federal Government seized it for back taxes. However, the Treasury Dept. could only seize the lease, which can't be assigned in the first place. Government put up the lease for auction and was offered $10. At the time of seizure, the Central lease was held by Maurice Maurer and Harold Wiesenthal.

Until shortly before Rank's U.S. chief, Kenneth Hargreaves, reached agreement with the Shuberts, Rugoff & Becker also were in on the negotiations. However, the circuit dropped out at the last minute for undisclosed reasons.

The Central has never really had a policy, and it has suffered from the U.S. majors' unwillingness to make available product. It was a legit house for a while, then switched to exploitation films (playing "Mom and Dad" for a strong run and being temporarily closed for it by the City License Commissioner).

In addition to the 18 months cancellation privilege, Rank also gets an option to renew for five years. Outfit, in addition to the Winter Garden, also ran the Park Avenue Theatre some years ago. House eventually went to Universal, then to Walter Reade, and now no longer exists due to zoning restrictions.

RABB'S JAP PITCH FOR FOX'S TOWNSEND' PIC

Washington, Nov. 26.

Hollywood's current Japanese kick paid off for at least one visitor to the Far East. Maxwell Rabb, Secretary to the Cabinet, and friend of many show biz figures, recently junketed to Japan as official guest of the International Nisei Businessmen's Conference, a first for the Japanese-American group.

Rabb, ever conscious of his responsibility to strengthen the relations between this country and Japan, based many of his speeches on the career of Townsend Harris, first U.S. Minister to Tokyo, and a hero to the Japanese. And for authentic background on Harris, Rabb checked with reps of 20th Century-Fox, currently on location for the John Wayne starrer based on the famed New Yorker's life.

UA

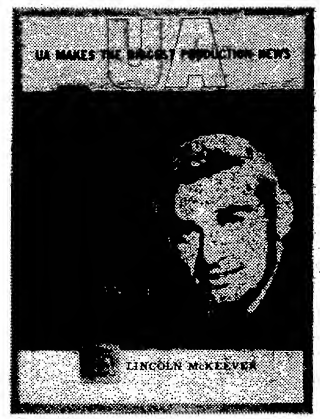
makes the

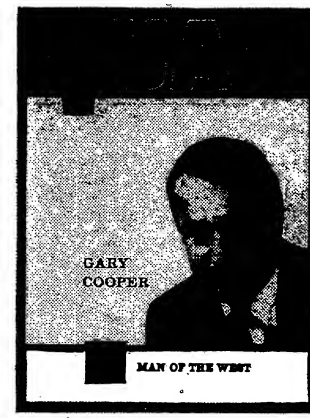
BIGGEST PRODUCTION NEWS

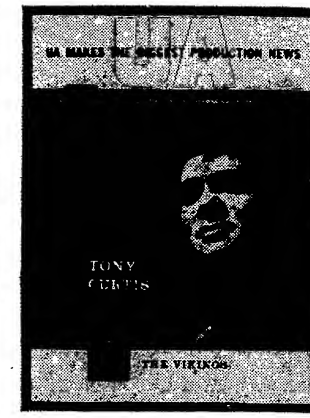
because it has the

GREATEST CREATIVE TALENTS

in the industry...







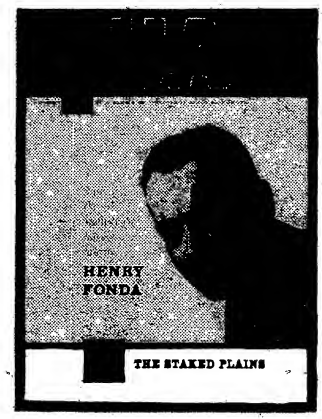
UA has...

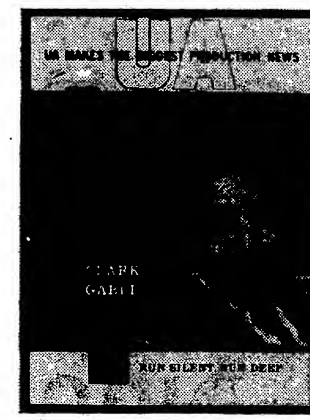
THE TOP STARS

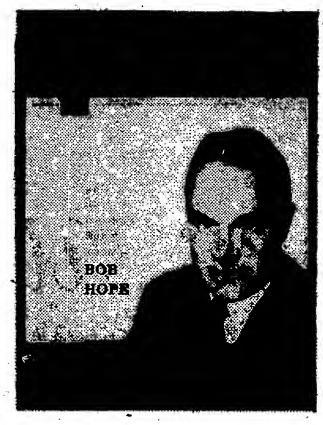
THE TOP DIRECTORS

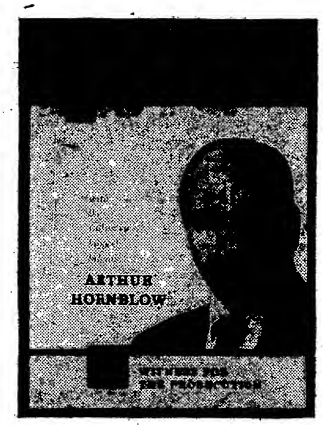
THE TOP PRODUCERS

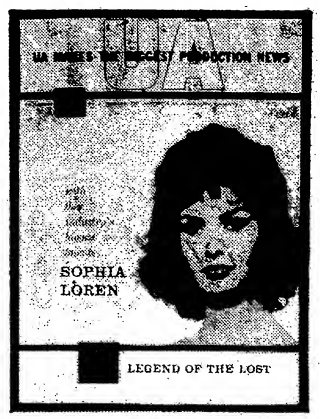
THE TOP PROPERTIES

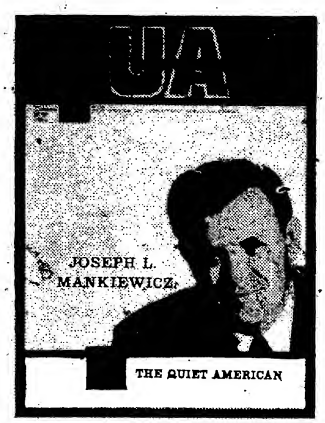


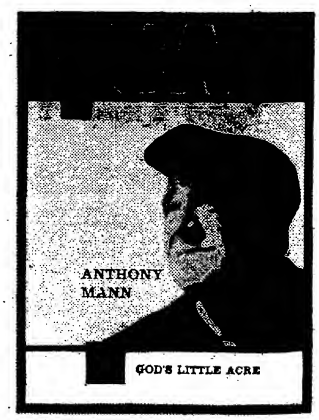


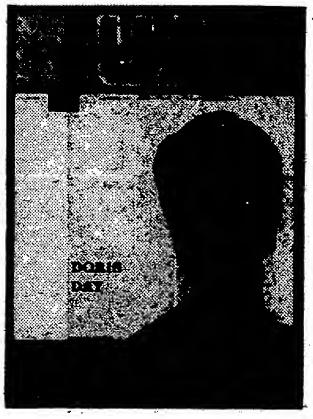




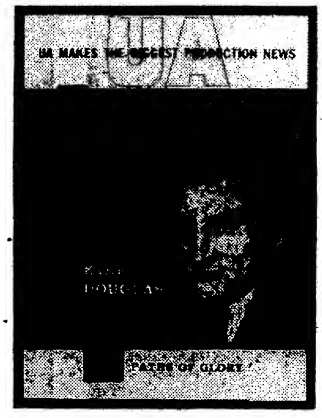


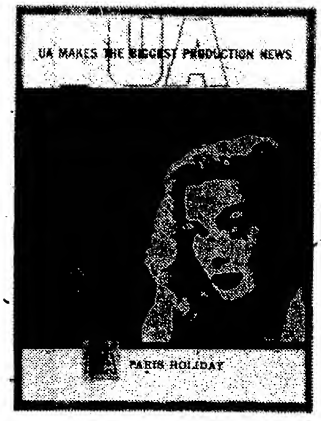





UA
DORIS DAY

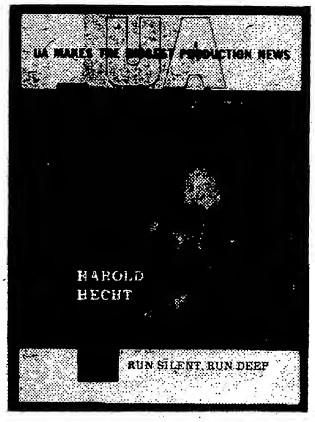
UA MAKES THE BIGGEST PRODUCTION NEWS
WITNESS FOR THE PROSECUTION

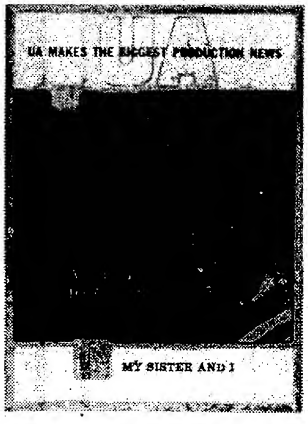

UA MAKES THE BIGGEST PRODUCTION NEWS
PATHS OF GLORY


UA MAKES THE BIGGEST PRODUCTION NEWS
PARIS HOLIDAY

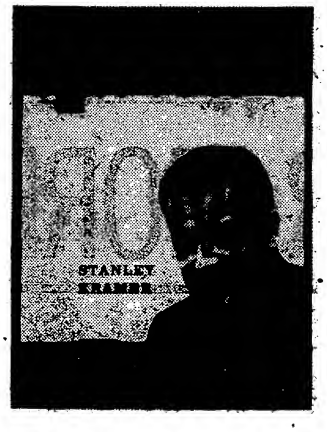
UA

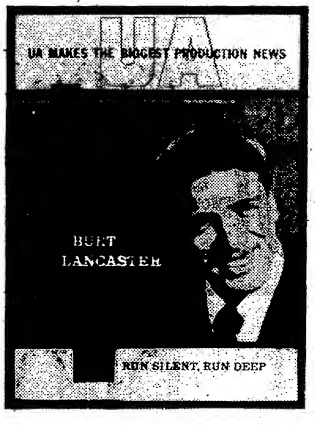
UA


UA MAKES THE BIGGEST PRODUCTION NEWS
HAROLD HECHT
RUN SILENT, RUN DEEP

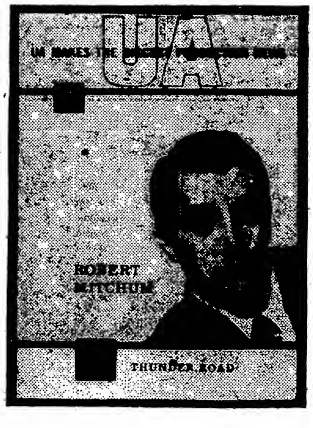

UA MAKES THE BIGGEST PRODUCTION NEWS
MY SISTER AND I

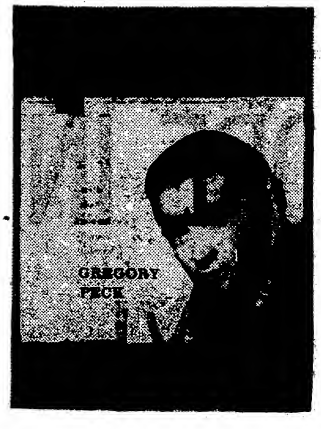
UA

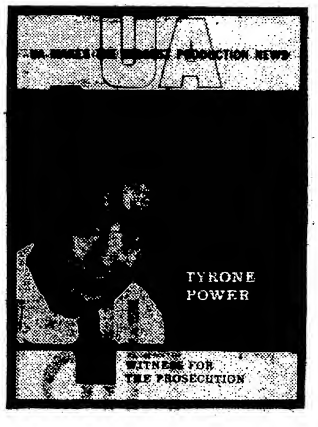

STANLEY KRAMER

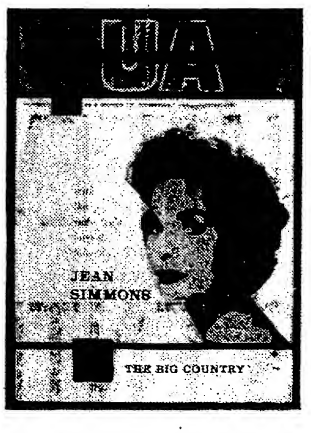

UA MAKES THE BIGGEST PRODUCTION NEWS
BURT LANCASTER
RUN SILENT, RUN DEEP

UA MAKES THE BIGGEST PRODUCTION NEWS
GINA LOLLOBRIGIDA
SOLOMON AND SHEBA


UA
ROBERT MITCHUM
THUNDER ROAD


GREGORY PECK


TYRONE POWER
WITNESS FOR THE PROSECUTION


UA
JEAN SIMMONS
THE BIG COUNTRY

CONTINUED ▷▷▷

and for the theatres of the world for 1958

UA WILL DELIVER MORE BOXOFFICE BLOCKBUSTERS THAN EVER BEFORE IN ITS ENTIRE HISTORY!

Inside Stuff—Pictures

Main provision in Buddy Adler's new seven-year contract with 20th-Fox calls for him to participate in the profits of four major films to be produced under his aegis each year. Contract was approved by the 20th board last week. Original proposal to drop the level of his fixed annual income under such an arrangement has been eliminated. At the same time, the studio will make certain allowances on the Adler pix involving lower-than-usual overhead, etc. etc. This will give him the largest possible participation.

20th studio head had made participation an absolute condition of his remaining with the studio. His friends say he wasn't at all eager to stay with the demanding job unless he got at least a participation. It's understood Adler originally asked for a cut on all films released by 20th, i.e. those made by the studio. Adler's current contract with 20th still has two years to go. The new pact overlaps, and the deal thus runs to 1964.

Twentieth-Fox execs in N.Y. were doing a big burn last week over a San Francisco dateliner, detailing the assignment of Herman Wobber to push the "stalled" playoff of "Oklahoma" in CinemaScope. Story said the picture had played off only 37% of its potential due to stiff terms insisted on by Magna Theatre Corp.

Now, 20th execs say this isn't true; that "Oklahoma" has played off 9,119 contracts out of 13,700 possibilities; that the South (where Wobber is to start) is traditionally slower than the rest and that, anyway, Wobber's assignment was a minor one, confined to the South alone. A team consisting of a Magna exec and a 20th man has been touring the branches to review the situation and examine the spots where the musical hasn't played. Actually, it's pointed out, there is a difficulty since the film did, of course, play off in the roadshow version in many keys.

James Agee, emerged in death as a literary figure via publication of his novel, "A Death in the Family," wrote a complete motion picture script just prior to his death two years ago in collaboration with Howard Taubman, New York Times music critic. Property, titled "A Tanglewood Story," had been kept under wraps until recently. It's now in the open and interest in it has been expressed by 20th-Fox, Jerry Wald, Sam Spiegel, Mark Robson and Louis De Rochemont.

Story concerns young musicians at the pivotal point of their careers and is set against a musical background at the Berkshire Festival where the Boston Symphony Orchestra, under Charles Munch, is performing. Munch participated in the dramatization. Agee and Taubman originally did a 400-page draft and subsequently reduced this to a 200-page script.

After more than 40 years of admiration and controversy, D. W. Griffith's "Birth of a Nation" continues to circulate among theatres. Houses are booking the film, often with good b.o. results. Stanton Art Theatre in Washington dated it for two days recently, a third booking there. Using a print with a music and sound effects soundtrack, the story is presumably considerably "deleted" since the original 12-reel version made in 1915 has not circulated since 1930.

In his "Rise of the American Film," Lewis Jacobs calls it "a passionate and persuasive avowal of the inferiority of the Negro" who is made to appear "obnoxious and audacious. The entire portrayal of the Reconstruction days showed the Negro, when free from white domination, as arrogant, lustful, villainous."

Spyros P. Skouras, 20th-Fox prexy, who flew to London especially to attend the dinner hosted by the Royal Navy Film Corp. at the Greenwich Naval Academy, was told by the First Sea Lord, Earl Mountbatten, that if he ever implemented his suggestion of making a film tribute to the Royal Navy, it would receive full official support.

Mountbatten recalled that in the past eight years, 16 features about the Royal Navy had been produced with the full co-operation of the Admiralty and he hoped that such co-operation would continue. It was, in his view, a two-day traffic, as the Navy would never cease to be grateful for the service which the motion picture industry rendered in supplying film entertainment free of charge to all ships at sea.

Carman Gingras, 18-year-old "Miss Verdun '57" (Montreal suburb), told newsmen she'd just returned from Hollywood appearances in three tv-films directed by Alfred Hitchcock. She spun such a good yarn that almost everyone believed her and she got considerable space. One skeptic, though, phoned Hitchcock, who said No. Miss Gingras then admitted she'd made it up. Why? "I don't know."

Hitchcock used her in 1952 in his "I Confess," filmed in Quebec City. She said he had promised her a screen test in Hollywood if she'd go there when she reached 18.

"Hollywood is a very nice city, but I find it rather ordinary," was her comment. She's actually been there once.

Charles Simonelli, Universal's eastern ad-pub manager, notes it's becoming increasingly difficult to lure young men into the theatre business in start-of-career capacities. "They can make more money working on the docks," he observed. Another point he made is that the abundance of downbeat talk within and about the film industry has discouraged youngsters from coming into the trade. Actually, though, said Simonelli, where there's a "natural inclination" to join the film business the best time to do it is in a downbeat period when talent is apt to be more quickly spotted.

Edwin L. Weisl, a member of Paramount's board of directors and a key behind-the-scenes figure in the recent battle for control of Loew's Inc., received the "man in the news" treatment in the N.Y. Times on Monday (25). Distinction went to Weisl for his role as special counsel to the Preparedness Subcommittee of the Armed Services Committee which opened an investigation on Monday on the U.S.'s missile program.

Weisl, a member of the law firm of Simpson, Thacher and Bartlett, is credited with gaining a place on Loew's board for Samuel J. Briskin.

Phillip Yordan, president of Security Pictures, disclosed this week his outfit will make a survey of various foreign areas with the intent of investing blocked money in local film production where it's found that local currency is not stable on an international-trading basis. Objective is to get the money working at its current value rather than facing future devaluation. According to Yordan, Security, which is aligned with United Artists, has over $1,000,000 currently frozen abroad. He said Herbert P. Silverberg, Security v.p., will work with several New York banks in conducting the survey.

It was inevitable that a theatre man would be elected as new mayor of Dover, New Hampshire. Melvin Morrison, an exhibitor in the area for many years, was the Republican candidate, while his Democratic opponent was James P. Nadeau, owner of several outdoor theatres. Morrison won the race, piling up 3,473 votes as against Nadeau's 2,539.

Bette Davis has sold "Butternut Lodge," a summer home which she purchased at Sugar Hill, New Hampshire, 20 years ago, to Ross Coffin, proprietor of the adjoining "Peckett's-on-Sugar-Hill," from whom she originally acquired the property. The actress and Gary Merrill signed papers for the transaction.

For Esoteric Films

Minneapolis, Nov. 26.

A Twin Cities' Film Society has been organized to present six pictures that ordinarily would not be offered on local screens at the neighborhood "fine arts" Campus on Saturday afternoons.

Series tees off with Jean Cocteau's "Orpheus" and Orson Welles' "Othello" Dec. 7.

Other offerings will be "Diary of a Country Priest," "Alexander Nevsky," "Love in the City" and "A Day in the Country."

New Antitruster Demands Modest

Major distributors in recent years have been bombarded with exhibitor antitrust suits usually asking astronomical damages. But five actions were filed in N.Y. Federal Court yesterday (Tuesday) seeking the smallest amount of balm in the memory of veteran court observers. Total damages demanded in all five cases total only $195,000.

All former operators of theatres in New Jersey, Long Island and New York, the plaintiffs are: Rona Theatre Inc., operator of the Rona in the Bronx in 1954, $30,000; Cameo Corp., operator of the Cameo, Astoria, L.I., in 1956, $45,000; Alvin Amusements Inc., operator of the Alvin, Bergenfield, N.J., in 1954-'55, $30,000; Berdon Amusement Corp., former operator of the Fleetwood in the Bronx, $30,000, and Park West Theatre Inc., operator of the Park West Theatre, N.Y., from 1947 to 1954, $60,000.

Named defendants aside from the eight majors are List Industries, RKO Theatres, Loew's Theatre & Realty Corp., American Broadcasting-Paramount Theatres, Stanley Warner, Skouras Theatres and Randforce Circuit. They're charged with conspiring to discriminate against the plaintiff exhibs by setting an illegal pattern of runs and clearances, among other things.

20th Abandons Optical Prints; Top Releases Average 450 Copies

Use of optical prints has been discontinued by 20th-Fox. Company now is putting out only the magoptical prints which combine the optical with four magnetic soundtracks.

20th is still putting out as many as 450 prints on top releases only a slight drop from the print total used in the past, when it used by optical and magnetic prints.

In order to play the magoptical combo prints, a theatre has to install new and narrower sprocket teeth. Magoptical prints can be used by one house, whether or not it's equipped for magnetic sound

OPPOSE WOMEN JURORS IN 'EDEN' ADJUDICATION

Fall River, Mass., Nov. 26.

All-stag Bristol Superior Court jury went to a private showing of the film, "Garden of Eden," at the Center Theatre Thursday (20) to decide for themselves if the film, depicting life in a nudist colony, is obscene in Fall River.

Four women had been drawn for jury duty, but were challenged in the trial of Benjamin P. Rogers of Brookline, booker, and Antone T. Moniz, of Fall River, projectionist, before Judge L. Francis Callan. They are charged with showing an allegedly obscene film. Both were fined in district court on charges of presenting the picture at the Embassy Theatre last winter.

Both appealed. Superior Court Judge Harry Kalus upheld the lower court ruling. But on further appeal, the Massachusetts Supreme Court found that Judge Kalus had erred in upholding the guilty verdicts, and ruled the case should be tried by a Superior Court jury.

The appeal to the high court resulted in a viewing of the film by the full bench last May 1, followed by its ruling June 4. "Garden of Eden" was shown in the Embassy Theatre on Jan. 1 through 3, 1956. Following a police raid, both men were fined in Second District Court.

The rehearing was ordered after the full bench of the high court ruled that Superior Court Judge Harry Kalus had erred in upholding guilty verdicts against the two men imposed by the Second Bristol District Court. The supreme jurists ruled that the case should be tried by a jury.

A guilty verdict was returned last Thurs.

Rogers was fined a total of $500, and Moniz, $200 for showing the film.

Amusement Stock Quotations

Week Ended Tuesday (26)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	15	13½	12¾	12¾	— ⅛
24⅞	13⅜	Am Br-Par Th	377	14⅛	13⅛	13¼	— ½
36⅛	23½	CBS "A"	163	26⅛	24⅜	24¾	— ½
35½	22⅜	CBS "B"	84	25⅛	24	24½	+ ¼
20½	13¼	Col Pix	33	14⅝	13⅞	14¼	+ ½
19⅝	13⅜	Decca	47	15⅝	15	15	— ⅜
14⅞	13¼	Disney	35	14	13¼	13¼	—
115	81¾	Eastman Kdk.	123	98⅜	92½	96	+2⅝
4¾	3⅛	EMI	52	3⅞	3⅝	3⅝	— ¼
10⅜	7¼	List Ind.	71	8¾	8	8	— ⅛
22	11¼	Loew's	517	12⅞	12⅜	12⅜	— ¼
9½	7⅝	Nat. Thea.	54	7⅞	7½	7½	— ¼
36⅞	28	Paramount	65	33	30½	31⅞	+1⅞
18⅜	11	Philco	205	14⅝	13⅞	14⅛	+ ½
40	30	Polaroid	472	40	31⅞	37	+4⅞
40	27	RCA	834	31½	28⅛	29⅛	+ ⅞
8¼	4⅞	Republic	85	5⅛	4⅞	5	—
13⅛	9	Rep., pfd.	12	10	9¾	10	+ ⅞
18½	13⅜	Stanley War.	70	15	13½	14¼	+ ⅜
29¼	20⅞	Storer	19	22½	21	21	—1½
30¾	21⅜	20th-Fox	141	23½	22⅜	22⅝	+ ⅛
25¾	16½	United Artists	19	17⅝	16⅞	17¼	— ¼
30⅞	20⅛	Univ. Pix	4	22	21⅝	21¾	+ ¼
73	66	Univ., pfd.	*20	65⅞	65⅞	65⅞	— ⅛
28⅞	19½	Warner Bros.	14	20	19¾	20	—
126½	91¼	Zenith	186	126	117	117	— ⅞

American Stock Exchange

4½	2¼	Allied Artists	72	3¼	2⅞	3	—
10½	6⅝	Al'd Art., pfd.	1	8	8	8	+ ⅛
11¾	6⅛	Asso. Artists	294	8⅛	7	7⅛	—
1¼	½	C & C Tele.	219	½	⅜	7/16	—1/16
6⅛	3	DuMont Lab.	83	3¾	3⅜	3½	+ ¼
4⅝	2½	Guild Films	99	2⅞	2⅝	2⅞	+ ⅛
9¾	5⅝	Nat'l Telefilm	129	7⅜	7	7⅛	—
9	3¼	Skiatron	76	5¾	5½	5½	— ⅛
8¾	3½	Technicolor	97	3⅞	3⅝	3¾	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	39	42½	+1¾
Chesapeake Industries	1⅜	1¾	—
Cinerama Inc.	⅞	1¼	+ ⅛
Cinerama Prod.	2⅜	2¾	+ ⅝
DuMont Broadcasting	7⅞	8½	+ ⅛
Magna Theatre	1⅜	1¾	— ⅛
Official Films	1¼	1⅝	—
U. A. Theatres	3¾	4¾	— ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Oct. Dividends Up But This Yr. Trailing 1956

Washington, Nov. 26.

Although film industry dividends in October exceeded those for Oct. 1956, dividends for the first 10 months of this year still trail the 1956 figures. The stockholders cut a $2,046,000 melon last month, the U.S. Department of Commerce reports. This was well ahead of the $1,714,000 for the same month of the preceeding year.

This year's 10-month dividend total, however, amounted to $23,023,000, or a little behind the $23,317,000 for the same months of 1956. Reason for this year's lag has been MGM's passing of its September dividend.

October payments, by the company, for this year and last:—

AB-PT, $1,126,000 this year; and $1,162,000 last year. Chesapeake Industries, nothing this year; $121,000 in 1956.

Columbia Pictures, $328,000 this October; $312,000 last. National Theatres, $346,000 this year; none a year earlier when the company paid in November instead. District Theatres, $15,000 each year.

Republic Pictures, $100,000 each year. Roxy Theatres, none this year; $4,000 last year. Official Films, $131,000 this year; none in 1956.

Dept. of Commerce says that publicly reported dividends in any industry generally represent 60 to 65 percent of all paid in that industry.

Safety Drive Tie-Up

Boston, Nov. 26.

A tieup with a youth safety program is building up a profitable Saturday matinee business for Massachusetts neighborhood theatres. Promotion has the endorsement of Rudolph F. King, the state's Registrar of Motor Vehicles.

Among the circuits participating are Interstate Theatres, American Theatres Corp., New England Theatres, Redstone Drive-Ins, and Smith Management.

Teenagers and moppets receive Youth Safety Patrol Badges when they attend a Saturday matinee. In addition, they receive a film star stamp album and a safety pledge which is printed on the back of the album. Weekly prizes are awarded to youngsters holding lucky license numbers on the back of each film stamp album.

It's Tobolowsky Again

Dallas, Nov. 26.

Directors' board of Variety Club Tent 17 reelected Chief Barker Edwin Tobolowsky, dough guy Meyer Rachofsky and property master W. L. Marshall for 1958 terms. Newly elected are Charles Weisenburg, first assistant chief barker, and Harry Sachs, second assistant.

New directors are Fred Hansen and Harry Sachs. Returning members are Joe Caffo, Duke Clark, Jake Elder, John Hicks, W. L. Marshall, Meyer Rachofsky, Paul Short, Edwin Tobolowsky and Charles Weisenburg.

Wallace Walthall was named delegate to Variety International's London convention in April.

French Views Prevail Over Italians On Exhib Get-Together With Producers

Madrid, Nov. 26.

French delegation to the special assembly of the International Union of Film Exhibitors (UIEC), held in Madrid recently saw its proposal on exhibitor reports with producers voted favorably over a more aggressive approach submitted by the Italian delegates, eager to enter film production and coproduction without delay.

French resolution, more carefully elaborated and further-reaching, calls on the union to win producer collaboration via the International Federation of Producers' Associations (FIAP) for exhib pre-production approval of script, cast and director in exchange for guaranteed bookings to producer in all UIEC countries and cinema houses.

French, aware of risk fears manifested among delegates at possibility of a loosely-premeditated exhib dive into film production, successfully garnered assembley votes for their conservative and slower scheme projecting exhib influence on film-makers everywhere to provide product with international lure, family appeal and non-censorable footage.

An exhib commission made up of one rep from each member country, functioning in UIEC Paris headquarters would, if plan works out in practice, receive script and other information in advance of shooting from producers. Suggestions, based on situation in particular countries, to make film commercially successful in world market, are routed back to producer. For producer conformity, UIEC will arrange pre-production bookings in the thousands among exhib adherents.

If plan fails, resolution adds, exhibs should go all out to producer themselves. Accepted by delegates in Madrid, UIEC-FIAP reapproachment will get a final vote at Brussels UIEC meet next June.

Other resolutions voted were: First, to ask film industry to standardize cinema projection around the present 35-mm process and avoid continual and costly adaptations as new techniques evolve. Exhibs hold that success of pix at b.o. has no relation to size of screen, width of film or increase in sound channels.

Second, appeal to distributors for cooperation in defeating unfair non-commercial competition from cine clubs, parochial halls, armed forces and maritime film installations by withholding all films not in release over four years.

Third, appeal to distribs against abusive film rental terms, citing increasing distrib demands for 70% of gate for color or giant-screen film fare.

Theatre Owners of America and Allie States Association adhere to UIEC but failed to send delegates this year.

Wolfe Kaufman Remains Sol Hurok's Paris Rep

Paris, Nov. 26.

Recent appointment of Leonide Leonidoff here to serve as Paris booking head for National Concerts Corp. of Manhattan is apparently exclusive but it does not signify that Luben Vichey of NAC, on his recent visit here, "bagged" Sol Hurok's Paris man. This has been. and remains Wolfe Kaufman, former Broadway pressagent who resumed his Parisian life some years ago.

Leonidoff did business off and on with Hurok as did another European concert impresario, Michael Rainer, whose offices are next door to Leonidoff.

Under the new arrangement Leonidoff will get some American talent from Vichey and vice versa.

'Dolphin' Scores in Athens

Athens, Nov. 19.

"Boy on a Dolphin" (20th), shot on location in Greece, broke all records during its first week at six top first-runs day-and-date, the Rex, Attikon, Esperos, Astron and Rivoli. It was held over at five of these houses with the second week still strong.

This great success partly stems from word-of-mouth of those who attended its world charity preem last spring.

Rep Makes German Deals

Frankfurt, Nov. 19.

Republic is holding its own in Germany, with several new deals for next year consummated here, both for additional releases in Germany and for the right to bring some German and Japanese pix to South America. Rep will continue its policy of releasing its American films through Gloria, one of the top German distribution companies, according to Dr. Rudy Goldschmidt, company topper in West Germany.

Additionally it will release seven films through a new German distribution company, Loewen Films of Dusseldorf. Under a sub-license arrangement with Gloria, Loewen will place these special Republic films in West Germany.

Republic bought South American rights to eight German films and to a pair of Japanese pix that were shown at the recent Berlin Festival. Through Imperial Films, which is the successor to Republic in Brazil, it will take these pix to the South American market.

Carreras Makes Vidpic Pilot on 'Frankenstein'

London, Nov. 19.

In an unusual operation, Michael Carreras, executive producer of Hammer Film Productions, is in Hollywood to make a vidpic pilot for a series which will be filmed in Britain. He left for the Coast last week to make the initialler in the "Tales of Frankenstein" series at the Columbia studios, which the company is producing jointly with Screen Gems.

Carreras will spend about six weeks on the Coast and will then return to London to put the series into active production. Hammer Films, of course, produced "The Curse of Frankenstein."

Eisenstein's Mexico Film on Paris Screen

Paris, Nov. 19.

Gallic film museum, the Cinematheque Francaise, scored a first here with a four-hour compilation of the footage shot by the late Russo director Sergei Eisenstein in Mexico (in 1930) for an epic documentary film which was to be called "Que Viva Mexico." Trouble with the backers, Mr. and Mrs. Upton Sinclair, led to seizure of the film, with Eisenstein never finishing it himself. Two films were hacked from it, "Time in the Sun," by Marie Seaton; and "Thunder Over Mexico," by Sol Lesser.

But now Yank film historian Jay Leyda has grouped a great deal of the film, handed to the Museum of Modern by the Sinclair's bankers, into four hours of an exciting example of what-might-have-been. Leyda has sorted out the footage to follow Eisenstein's scheme. There was no attempt to edit, with the perfect lensing of Edouard Tisse and Eisenstein's endeavor to get a country on film, evident in this reconstruction.

SCHNITZER SCOUTS LATINS

ANTA-State Exec in Advance Of 1958 Cultural Exchange

Robert Schnitzer, general manager of the International Cultural Exhange system of the U. S. State Dept. (via ANTA) left yesterday (Tues.) for a field trip to 15 Central and South American republics. He'll be back just before Christmas.

State Dept. will be the auspices in 1958 for the N. Y. Philharmonic, San Francisco Ballet, Woody Herman Orchestra and University Theatre troupe in Latin tours. Schnitzer will set governmental and press cooperation.

American talent which has previously hit the Spanish and Portuguese language lands includes Jose Limon, Dizzy Gillespie, Blanche Thebom, Ballet Theatre, New Orleans Symphony, Joseph Fuchs.

From Tel Aviv

Peter Vernon

has done an intensive survey of the

'Bible Tone' of Israeli Show Biz

[In 10-Year-Old State Culture]

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Spain Newcomers, Sub for Yanquis

Madrid, Nov. 26.

Absence of new Yank features, trade bow of two Spanish distrib companies and continued inroads of German films marked preems in the past fortnight.

Lone Hollywood entry, "Last Time I Saw Paris" (Metro '54) had dual at Carlos III and Roxy "A". Only U. S. product still enjoying boxoffice pull are "Fantasia" (Disney, 1940) in its 11th week, "Love in the Afternoon" (AA) in sixth frame and "80 Days Around the World."

Interpeninsular and M.G. Films joined the growing list of new Spanish distribs filling vacuum left by the Motion Picture Export Assn. embargo. Interpeninsular came in strong with two Ruth Leuwerik starrers, "Amor Fingido" (False Love) and "La Reina Luisa." Already accredited here after a 12-week showcase exposure in "The Trapp Family," German actress has strong support as most popular foreign actress of the year. M.G. Films jumped off with "Gimple," story of a German spy scouting atom secrets in U.S. during World War II. All three German pix made it with crix.

Italy added two quota films and co-partnered three others ushered in under Spanish colors. Feature documentary "Green Magic" and "Monte Carlo Story" are the Italo nationals although latter stars Marlene Dietrich, was written and directed by Yank Sam Taylor and bankrolled by United Artists with U.A. outlet C.B. Films releasing here.

Hispano-Italian coproductions unveiled are "The Open Door," "An Angel Lands in Brooklyn" and "Schoolteacher." Last named features Italo Aldo Fabrizzi as star and director, has received jackpot classification "of national interest" (50% handback of negative cost) and opened at Albeniz, Madrid's new showcaser.

France brought in Christian Jacque's "Si Tous les gars du Monde" and "OSS 117 Isn't Dead" which with fourth frame "Hunchback of Notre Dame" gives Gallic film-makers an attractive trio on local screens.

"Davy Crockett" closed after four rounds and failed to coon cap Spanish public although distrib Dipenfa flack Enrique Herreros kept ballad on airwaves for a heavy spot campaign.

ABP Studio Chief Has Faith in Cinema Future

Glasgow, Nov. 26.

Robert Clark, Associated British Pictures studio topper, in an interview here, said he has faith in future of cinema.

"It will come back," he said. "It may take five, 10 or 15 years, but it will be a major form of entertainment once more. Soon there will be a generation which has been brought up with television. They will accept tv like we accept the telephone, electric light and radio. And they will want to go out to the cinema for relaxation and to be entertained."

On the shuttering of British cinemas, topper said it was inevitable some should close. He pointed out that some smaller cinemas were worn out and not worth renovating, also, that others have outlived their usefulness because of shifting population.

CALLAS BEFORE AGMA JAN. 27:

Must Clear Frisco Rap Before Any Met Rehearsals Begin

Maria Callas who flew into the States last week for a Dallas singing engagement has returned to Italy where she will open with the La Scala Opera at Milano in December. Her coming and going served to ventilate her position respecting the American Guild of Musical Artists which had set Nov. 25 for its hearing on the charges of the San Francisco Opera that the soprano "capriciously" left it in the lurch last September.

AGMA has re-scheduled the Callas case for Jan. 27 but made it clear that she must first meet the charge of San Francisco before she can "begin rehearsals" with the Metropolitan Opera where she is to sing seven times, if in good standing.

As a member of AGMA the American-born Greek goddess of song is subject to its discipline. AGMA hearing is expected to be a battle of medical affadavits.

As reported some months ago here, Maria Callas will pass to management of Sol Hurok for U. S. concert bookings. She'll sing at least 10. She's ducked the platform heretofore, stuck to opera.

17 Ask FIAFP to Okay Film Fests Next Year

Paris, Nov. 19.

Federation of International Assn. of Film Producers already has received over 17 requests for official film festivals from all over the world for next year. The FIAFP has divided 1958 into two semesters, with six official "A" fests those having international competition and awards, with Cannes and Berlin recognized in the first part, Venice and Karlovy Vary in the second ,and perhaps the San Francisco fest in the U. S. and one in Asia.

But it's not exactly that simple since everybody wants on the bandwagon for these prestige manifestations. Besides those named, it is now rather certain that the Belgium Film Fest in Brussels, in conjunction with the World's Fair, will get a one-time "A" nod. Latest report on Belgium is that it will raise pre-distrib outlays to films of the various countries (namely France) which would remove the FIAFP ban.

Cannes will get an increased budget in '58, close to $210,000 against $125,000 of previous fests. Cannes will permit only one pic per country but will invite other outstanding pix. No country will have the right to more than two entries. FIAFP intends to recognize only one Eastern European fest which in the past has been Karlovy Vary in Czechoslovakia.

Col Pix to Release B. Bardot's 'Jewelers'

Paris, Nov. 26.

Raoul Levy, who has Gallic hit, "And God Created Woman," in the U.S., will only deliver one pic to Columbia, under a coproduction setup, instead of a group of six previously agreed upon. Levy feels that it is better to work on only specialized pix with international chances and worth making an Anglo version for, instead of putting all productions in this category. Thus, he made an English copy of "Les Bijoutiers Du Clair De Lune" (Jewelers of Moonlight), with Brigitte Bardot, which Columbia gets.

Henceforth ,he will be on a two-pic deal with Columbia, depending on the story. Levy just started "En Cas De Matheur" (In Case of Trouble) to be made only in French with a cast including Miss Bardot. This Georges Simenon story will have an odd love triangle sequence.

Holger-Dolores for Lido

London, Nov. 26.

Holger & Dolores have been inked to a year's contract for the next cabaret show at the Lido, Paris. The ballroomologists recently concluded a four-and-a-half week run at the Dominion Theatre in the Judy Garland show.

Last month, the American duo starred in the cabaret at the Hallowe'en Ball at the Dorchester at which Princess Margaret was guest of honor. That show was in aid of the National Children's Adoption Assn.

Johnston Puts In Boost For Brussels Fest

Paris, Nov. 19.

Word from Brussels is that Eric Johnston, prexy of the Motion Picture Assn. of America assured Brussels Film Festival reps that the U.S. industry and government were behind the fest and, if necessary, would override the Federation of International Film Producing Assns. Latter is still against recognizing the Brussels Fest, which is to open next May as part of the Brussels World's Fair. This is because of Belgian rulings allowing only minor sums to be advanced to foreign producers by Belgian distribs. France is the main wielder of this power in the FIFPA.

Johnston told Brussels Fest reps that some Yank steps might be taken if the FIFPA insisted on its boycott, but he would not specify what they were. It is felt there that the filmic prestige battle, which will probably go on between the U.S. and Russia, is one of the reasons why Yanks want a clear field to send the best product to the Belgian festival. Fayette Allport, the American rep to the FIFPA, has been instructed to vote for an "A" rating for this one-time manifestation.

Meanwhile, the FIFPA has been meeting here on this and other questions. Five fests were decided upon for "A" ratings next year—Cannes, Venice, Berlin, one in the U.S. (probably San Francisco if the present one does well) and one in Asia. It considers the Yank and Asian markets as the needed big future outlets for Continental pix.

However, this looks like a slight to the Czech Karlovy Vary Fest which has been an "A" fest for two years now. This may get the nod, too, for Continental Western countries have turned towards the Eastern European marts and are also engaged in bigscale coproductions there.

Italo Exhib Hopes Hit By Madrid Conclave

Rome, Nov. 19.

Recent UIEC (International Exhibitor's Union) meeting in Madrid has apparently put a slight damper on Italo exhib hopes of a rapid conversion to an integrated international setup of current individual national exhib group ventures into production and distribution of feature pix. Italian exhibs had gone to Madrid with a definite plan leading to further development of exhib pic production schemes. The plan seemingly was viewed with favor, but no immediate action will be taken on it or on similar schemes submitted by other members.

It was decided to "prepare" the showcasers' production venture by various prelim studies and moves. First, it was decided that contact must be established by the UIEC with the FIAPF (its production opposite) as well as the various nations' producer associations, in order to help orient pic production especially in Europe, towards a general audience level. Meanwhile, individual exhib production ventures in various countries (such as in Italy) are to be encouraged.

Israeli Unit Plans To Do 'Freedom' Pic

Tel Aviv, Nov. 19.

Latest Israeli film venture is a pic based on the book by author Ya'acov Meridor, "The Long Road to Freedom." This is set in detention camps of Kenya before the establishment of the state of Israel.

Film, to be titled "Passport to Freedom," is to be produced by the local Moriah Film Productions which is now looking for young talent to take the leads. It will be an Israeli-French co-production and shooting is to begin soon locally. The director, Ben Oyserman, was formerly associated with such pix as "My Father's House," "House in the Desert" and "Isaac and Rebecca."

ITALIAN 'CEILINGS' GET DUSTED

German Law Kills Metro's Drive-Ins

Frankfort, Nov. 19.

Metro has had to drop its plan for a series of drive-ins in West Germany, first to be built in this country. The initial ozoner was due in Offenbach, a Frankfort suburb, by the end of this year.

A recent German law rules that no children under the age of six can go to films, that children from 6 to 12 can go to the pictures only until 8 p.m., and juveniles from 12 to 16 must be out of the cinemas by 10 o'clock.

"This killed the whole theory behind our drive-ins plan," commented Myron Karlin, general manager of Metro in Germany. "We had planned to advertise drive-ins in Germany with the same advantages as the States, namely, you don't need a baby sitter, you can bring the whole family and let the kids sleep in the back seat during the film.

"But the German law meant that the kids can't even be in the theatre. We could start the picture only at 8 p.m., when it's dark enough in the summertime, and if the film ran later than 10 p.m., all those under 16 would have to be excluded. Even at the 8 o'clock starting time, the younger ones couldn't be in the cars."

Wilder Tabs Lubitsch Ace German Director

Berlin, Nov. 19.

Billy Wilder, accompanied by Tyrone Power, paid another visit here last week, coming mainly for a special showing of his latest pic, "Witness for the Prosecution," which is going to be released by United Artists in Germany next year.

Austrian-born Wilder, who lived in Berlin before he went to Hollywood, deplored the fact that the distributors have too much to say in Germany. Talking to local crix, he lauded the late Ernst Lubitsch, saying "Lubitsch was probably the film director who has done most for the German film. And he did never forget his hometown of Berlin. Shouldn't it be possible to place a memorial shield on the house in which he lived in Berlin?"

About "Witness," Wilder said that he has made this film primarily for Miss Dietrich.

U.S. Writers Active In S. African Show Biz

Johannesburg, Nov. 19.

American radio and tv writer Bob Quigley ("Shenanigans" was his last New York tele show) came to South Africa a few months ago "to get a little peace away from show biz." But he's back in the entertainment world as part-author of "Dial 'M' For Mirth," an intimate musical revue scheduled for opening soon at the Library Theatre here. "Dial 'M'" will be presented by The Company Of Three with cast of a six headed by Marjorie Gordon.

Quigley, responsible for all sketches in the show, was sold on Johannesburg's potential as a haven for writers by Yank Bill Sears, who for the last three years has combined farming successfully just outside the city with a series of programs broadcast over the South African Broadcasting Corp. commercial station Springbok Radio. Quigley makes his debut on Springbok Radio as quizmaster in a new series, Colgate-Palmolive's "120,000 Challenge," which started early this month. He and Sears also have completed a legit play.

Covent Garden Opera 1st

London, Nov. 19.

The Covent Garden Opera Company is to present the first British stage performance of Francis Poulenc's opera, "The Carmelites," on Jan. 16.

Margherita Wallmann, who handled the world preem at La Scala earlier this year, will be in charge of the British production.

Soviet Film Weeks In Rome, Milan, This Month

Rome, Nov. 19.

A Soviet Film Week is currently being held both here (Nov. 21-27) and Milan, Nov. 23-29). Showings are part of an exchange deal signed with Soviets some time ago, and which has already resulted in an Italian Film Week, held some time ago in Russia.

Following are features to be screened at both events: "Othello," "The Forty-First," "Don Quixote," "Faithful Friends," 'Magdana's Mule," "Vertigo" and "Cranes Fly."

Yank Films So Big In Denmark, More Cinemas May Go for H'wood Pix

Copenhagen, Nov. 19.

The little flock of Danish cinemas, which are playing Hollywood pictures, have been doing such good business this fall that it's expected that several additional cinemas will swing to the "American group." The large group, showing only local or other European pix, thus will swell the ranks of cinemas playing Hollywood films at higher rental. Dagmar Bio, which played "Carmen Jones" (20th) for three months, now is scoring with the first James Dean picture seen here, "East of Eden" (WB). "Desiree" (WB) at the Saga drew a warm welcome at a midnight preem attended by several members of the government. Added interest, of course, is that Austrian-born Annemarie Selinko, who wrote the best-selling book, is married to a Danish diplomat.

Two film houses in wealthy suburbs, Bellevue and Villiabyernes Bio, are doing exceptionally well with U. S. pix. It is thought that these two cinemas, which have good parking space, have this advantage over the older theatres in the heart of Copenhagen, where there is little parking space in the congested streets. When those two cinemas played European pictures, they usually changed bills each Monday and Friday. Now they keep American pictures like "Picnic" (Col) and "Woman's World" (20th) on the repertoire for three weeks or more.

French Legit Theatres Seek Tab Unfreezing

Paris, Nov. 26.

Now that cinema admission prices have been unfrozen, with exhibitors charging often as much as the market will bear, legit theatre directors are also besieging the new government to free legit scales. It is felt that with legit lagging, higher prices for hits, and lowering them for uncertain entries, would help give the theatre a boost.

Top prices in legit theatres now are from $2.50 to $3 which is low in comparison to the rising costs around them. If a play is wavering the only help is specially reduced prices via papering, but directors feel this cheapens the effect while lowering actual boxoffice tabs could help it. So far, first-run tabs have gone up about 50c but some nabe spots have nearly doubled their prices.

The theatre director's syndicate has already made its demand for freer price controls to M. Jaujard, director of the Bureau of Arts and Letters under the Ministry of Beaux Arts. With the government still settling down, no answer is in yet, but some expect it to be affirmative.

Variety Club in Glasgow

Glasgow, Nov. 26.

The Variety Club International spread its wings to Scotland with its first active operation, a charity film and stage show at the Regal cinema here, Nov. 24. All-star bill included Tommy Steele and his Steelemen, George Baker, Alan White, Carole Lesley, Magda Miller and Lucille Mapp.

All proceeds from the show have been presented by the Variety Club to East Park Homes for Infirm Children. The Variety Club in Britain, in eight years has given over $750,000 to children's causes.

FIGHT TOO MANY 'EXCEPTIONALS'

Rome, Nov. 19.

The "exceptional picture" hassle between Italian distributors and exhibitors in this country has built into a subsurface controversy of no mean dimension.

"Exceptionals" are those pix freed of rental ceilings by a special commission because of rare values, unusual length or expense of production.

Situation stemming from the refusal by exhibs here to accept any other "exceptional" items into the magic circle besides the already passed "10 Commandments" (Par), as well as the 2-2 deadlock on the five-man commission (following the determined ineligibility of its chairman, Nicola DePirro), has led to some furious intramural lobbying in the various Roman film circles directly concerned with the matter. Most talks have been strictly hushed, and little has come out in the open regarding the controversy to date.

Situation at present is as follows. Following the acceptance (by unanimous vote) of "10 Commandments," five other pix were submitted by their local distribs for an "exceptional" rating: "A King in New York" (Cineriz), "Sea Wall" (DeLaurentiis-Rank), "Pride and Passion" (UA), "Sayonara" (WB) and "Girl and the Palio" (Cevenini-Martino). At least two of these ("Sea Wall" and "Pride") were seen by the commission, and maybe "King." While both "Sea Wall" and "Pride" reportedly received a 2-2 vote (Eitel Monaco for producers and Franco Pennotti for distribs giving a "yes" vote; Italo Gemini and Bruno Ventavoli for exhibs voting no), the third film, "A King," was quietly withdrawn from the "exceptional" candidacy by its distrib, apparently because it was felt pic had little change of making the grade. Fate of the other candidates is unknown.

The blocked vote, which has brought various plans for adding members to the commission to solve the impasse, has meanwhile created serious, problems for the distribs in question since they have previously set release dates. These must be met regardless of the decision on the rental ceiling.

'Everyone For Himself'

The result apparently has triggered an "everyone for himself" movement which, if one listens to repeated local complaints from the exhib sector, threatens to endanger the AGIS-ANICA agreement of last July. This pact set up the "exceptional" proceedings.

While unconfirmed reports say that "King," which is doing good biz, was negotiated at above-ceiling rentals regardless of the commission votes, Dino DeLaurentiis has freely admitted that his pic, "Sea Wall," has been getting a ceiling-topping 60% rental in many situations, pending final decision by the commission.

Other films affected by the 2-2 impasse is "Pride." This pic opens in 45 Italo keys Dec. 20, and it is apparent that terms have already been negotiated, though the company is obviously not saying what these call for.

Fragility of the AGIS-ANICA rental ceiling and "exceptional" setup is further commented on here by observers who point out that distribs can almost always—though perhaps not openly—skirt the legislation by enforcing package deals in which the product-hungry exhibs are more or less forced into taking the top pic, regardless of exceptional status or not, at special conditions in order to land the remainder of the company's release slate. On the other hand, there are those who sympathize with the exhib situation vis-a-vis distribs who all want to sell their currently top items as "exceptional" regardless of their absolute values in the general market picture.

CNC Finds French Cinema Patrons Up 7%, Foreign Sales 21% Over '56

Paris, Nov. 26.

The governmental Centre National de la Cinematographie, in releasing some optimistic figures on the state of the French film in the first nine months this year, stated it was highly significant at that time when other European countries were involved in pix crises, French product was doing better than ever.

In the first three months, the CNC reported that attendance in France, French speaking and foreign territories, was up 7% over 1956. Gross was $79,500,000 and there were 207,200,000 patrons. France was now taking 53% of the total for its own pix with 32% going to Yank films, 4.1% for Italo pix (down 7% from 1956), 4% for Anglo pix and 2.2% for West Germany.

CNC also pointed out that foreign sales went up in 1957 for a reported $9,320,000 gross, a hike of 21% over the previous year. The nine-month period also had 109 pix of French and French coproduction in work at a cost to Gallic producers of $30.780,000. Costs went up since last year, with the average film coming in for $275,000 and the usual coproductions for $482.000. However, plenty of bigscale films hit the $1,000,000 mark.

However, film circles here are not all so optimistic. Costs are still skyrocketing, and even hiked admission prices and growing foreign income are not keeping pace with costs, they claim. But the Film Aid parcelled out is keeping the French film in a good state financially. These same sources also claimed that the needed French quality is receding with too much aping of Yank-type pix, and a decline of the needed offbeat Gallic pix which insured its world prestige before now.

AIC Urges Members To Dodge Eady Levy

London, Nov. 19.

Small theatre owners who are experiencing hardship in paying the statutory Eady levy are being urged by the Assn. of Independent Cinemas to withhold their dues and risk a prosecution.

The AIC issued that advice after a meeting with the Board of Trade. At this confab, the AIC was told that the government could not promise an alteration of existing legislation which had only just been passed by Parliament.

Danny Kaye in Straight Role for Col's 'Colonel,' Goetz Prod. in France

Paris, Nov. 19.

Plenty of firsts will be achieved in Columbia's "Me and the Colonel," which rolls in Lyon this week. It stars Danny Kaye, Curd Jurgens, Nicole Maurey with Akim Tamiroff. Producer is William Goetz and the director is Peter Glenville.

This is Kaye's first serious role, and he will wear a moustache throughout the film which is black and white since the subject calls for it, taking place during the bleak times of the French exodus in 1940 before the German invasion.

It also Kaye's first time to be actually shooting a feature pic abroad though he made his UNICEF short all over the world. He has a production piece of the pic. Kaye plays a refugee Polish civilian with a car he cannot drive. Script is by S. N, Behrman from his play, "Jacobowsky and the Colonel" which he adapted from a story by Franz Werfel. Kaye has a part of the production in lieu of a set fee. Director Glenville essays his initial Yank pic.

City of Lyon will serve as Paris for the pic since felt it would be easier to shoot there without the encumbering Parisian traffic and oglers. Unit then moves to Valence and Marseille. The four week sked is expected to go to six. Interiors will be done in Hollywood.

PCA Change Permits Prod. to Double Up

London, Nov. 19.

Due to revisions in the Production Code, which permits greater flexibility in the treatment of picture subject matter, producer Carl Foreman has decided it is not necesssary to shoot two versions of "The Key," the William Holden-Sophia Loren starrer for Columbia. Originally, Foreman planned to film certain sequences twice, once for European release and one to conform with the Code as it existed at the time his Highroad Production was first planned.

Following the revision of the code in recent months, Foreman has had talks with Jack Wizzard of the Motion Picture Assn. and has reached the decision that two versions are no longer necessary.

Irish Variety Misses Target

Dublin, Nov. 19.

Variety Ten: 41 was about $3.000 short of its target for the year according to outgoing Chief Barker Jim Lewis at the tent's convention here this week. Louis Elliman, managing director of Odeon (Ireland) and other theatre interests here, was elected Chief Barker, returning to the office he held when the tent was first formed five years ago.

Hitherto, the Variety Club has devoted all funds to aiding blind children and institutions, but the incoming officers have been asked to examine prospects of aiding other groups of under-privileged children in the coming year.

'Int'l' Pix Technicians In Warsaw Meet Sans U.S.

Paris, Nov. 19.

An International Congress of Film Technicians held recently in Warsaw with 19 countries, both in East and West Europe, present, found the U.S. conspicuous by its absence. This was pointed up because the American majors, namely 20th-Fox with its CinemaScope, started the widescreen revolution.

Gallic reps at the ICFT stressed that Yank screen stretching came at a time when the public, perhaps unconsciously desired a bigger screen. Although the American incentive came mainly from tv competition, Europe also was ready for a change.

The following points were agreed on at this conclave. It was felt that world color processing had to be adjusted to give correct prints for the home showings of foreign tinters, setting up of a definite, standard 35m negative on all the varying big screen processes and a regulation of the unique-sized print that could be shown anywhere in the world without difficulty.

Karachi Censors Ban '10 C's'; Reject Appeal

Karachi, Nov. 19.

"10 Commandments" (Par) has been declared as unsuitable for general public exhibition by the Karachi Board of Film Censors. Ground for banning the film, according to the board, is that the film is liable to injure the religious sentiments of the Pakistan people. This means that the film will not be shown in Karachi. An appeal for re-censoring the film also has been rejected.

The other two censor bodies of Pakistan, the West Pakistan and the East Pakistan Boards, have yet to see the film and have made no ruling. It would be no surprise if one or both of these boards declare the film as fit for exhibition. In the past when a film has been declared as unsuitable by one board it has been thought okay by the others.

THIS IS

UNIVERSAL-INTERNATIONAL SHOWMANSHIP

AT ITS TIMELY, TERRIFIC BOX-OFFICE BEST!

THIS IS

THE RED-HOT EXPLOITATION EXPLOSION

OF THIS CENTURY WITH THE

GREATEST PRE-SOLD AUDIENCE OF OUR TIME!

THIS IS

in Eastman COLOR

FEATURE LENGTH!

Universal International

RUSSIA!

...from the BALTIC to the CHINESE BORDER!

Loew Restrains Parth Cine Lab Peddling 'Ben Hur,' Other Oldies

Philadelphia, Nov. 26.

Judgments of $1,000 each were awarded Loew's Inc., in copyright infringment actions brought in U.S. District Court here against Julia Parth, doing business as Parth Cine Laboratory, and William Donnachie, who operates as Movie Classic.

The defendants were also enjoined from directly or indirectly printing, publishing or offering for sale, rent, exhibit, license or supply any prints, film negatives or other copies of "Ben Hur," "The Scarlet Letter," "White Shadows in the South Seas" and "The Kids." The defendants were also ordered to deliver to the plaintaff, all such copies, records, negative and positive prints.

Court costs were also awarded to the plaintiff.

Critics Divide On Cop-Banned 'Game of Love'

Chicago, Nov. 26.

Chicago's heavy-footed censoring cops who were obliged, under a U.S. Supreme Court decision, to take their hoofs off the neck of a French import, "Game of Love," handled by Times Films, have now heard from the local critics, the picture being forced into release finally.

So far Doris Arden of the Sun-Times has rendered a three-star plaudit and Ann Marsters of the American a pan. Sam Lesner in News opined "artistically almost flawless, not obscene, although disturbing."

Mae Tinee of the Chicago Tribune shrugged off the furore, calling the release "average."

Focal point of both published reviews is the extreme youth of the characters portrayed. Miss Arden referred to the two young people as "artless and appealing, and often comic, in their sudden shifts of mood, their quick embarrassments, hesitations and ardors." She characterized the film as "produced with delicacy and taste, and unless you find its theme—youth's first tentative encounters with sex—dull or embarrassing, it isn't likely to offend you."

Miss Marsters took an outspoken view on the Colette story. "There, in those two words—'extreme youth'—is the objectionable angle of the story. I would not call it 'obscene,' but I can't believe it is a suitable movie story."

Film is playing at the Surf to near-capacity.

'Broaden' U.A.

Continued from page 3

others associated with the company in multi-faceted roles—that is, having outlets in pictures, tv and perhaps records, in such a manner that the exposure in one field will have the effect of benefitting the other in terms of public penetration and building of name values. For her, they'll have the independent status that UA's picture makers now have.

As part of the new modus operandi, top names in platter work will be offered picture contracts via the package deals. Eddie Fisher, say, would be offered a recording contract and a picture assignment at the same time. The film participation figures to draw the recording artists who otherwise would be hard to come by.

UA's overall broad play, unusual in the show business scheme of things, has a spectacular angle in that relatively recently (six and a half years ago) the company was virtually idle even in the picture business. Since that time, when the Krim-Robert S. Benjamin regime took over, the outfit has progressed strongly with increasingly expensive product on its lineup and a continuing rise in both grosses and net profits.

UA, incidentally, via its picture business extension, is now seeking acquisition of Associated Artists Productions, prominent telefilm outfit.

Briefs From Lots

Hollywood, Nov. 26.

Diane Varsi set in "Ten North Frederick" at 20th-Fox . . . **Hal Rand** and **Charles Meredith** drew roles in "The Buccaneer" at Paramount . . . **Barbara Hale** will play the femme lead in "Desert Hell" for Regal Films . . . **Joanna Barnes** joined the cast of "Too Much, Too Soon," at Warners . . . **Lindsley Parsons** set an April 2 starting date for "The Far Wanderer," which he will shoot aboard star **Sterling Hayden's** schooner off Eureka, Cal., for Allied Artists release . . . **Sandra Dee** drew a co-starring assignment in "And Ride a Tiger" at Universal . . . **Buddy Adler** assigned **Harry Kurnitz** to do a screen treatment of the **Mike Romanoff** biopic at 20th . . . **William R. Stinson** named head of the Paramount music department succeeding **Roy Fjastad** who died. He had been assistant department head since February.

Allied Artists closed a deal to distribute two films to be produced by Westpic Productions, beginning with "Blue Chip," **Mark Stevens** - Forrest **Tucker** starrer which rolls next month . . . **Robert E. Kent** set new term pact as producer with **Edward Small** . . . **Ann McCrea** and **Kathy Marlowe** for roles in York Production of "Rock-a-Bye Baby" at Paramount . . . **Jean Simmons** will star in "Home Before Dark" which **Mervyn LeRoy** will produce and direct at Warners . . . French actress **Barbara Laage** signed by **Gene Kelly** for a three picture deal, beginning with "The Diamonds of Mademoiselle Antoinette" for his indie Kerry Productions . . . **Leo Gordon** set for "War of the Satellites" on which he is also dialog coach . . . "Submarine X-2" set as **Alex Gordon's** 14th feature for American International Pictures . . . **Molly Bee's** seven year pact with Universal, which starts at $1,500 per week and goes to $4,250, approved in Superior Court.

Universal switched the title of "If I Should Die" to "Appointment with a Shadow" . . . **Romney Brent** signed for a role in "Kings Go Forth," which **Frank Ross** is producing for United Artists release with **Frank Sinatra, Tony Curtis** and **Natalie Wood** . . . Universal loaned **Jack Arnold** to William Alland Productions for a role in "Space Children" which goes before the cameras next week . . . **Ned Young**, former Warner contractee last before the cameras four years ago in "House of Waxx," returns to pix with a role in "Terror in a Texas Town," Seltzer Films production for United Artists . . . "The Naked and the Dead," originally slated as a black-and-white feature, will be made in CinemaScope and WarnerColor to take advantage of the photographic assets of the Panamian location.

Joe Pasternak inked new term deal with Metro, reporting Dec. 2 . . . **Anthony Mann** will direct "Man of the West" for The Mirisch Co. . . . **Monica Henreid**, Paul's 15-year-old, snagged role in Universal's "Take Five from Five . . . 20th bought **R. C. Hutchinson's** "March the Ninth" for production by **Jerry Wald** . . . "Handle With Care" is final tag for Metro's "Mock Trial" . . . "Cast a Long Shadow," novel by **Wayne D. Overholser**, set as **Audie Murphy's** first starrer for Mirisch outfit, to roll next summer . . . **Tom Duggan** goes into Warner Bros.' "Born Reckless," **Mamie Van Doren** starrer

RAMON GARCIA ADDS PERU, ECUADOR FOR U

Assignment of Ramon Garcia, Universal manager of Colombia, to supervise the company's operations in Peru and Ecuador, was reported this week by U foreign general manager Americo Aboaf.

Garcia joined U in 1939 as manager of the Cuban branch. He was appointed U manager in Colombia in September, 1956, when the company first set up direct film distribution in that territory.

Meanwhile, Raul Viancos of Chile emerged last week as the winner of the October Aboaf Month, sales drive honoring Aboaf and running five weeks. It ended Nov. 2. Viancos doubled his assigned quota. Melarkode Hariharan in Indonesia finished in second place ,and Garcia in Colombia third.

Far East division, under supervisor Arthur Doyle, was the leading division. Ben Cohn captioned the Aboaf sales push.

Protestant Slant On Chi Censoring & 'Game of Love'

Washington, Nov. 26.

Despite the U.S. Supreme Court ruling that held unconstitutional the Chicago cops' ban on the French film, "Game of Love," Chicago should prosecute those who exhibit the film. Such was urging of the Churchmens' Commission for Decent Publications, an interdenominational Protestant organization.

The High Court, argued the Churchmen's Commission, merely kayoed "prior restraint," and did not approve "obscene" motion pictures. Therefore, the Commission continued, the way to handle the matter is to wait until a picture is shown before prosecuting.

"We are in agreement," said the churchmen's statement, "with the Supreme Court's decision in this and other recent cases that movie censorship by prior restraint is unconstitutional.

"But we want to point out, not only to the city officials of Chicago, but to public officials and churchmen everywhere, that the Supreme Court did not say it is permissible to show an obscene movie in Chicago . . . It does not follow that an exhibitor is immune if he presents a lewd and indecent performance. Prosecution of this movie by legal processes which are approved by the Supreme Court, would have a healthy effect in deterring an increasing importation of lewd, indecent, immoral movies, largely from France and Italy, where, apparently, there is little Christian influence on the cinema industry."

Honor Dublin Projectionist

Dublin, Nov. 26.

Theatre and Cinema Assn. and Theatre and Cinema Workers Union joined to donate a Gold Medal commemorating vet projectist Robert Tait, chief projectionist at the Savoy here, who died early this year, and elevating him to top cinema apprentice at Dublin Institute of Science and Technology

Tait helped found the course at the Institute to train young projectionists 26 years ago.

New Gear & Film Economics

San Francisco, Nov. 26.

Trend in film prints and processes "is now back to normal format," W. F. Kelley, secretary-treasurer of the Hollywood Motion Picture Research Council, told a panel of the convention of the American Standards Association here recently.

Kelley, the research council's chief executive for two decades, said the studios have also "recently found it uneconomic to put out two prints" of different sizes for projection and pointed out most of the 14 experiments in print sizes being conducted two years ago had been abandoned.

"We're almost completely back to a single track and sound width," he said.

Kelley also said:

(1) Cinemascope "couldn't have gotten off the ground" if it hadn't been for the fact that the changeover to C'scope equipment was a relatively minor economic item;

(2) Todd-AO is "very successful financially" because only one picture a year is made in the process and there is "no plant, no investment, no overhead" that the producer of normal pictures has.

'Logistics' As A Producer Headache

By MIKE KAPLAN

Hollywood, Nov. 26.

Film production is becoming, increasingly, a problem in logistics. Mounting problems of talent availability, clearances, space availability and other factors are reaching the point where they demand, in some cases, more time, attention and follow-through than the creative aspects of a film. And, in general, they pose the biggest headaches.

If Paramount's production department wasn't aware of it before, it's only too sure now that a background in traffic management is just one of the useful adjuncts to film work. The realization came through forcefully on the recently completed "St' Louis Blues" and only now that the film is completed and producer Bob Smith and director Allen Reisner can relax and look back at it, can the whole complicated plot be unravelled.

"To begin with," a studio spokesman reported yesterday, "we had clearance problems. Everybody has them. But we had tough ones. And it wasn't until the picture was completed that we realized that the clearances were only a small part of the problems we faced."

Clearances, in this case, were complex because of the involved financial deal under which the W. C. Handy biopic was made. The story covers a large part of the 85-year-old composer's career, during which he was associated with, in one way or another, many top showbiz personalities.

Once the clearances had been established, however, Paramount discovered that it faced a gigantic problem in getting the cast together and getting the picture completed without major lapses in production activity that would have been extremely costly. Originally, project was slated for three weeks of filming; it finally was completed only five days over schedule despite the complications.

Basically, the headaches stemmed from the conflicting commitments of stars Eartha Kitt, Pearl Bailey and Cab Calloway. When production started Oct. 7, the studio knew it had to shoot all scenes in which Miss Kitt appeared prior to Oct. 16 when she opened at El Rancho Vegas. By working overtime every day, on an 8:30 A.M.-8 P.M., schedule, they made the deadline.

With that out of the way, Paramount began what came to be known as Operation Jazz Lift, involving Pearl Bailey. When she started on the film, she was working at the Flamingo, Las Vegas. At first, she finished her late show in Las Vegas and grabbed a plane for Los Angeles, arriving at 5:30 A.M. But since this system gave her no sleep, the studio switched to another routine. Miss Bailey declined to fly in a small chartered plane, or any plane with less than four motors, so the studio commissioned a limousine. Nightly after the last show in Las Vegas, she got into the car and was driven to Los Angeles, sleeping en route, and arriving at 7:15, in time for wardrobe and makeup calls. By 2 P.M., she was excused from the soundstage to catch a plane to Las Vegas in time to get a bite to eat and a rest before doing her first show.

The Bailey scenes couldn't have been filmed before she opened in Las Vegas because she appeared in scenes with Calloway, who was available only for five days, and with Miss Kitt. Similarly, special arrangements had to be made for Cole, who was in the midst of his tv schedule and had been previously committed to certain guest appearances which could not be cancelled.

Meanwhile, the studio had to go through the long, involved process of obtaining music clearance on Handy's compositions, which cover every phase of tunesmithing from a political campaign song to hymns. From the vast catalog of Handy material, clearances were obtained for everything the studio needed except one song. At that point, rather than meet what were considered exorbitant demands, the studio decided it had had enough of problems and got on with the production.

Awards Fuss

Continued from page 7

Warner Bros. pic starring the late James Dean. Stern, who screenplayed "Rebel," said he never saw one word written by Ray, and that he failed to understand how he rated a nomination. He said a previous writer had been on the property, but his material had been tossed away by the studio, when he was brought into the picture.

Best illustration of the fiascos attendant to "best original story" was last year, when it went to "Robert Rich" for 'the King Bros.' "The Brave One," and it subsequently developed there was no Robert Rich, so the Oscar for that one still is at the Academy—only unclaimed one in history.

Capote's Brando Piece

Continued from page 2

icant compromises in filming the Michener story in order to obtain Army and Air Force cooperation. "The Air Force complained that the basic facts in the story weren't accurate," he explained. "There never was an actual order that servicemen with Japanese wives should be rotated home (without their wives). I'm not saying it wasn't done. But there never was such a law. And this is one of the things Paul Osborn, the writer, and myself changed."

Logan said he was puzzled and discouraged by the public's rejection of some of the fine films put out during the past year. He attributed this in part to television.

Generally, he felt that films had to take into account the preeminence of the young people in the audience. It's a maxim he kept in mind while shooting "Sayonara" and "South Pacific," both love stories. In fact, "South Pacific" was angled for the screen to put the emphasis more on the young people in the show and less on what where the Mary Martin-Ezio Pinza parts in the stage version. Film stars Mitzi Gaynor, Rossano Brazzi and John Kerr.

ANTITRUSTER FROM MARGOLD OF GOTHAM

Two separate antitrust suits seeking total damages of $330,000 were filed in N.Y. Federal Court yesterday (Tues.) by a pair of independent exhibitors. Named defendants are RKO, 20th-Fox, Warners, Columbia, United Artists, List Industries, Skouras Theatres as well as George, Spyros P. and Spyros Skouras Jr.

G. & W. Operating Corp., operators of the Apollo Theatre, N.Y., asks $150,000 while Margold Amusement Corp., operating the Canal Theatre, N.Y., wants $180,000. It's charged that the defendants violated the antitrust laws by discriminating against the plaintiffs' theatres in runs and clearances through favoring the RKO and Skouras chains.

Action also claims that both the Apollo and the Canal have been denied any rights to the RKO "split." However, they have been getting films under the Loew's "split."

Blacklist Case

Continued from page 2

Supreme Court in November, 1956, by Michael Wilson, Gale Sondergaard, Howard Da Silva, John Howland Chamberlin, Fred Graf, Alvin Hammer, Donald A. Gordon, Robert Lees, Robert L. Richards, Waldo Salt, Philip Stevenson, Louise Rousseau, Alfred L. Levitt, Paul Jarrico, Abraham L. Polonsky, Wilma Shore, Paul Perlin, Guy Endre, Edward Huebsch, Frederic I. Rinaldo, Louis Solomon, and Anne Revere.

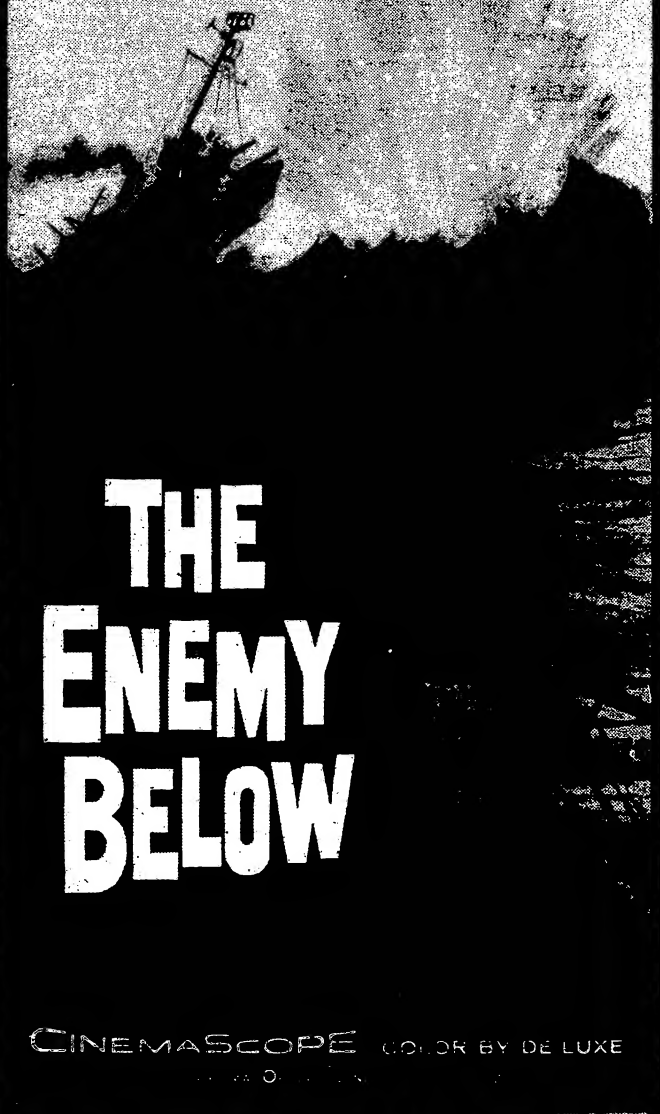
Named as defendants are Loew's, Columbia, RKO, WB, Republic, Goldwyn Studios, Hal Roach Studio, 20th, Universal, U. S. Pictures, Krasna Productions, SIMPP, MPAA, Sol Lesser Productions, Citadel Pictures; the officers of these companies; and members and staff of the Un-American Activities Committee.

OVER AND ABOVE 20th's BIGGEST ACTION BLOCKBUSTERS!

The most amazing saga in the fighting annals of the U.S. Navy!

ROBERT MITCHUM

THE TOUGH MARINE OF "MR. ALLISON"—NOW THE CAPTAIN OF THE SUB-KILLER!



THE ENEMY BELOW

CINEMASCOPE COLOR BY DE LUXE

CURT JURGENS

THE FAMED INTERNATIONAL STAR AS COMMANDER OF THE KILLER SUB!

with AL HEDISON • THEODORE BIKEL • RUSSELL COLLINS • KURT KREUGER • FRANK ALBERTSON • BIFF ELLIOT

PRODUCED AND DIRECTED BY DICK POWELL SCREENPLAY BY WENDELL MAYES

BASED ON THE NOVEL BY COMMANDER D. A. RAYNER

SPREAD THE SLOGAN: GET MORE OUT OF LIFE! GO OUT TO A MOVIE!

Call 20th today for special NEW YEAR'S EVE engagements!

Picture Grosses

Pre-Thanksgiving Hurts K.C.; 'Tokyo' Hep $12,000, 'Nelson' Bright $9,000

Kansas City, Nov. 26.

Newcomers are moderate to good, although generally satisfactory for the pre-Thanksgiving week. "Stopover Tokyo" shows a solid return in three Fox Midwest houses while "Baby Face Nelson" at the Midland is bright. "Black Scorpion" at Paramount and "Carnival Rock" in four Dickinson theatres are light. "Pal Joey" in third week at the Roxy looms strong. "Around the World in 80 Days" at the Tower is nearing the end, probably bowing out with 27 weeks to its credit, a record. "Seven Wonders" is big in 14th week.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 75-85)—"Careless Years" (UA) and "Valerie" (UA). These houses moved from subsequent to first-run. Moderate $4,000. Last week, subsequent-run.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75c person)—"Carnival Rock" (Hawco) and "Teen Age Thunder" (Hawco). Light $3,500. Last week, "Naked in Sun" (AA) and Affair in Havana" (AA), $3,000.

Kimo (Dickinson) (504; 75-90)—"Value for Money" (Rank) (2d wk). Nifty $1,500; holds. Last week, $2,200.

Midland (Loew) (3,500; 75-90)—"Baby Face Nelson" (UA) and "Hell Bound" (UA). Sprightly $9,000 or near. Last week, "Jailhouse Rock" (M-G) and "Girl in the Black Stockings" (UA) (2d wk), $6,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders of World" (Cinerama) (14th wk). Big $9,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Black Scorpion" (WB) and "Stowaway Girl" (Par). Skimpy $4,500. Last week, "Graf Spee" (Rank), $7,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Nana" (Indie). Flashy $1,500; may stay. Last week, "Torero" (Col), $1,200.

Roxy (Durwood) (879; 90-$1.25)—"Pal Joey" (Col) (3d wk). Big $6,500; stays on. Last week, $8,000.

Tower (Fox Midwest) (1,143; $1.25-$2)—"Around World" (UA) (26th wk). Fair $5,500 and nearing end of record run. Last week, $6,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Stopover Tokyo" (20th) and "Under Fire" (20th). Fancy $12,000. Last week, "Slaughter on 10th Avenue" (U) and "Unholy Wife" (U), $6,500.

SAN FRANCISCO

(Continued from page 9)

week, "Zero Hour" (Par) and "Hear Me Good" (Par), $10,000.

St. Francis (Par) (1,400; 90-$1.25)—"Pal Joey" (Col), (3d wk). Great $15,000. Last week, $20,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (53d wk). Down to nice $12,200. Last week, $14,800.

United Artists (No. Coast) (1,207; 90-$1.25) — "Baby Face Nelson" (UA) and "Careless Years" (UA). Big $11,000. Last week, "Time Limit" (UA) and "Monte Carlo Story" (UA), $9,200.

Stagedoor (A-R) (440; $1.25-$1.50) — "Perri" (BV) (4th wk). Good $3,500. Last week, $4,800.

Larkin (Rosener) (400; $1.25)—"Only French Can" (Indie). Fine $3,900. Last week, "Roots" (Indie) (3d wk), $2,800.

Clay (Rosener) (400; $1.25)—"Only French Can" (Indie). Nice $3,800. Last week, "Lovers' Net" (Times) (4th wk), $2,200.

Vogue (S.F. Theatres) (364; $1.25)—"Panic In Parlor" (Indie). Oke $2,900. Last week, "Abdullah's Harem" (UA) and "Lover Boy" (UA) (reissues) (2d wk), $1,500.

Bridge (Schwarz) (396; $1-$1.25)—"Silken Affair" (DCA) (2d wk). Fair $1,500. Last week, $2,200.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (48th wk). Up to fancy $20,500. Last week, $20,000.

Rio (Schwarz) (397; $1.10)—"Intimate Relations" (Indie) and "Blood of Poet" (Indie). Fair $1,500. Last week, "The 41st" (Indie), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Four Bags Full" (T-L). Hep $3,500. Last week, "Love Lottery" (Cont) and "Maid In Paris" (Cont) (2d wk), $3,200.

L'ville Lags; 'Eve' Fair $8,500, 'Tammy' Hep 6G

Louisville, Nov. 26.

Moderate business is the rule this week. "Raintree County," in eighth week at the Brown, continues to sustain a surprisingly healthy pace, particularly on weekends. "Tammy & Bachelor"-"Susan Slept Here" combo at the Kentucky, on return dates, is hep. "Three Faces of Eve" at Rialto looks fair.

Estimates for This Week

Brown (Loew-Fourth Ave.) (1,000; $1.25-$2) — "Raintree County" (M-G) (8th wk). With Saturday (23) night near sellout, and balance of stanza sturdy, fine $9,000 looms after last week's $10,000.

Kentucky (Switow) (1,200; 50-85)—"Tammy and Bachelor" (U) and "Susan Slept Here" (U). Both had nice runs previously, and return date looks hep $6,000. Last week, "Devil's Hairpin" (Par) and "Stowaway Girl" (Par), $5,500.

Loew's (Loew-U.A.) (3,000; 50-85)—"Time Limit" (UA) and "Chicago Confidential" (UA). Mild $6,000. Last week, "Jailhouse Rock" (M-G) and "Sierra Stranger" (Col) (2d wk), $8,000.

Mary Anderson (People's) (1,200; 50-85)—"Battle Stripe" (NTA) and "Armored Attack" (NTA) (reissues). Neat $5,500. Last week, "Story Mankind" (WB), $4,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Three Faces of Eve" (20th) and "Ride Violent Mile" (20th). Fair $8,500. Last week, "Hunchback of Notre Dame" (AA), $9,000.

LOS ANGELES

(Continued from page 8)

"Helen Morgan Story" (WB) (subrun), $2,500.

Downtown Paramount, New Fox, Uptown (ABPT-FWC) (3,300; 965; 1,715; 90-$1.50) — "Motorcycle Gang" (A-I) and "Sorority Girl" (A-I). Slim $11,000. Last week, Downtown Paramount, "Tin Star" (Par) and "Triple Deception" (Rank) (2d wk), $5,000.

Hawaii, El Rey, Globe (G&S-FWC-Metropolitan) (1,106; 861; 799; 90-$1.50) — "Careless Years" (UA) and "Street of Sinners" (UA). Poor $6,000 or near. Last week, El Rey, Globe, "Story of Mankind" (WB), plus "Let's Be Happy" (AA) (El Rey) "They Died With Their Boots On" (WB) (reissue) (Globe), $4,700.

Hillstreet, Iris (RKO-FWC) (2,752; 825; 90-$1.50)—"Esther Costello" (Col) (1st multiple run) and "Decision at Sundown" (Col). Happy $10,500. Last week, Iris, "Stopover Tokyo" (20th), and "Back from Dead" (20th) (2d wk), $2,000.

State (UATC) (2,404; 90-$1.50)—"Jailhouse Rock" (M-G) and "Domino Kid" (Col) (2d wk). Routine $5,800.

Chinese (FWC) (1,908; $1.25-$2.40)—"Kiss Them for Me" (20th) (2d wk). Wobbly $7,600. Last week, $8,200.

Fine Arts (FWC) (631; 90-$1.50)—"Happy Road" (M-G) (2d wk). Pale $2,400. Last week, $2,400.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Adam and Eve" (Indie) (2d wk). Dreary $1,900 in 5 days. Last week, $3,806.

Pantages (RKO) (2,812; $1.25-$2)—"Les Girls" (M-G) (3d wk). Snappy $17,000. Last week, $18,700.

Downtown, Wiltern, Hollywood Paramount (SW-F&M) (1,757; 2,344; 1,468; $1.25-$2.50)—"10 Commandments" (Par) (5th wk). Big $25,000. Last week, $27,200.

Egyptian (UATC) (1,503; $1.50-$2)—"Pal Joey" (Col) (5th wk). Hotsy $18,000. Last week, $17,000.

Warner Beverly (SW) (1,612; $1.50-$3.50) — "Raintree County" (F-G) (7th wk). Dull $9,000. Last week, same.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 25th week Sunday (24) after sock $30,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (49th wk). Rich $27,000. Last week, $23,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Three Feet in Bed" (Indie) and "White Sheik" (Indie). Fine $8,400. Last week, "Stella" (Indie) (3d wk), $2,900.

Vagabond (Rosener) (390; $1.50)—"Fire Under Her Skin" (Indie) (2d wk). Sharp $3,500. Last week, $4,500.

Canon (Rosener) (533; $1.50)—"Third Key" (Rank) (3d wk). Fat $2,800. Last week, $3,500.

'Kiss Me' Loud $10,000, Indpls.; 'Ball' Hep 9G

Indianapolis, Nov. 26.

Biz is uneven here this stanza, with three of five entries at first-runs proving winners. "Around World" is still leader in 16th week at Lyric. "Operation Mad Ball" at Loew's and "Kiss Them For Me," big at Keith's, are others doing well. "Stopover Tokyo" at the Indiana is light as is "Slim Carter" at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90) — "Slim Carter" (U) and "Quantez" (U). Mild $5,500. Last week, "Tin Star" (Par) and "Hear Me Good" (Par), $8,000.

Indiana (C-D) (3,200; 60-90) — "Stopover Tokyo" (20th) and "Girl in Black Stockings" (UA). Modest $6,500. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), $7,500.

Keith's (C-D) (1,200; 75-$1.25)—"Kiss Them For Me" (20th). Big $10,000 or near. Last week, "Hunchback of Notre Dame" (AA) (2d wk), $6,000.

Loew's (Loew) (2,427; 60-85) — "Operation Mad Ball" (Col) and "Domino Kid" (Col). Strong $9,000. Last week, "Jailhouse Rock" (M-G) and "Ride Back" (UA) (2d wk), $7,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World in 80 Days" (UA) (16th wk). Sturdy $10,500. Last week, $11,500.

BOSTON

(Continued from page 8)

Last week, "Joker Is Wild" (Par) and "Stowaway Girl" (Par) (2d run), $7,000.

Memorial (RKO) (3,000; 75-$1.25)—"Monolith Monsters" (U) and "Love Slaves of Amazons" (U). Fair $9,000. Last week, "Unholy Wife" (U) and "Lovers and Lollipops" (T-L), same.

Metropolitan (NET) (4,357; 90-$1.25) — "Hunchback of Notre Dame" (AA) and "Naked in Sun" (AA) (2d wk). Torrid $17,000. Last week, $22,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (33d wk). Still fancy at $22,000. Last week, $24,000.

Trans-Lux (T-L) (724; 75-$1.25)—"Bride Is Much Too Beautiful" (Indie) and "Sorceress" (Indie) (2d wk). Hot $6,000. Last week, $7,200.

Orpheum (Loew) (2,900; 75-$1.25)—"Pal Joey" (Col). Wow $38,000. Last week, "Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk), $9,000.

State (Loew) (3,500; 75-$1.25)—"Pal Joey" (Col). Terrific $25,000. Last week, "Jailhouse Rock" (M-G) and "Hired Gun" (M-G) (2d wk), $5,000.

PHILADELPHIA

(Continued from page 8)

takeoff and $13,000 in sight. Last week, "Zero Hour" (Par) and "Stowaway Girl" (Par), $9,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (48th wk). Down to $8,500. Last week, $9,500.

Randolph (Goldman) (1,250; 65-$1.25)—"My Man Godfrey" (U) (3d wk). Lean $4,000. Last week, $5,000.

Stanley (SW) (2,900; 99-$1.80)—"Pal Joey" (Col) (3d wk). Boff $24,000. Last week, $30,000.

Stanton (SW) (1,483; 99-$1.49)—"Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Stout $10,000 or near. Last week, "Rodan" (DEA) and "Hell in Korea" (Indie), $11,600.

Studio (Goldberg) (450; 94-$1.49)—"Bed of Grass" (Indie) 2d wk). Good $3,300. Last week, $4,200.

Trans-Lux (T-L) (500; 99-$1.80)—"Joker Is Wild" (Par) (7th wk). Hep $5,800. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.49)—"Jailhouse Rock" (M-G) (2d wk). All matinee trade, nice $7,500. Last week, $12,000.

World (Pathe) (599; 99-$1.49)—"Albert Schweitzer" (Indie). Strong $5,500. Last week, "Happened in Park" (Ellis) (2d wk), $2,500.

CHICAGO

(Continued from page 9)

Days" (UA) (34th wk). Socko $24,600. Last week, $27,300.

United Artists (B&K) (1,700; 90-$1.50)—"My Man Godfrey" (U) (2d wk). Good $11,000. Last week, $20,000.

Woods (Essaness) (1,200; 90-$1.25)—"Les Girls" (M-G) (4th wk). Nice $16,000. Last week, $17,000.

World (Indie) (606; 90)—"Richard III" (Lopert) (3d wk). Plush $5,000. Last week, $6,800.

Ziegfeld (Davis) (435; 79-$1.25)—"Port of Shadows" (Indie) and "Bizarre Bizarre" (Indie) (reissues). Trim $2,600. Last week, "Lovers of Venice" (Indie) and "Well Digger's Daughter" (Indie) (reissues), $2,900.

'Joey' Whopping $20,000, Buff; 'Star' Okay 10G

Buffalo, Nov. 26.

Biz is holding nicely this week, with new bills coming in to take advantage of Thanksgiving week. "Pal Joey" shapes standout, being wow at the Century opening stanza. "Tammy and Bachelor," on return dates, looms okay at Lafayette. "Tin Star" is rated okay also at Paramount. "Baby Face Nelson" has wound up a great 8-day session at the Buffalo, with legit show now current.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—Legit show first part of week. "Les Girls" (M-G) opens Nov. 28 (Thurs.). Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA), great $17,500 in 8 days.

Paramount (AB-PT) (3,000; 70-90)—"Tin Star" (Par) and "Stowaway Girl" (Par). Okay $10,000 or close. Last week, "Amazing Colossal Man" (AIP) and "Cat Girl" (AIP), $9,500.

Center (AB-PT) (2,000; 70-90)—"God Is My Partner" (20th) and "Black Beauty" (20th). Soft $7,500. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), $7,000 in 9 days.

Lafayette (Basil) (3,000; 70-90)—"Tammy and Bachelor" (U) and "Written on Wind" (U). Okay $8,000 or near on return playdates. Last week, "Hunchback Notre Dame" (AA) and "Badge Marshal Brennan" (AA) (2d wk-5 days), $5,500.

Century (Buhawk) (2,900; 70-$1.25)—"Pal Joey" (Col). Wow $20,000. Last week, "Operation Mad Ball" (Col) and "Domino Kid" (Col), $10,000.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Search for Paradise" (Cinerama) (7th wk). Holiday week shows pushed this to solid $11,000. Last week, $9,000.

'JOEY' SMASH $15,000, PROV.; 'JAILHOUSE' 13G

Providence, Nov. 26.

An upped scale has "Pal Joey" riding high at Strand where sockeroo. Nearest rival is State's "Jailhouse Rock," rated as strong. "Around World in 80 Days" at Elmwood looks big in seventh week. Majestic's "Bombers B-52" shapes good. "Story of Esther Costello" likewise is healthy at Albee.

Estimates for This Week

Albee (RKO) (2,200; 60-85)—"Esther Costello" (Col) and "Domino Kid" (Col). Fairly good $7,500. Last week, "Rock Around World" (AI) and "Reform School Girl" (AI), $6,500.

Elmwood (Snyder) (745; $2-$2.50)—"Around World in 80 Days" (UA) (7th wk). Neat $10,000. Last week, $10,500.

Majestic (SW) (2,200; 65-85)—"Bombers B-52" (WB) and "Last Stagecoach West" (WB). Healthy $7,500. Last week, "Rodan" (PDC) and "Hell In Korea" (PDC), $6,000.

State (Loew) (3,200; 65-85)—"Jailhouse Rock" (M-G) and "Tip On Dead Jockey" (M-G). Strong $13,000. Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA), $10,000 in nine days.

Strand (National Realty) (2,200; 65-90)—"Pal Joey" (Col). Smash $15,000. Last week, "Hunchback of Notre Dame" (AA) and "Naked Sun" (AA), $9,000 in 9-day week.

PITTSBURGH

(Continued from page 9)

—"Operation Mad Ball" (Col) (3d wk). One of the nice surprises of season. Getting only five days on the latest h.o. because house wants to open "Pal Joey" (Col) day before Thanksgiving; abbreviated session fine $7,000. Last week, better than the first at $11,000.

Nixon (Rubin) (1,500; $1.25-$3)—"Around World in 80 Days" (UA) (33d wk). Seems to have hit a steady level and isn't varying more than a few dollars each week. Just around hep $7,000, same as previous session.

Penn (UA) (3,300; 80-$1.25)—"Les Girls" (M-G). A real honey, giving this house its first $5,000 Saturday in several months. Holding for smash $18,000. Holds, natch! Last week, "Tin Star" (Par), $7,500.

Squirrel Hill (SW) (900; 85-99)—"Perri" (BV) (2d wk). Down to okay $2,700 but house will hold because looks for big kiddie push during Thanksgiving weekend school vacation. Last week, $3,500.

Stanley (SW) (3,800; 80-$1.25)—"Story of Mankind" (WB) and "Public Pidgeon No. 1" (U). Sad $3,000. Last week, "Tall Stranger" (AA), $5,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (7th wk). Steadily inching up again, with show buses and other promotions helping. May top $14,000 currently. Last week, $13,500.

Pain-In-Spain

Continued from page 1

find formidable competition for a sharply reduced quota.

Conclusion reached here is that current Hollywood dependency on foreign revenue will not permit MPEA to abandon Spain as a market. To do any business at all in this country, one U. S. film rep holds, New York distrib majors should close down Iberian branches and make swift arrangements to franchise local companies as exclusive distribs of MPEA product. Failure to reorganize operations for deadline next March, he opined, will blackout Americans in Spain for 1958-59 and make it four no-business-as-usual years in a row.

Local franchise already has its precedent. United Artists has been registering grand slam returns, embargo or no embargo, through its Spanish outlet, C. B. Films. Up until 1952, Paramount distributed exclusively for many years by way of a major local, Mercurio Films. Recent U. S. distrib tie-ins now team Magna Corp. with Hispamex and RKO with Ramos' Radio Films. Republic Pictures dropped four-year old bonds with CEPICSA and picked up Dipenfa-Filmayer. Some, looking ahead to salvage MPEA stakes, can name a dozen Spanish distribs under whose banners MPEA product make a graceful, if limited re-entry in this market.

Government retrenchment on U. S. films, more devastating to MPEA interests than anything heretofore encountered, nevertheless offers MPEA justification for closing U. S. agencies here without global loss of face, one observer said.

Shuttering MPEA doors here (as distinct from sell-out), it is felt here, would give U. S. distribs a chance to make a grandstand reappearance on the local scene from the wings of a typically Spanish patio.

Doug Fairbanks

Continued from page 10

with lensing tv films in the "Douglas Fairbanks Presents" series, which he's now dropped "to cash in on the reissues where the money is." He did 180 of these in four years.

His next two will be "Quest for Panjaro," a story about a man who goes forward in time and falls in love with a woman not yet born. He's also considering "a crazy idea of mine," i.e., an up-dated version of Stevenson's "Dr. Jekyll & Mr. Hyde." In addition, he has an option of the Cecil Woodham-Smith book, "The Reason Why," which revolves around the charge of the Light Brigade in the Crimean War.

Why is he going back into theatrical production? "I know more about it, and it's more gratifying when it comes off," he replied. "True, films are more of a gamble, but they're a lot more satisfying if they come off." Comparing today's industry with that of his day in the business, Fairbanks said production now was much more efficient, with much more expert thinking and a more intensive analyzing process in the creative and distribution ends.

He's negotiating with several companies re the distribution of his planned productions.

De-Seat State

Continued from page 5

State the picture if the house could be made ready by Christmas. However, after weighing the situation, which would have necessitated darkening the theatre for a long stretch, Loew's Theatres officials decided against proceeding with the plan at this time. Another factor that halted the conversion was the theatre's ability to snag Paramount's Jerry Lewis starrer, "The Sad Sack," for Thanksgiving and Metro's "Raintree County" for Christmas. Both pictures are rated as excellent b.o. potentials.

When the right opportunity comes, and there's every indication that Loew's Theatres plans to make the change, large sections in the rear of the orchestra and balcony will be eliminated. Since the back of the theatre is on W. 45th Street, the theatre chain plans to build stores in the eliminated area. These stores are expected to be important revenue producers.

M-G-M BACKS UP THE INDUSTRY SLOGAN!

It's the talk of the nation, launched in widely publicized area Premieres. The Big MGM "Camera 65" production in the great tradition of Civil War romance hailed by press and public as one of the BIG ONES of our time. (Montgomery Clift, Elizabeth Taylor, Eva Marie Saint • Print by Technicolor®).

Never such nationwide publicity in magazines, press and by word-of-mouth. And its smash Music Hall business is being duplicated in its first play-dates. A "must see" attraction! (Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg • Sol C. Siegel production • CinemaScope • Metrocolor).

Already acknowledged to be Presley's top grosser, it's hitting new M-G-M highs nationwide. And the title song, America's No. 1 hit, is a teen-age magnet! (Elvis Presley, Judy Tyler, Mickey Shaughnessy • Avon Production • CinemaScope).

"New high in hilarity," says N. Y. World-Telegram as critics and cash customers have high time at Music Hall World Premiere. Confirming hit forecast of 29-city theatre previews. (Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards • Avon Production • CinemaScope • Metrocolor).

Dietz Nifties Enliven Pioneers' Dinner

Continued from page 2

cial "Song of the Pioneer" which Dietz and his longtime collaborator Arthur Schwartz whipped up for the occasion. It was loaded with laughs and intra-trade nifties.

Dietz urged, "Now don't take lyrics too lightly. I remember that Arthur and I worked at nights on shows and we were kicked out of the Essex House, the St. Moritz, the Astor—there wasn't a midtown hotel that didn't object to two perspiring songwriters working so late into the night. But I always warned Schwartz, 'I don't know—somehow the neighbors never complain about the lyrics, it's always about the music.' So you see, lyrics should not be taken too lightly. I also recall that we used to write a musical comedy a week for a tv sponsor and I warned Arthur, 'Wouldn't that take a lot out of you?' To which Schwartz acquiesced, 'Yes, but it'll also take a lot out of Beethoven, Bach and Brahms'."

Columbia prexy Harry Cohn squired Mrs. Jeanette (Jack) Cohn, widow of the founding president of the Pioneers, who accepted a memorial tribute—a piece of silver suitably inscribed by the officers and directors of the MPP. Cohn, Jack L. Warner and Elmer C. Rhoden were among the west coast toppers attending the Vogel fete. (Incidentally, considering the intimate association of the Pioneers' founder with the organization the goof on misspelling his and his widow's name as "Cohen" in the programs is something not understandable).

The Invocation

Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, played the invocation "across the board" by announcing and invocating in the three faiths—in Hebrew, the Roman Catholic and the Protestant prayer. Judge Ferdinand Pecora inducted the new members. Louis Nizer waxed oratorical about the honored guest for his Horatio Alger success story and his courage, stating that Vogel is really the "youngest Pioneer because a new Vogel was born this year," referring to his battle against the opposition stockholder forces. Eric Johnston's address reiterated the function and the responsibilities and the horizons of the industry.

Somewhat more realistic was comedian Alan King's kidding-on-the-square observations that he notices the Screen Gems, Warner Bros. and other time-honored film trademarks on television series and pondered on when the Smithsonian Institute may exhibit "a stuffed theatre manager, complete with carnation" as a reminder of another era. The exhib contingent in the 700-800 attendance nodded in grim acquiescence.

Cab Calloway was the only other entertainment interlude. Al Rickey's band did well by the Schwartz-Dietz medleys, besides the show backstopping, causing Dietz to wonder "how come some 'My Fair Lady' tunes crept in?"

Metro sales veepee Charles M. Reagan and a corps of 45 were kudoed for underwriting the Chevrolet which was raffled off at $10-a-crack for the Indigent Fund. Depinet pitched for the necessary charity work done by the Foundation of the Motion Picture Pioneers.

Vogel's thank-you speech was off-the-cuff, brief, sincere, earnest and so recognized.

Pioneers' Necrology

The Pioneers who passed away this year were listed:

John Balaban, Herman Becker, Albert M. Cohen, John Dacey, Charles J. Feldman, William C. Gehring, Leonard Goldberg, John Hamrick, Clarence D. Hill, Arthur Kalman, Morris Kandel, Albert A. Kaufman, Fred S. Kogod, Jacques Kopfstein, Harry W. Lamont, John A. Norling, Oscar Neu, Phil Reisman, William F. Rodgers, Edward Rubinstein, Harry J. Schad, Gradwell Sears, Ira H. Simmons, Arthur Silverstone, Sydney Weill, Nat Williams Sr.

Pushing the Rye?

The Waldorf's banquet manager Claude C. Philippe or the Pioneers' own arrangements committee should know that the Scotch ran out prematurely.

Somewhat incredible in this day and age of non-shortages.

WGST Newsman

Continued from page 1

tary of the Board of Regents, which operates WGST (owned by Georgia Institute of Technology), stated that the news commentator was fired for violating the station's policy of keeping personal views out of the news. He said Hines was warned a month ago to cease and desist from injecting his personal opinion into his newscasts.

Regents Allen M. Woodall, of Columbus, Ga., Mrs. William T. Healey, Sr., Atlanta, and Freeman Strickland, members of the Regents' Radio Committee, joined in supporting the action. Hines named Strickland, senior vice president of the First National Bank here, over the air as the man who threatened his job if he broadcast about Mayor Hartsfield.

Hines said his dismissal raised the question of "freedom of speech" of a radio newsman to report the news as he sees it. "I am too old and have been in the newspaper business too long to start letting bankers and politicians tell me how to report the news," he said.

Hines said Wednesday he recently received a letter from Board member Woodall praising him for his news and editorial work at WGST. He challenged statements by the regents that the firing was not based on the Hartsfield issue, but on the principle of giving personal views on the air.

"I have commented on plenty of things and have never received a warning about anything except to keep away from Hartsfield and the city administration," Hines declared.

"After my first broadcast about the mayor in September, Mr. George Oliviere (WGST executive director) said that my job and his had been theatened by Mr. Strickland if I ever talked about the mayor. Nothing was said about any other subject," Hines said.

Strickland said Hines would have been fired regardless of whether the program had been aimed at the mayor or his opponent.

In announcing the dismissal, the regents denied any connection between the mayor and the firing.

Rhoden Jr.

Continued from page 3

Sundown," a western also in Eastman color. Video series are to be "Private Eyeful," with a story line framed around a dumb blonde private detective, and "Johnny Sunday," adventure series surrounding a private eye.

Rhoden has lined up Sandra Giles, who currently is playing on tv in L. A. and who has appeared in several feature films. She is under option for 10 pictures over a four-year period, the deal being worked out through the Michael Gertz agency.

First production in which Miss Giles will appear will be "Daddy-O," next up on the production schedule for Imperial Productions, set to roll early in 1958. Story property already is acquired, and details of script, casting and shooting with K. C. backgrounds are now being worked out. Story is not localled in K. C., however.

Miss Giles also is to appear in "Pink Tea Bird" and "Private Eyeful" for Imperial Films, which also already owns the story properties mentioned above. "Johnny Sundown" already is in completed script form, Rhode said.

His second feature film, "Cool and the Crazy," has been completed and he is now dickering with distribution companies to take it over.

It was also shot in Kansas City, as was his first, "The Delinquents," which was bought outright by United Artists.

Seaton Sees 70,000,000 Viewers for Oscarcast

Miami, Nov. 26.

George Seaton, president of the Academy of Motion Picture Arts & Sciences, told the Theatre Owners of America convention that a home audience of 70,000,000 to 75,000,000 could be expected for the telecast next March of the annual Oscar presentations.

This, obviously, will be murder on theatre business but Seaton advised exhibitors they would benefit in the long run, for the purpose of the Oscar show is to "sell your pictures six months in advance."

TOA delegates pledged full support of the industry-sponsored airer as well as other projects—film museum, tours of craftsmen, press seminars, etc.—as proposed previously by the Acad.

H'wood Vanity

Continued from page 1

years ago he sold "Dark Angel" screen rights to Samuel Goldwyn for $33,000. Goldwyn griped about the price although the property served initially as a vehicle for Ronald Colman and Vilma Banky and further stood up through a couple of remakes.

$420,000 Whodunit

As an example of conditions today, Hornblow revealed he had to pay $420,000 to acquire Agatha Christie's "Witness for the Prosecution." With the payoff to the film's stars—Tyrone Power, Marlene Dietrich and Charles Laughton—as another big consideration, he and his partner, Edward Small, spent over $2,000,000 for the negative, said Hornblow.

"Prosecution" has been pending, incidentally, a year and a half, noted the producer, because of a decision to await the availability of the three principal players.

But in any event, stated Hornblow, a film-maker must cope with the sky-high costs in order to put together any kind of project that has major stature. Top-caliber stories and stars are a "must" if the producer is to have a head start toward public acceptance, and this adds up to the new economic pressure.

Topliner fees insisted upon, although largely going to the Government via taxes, are worn like "vanity badges," observed Hornblow. The more money an artist receives the more ego appeal. And they're in a position to demand the blue-chip payoff because there are so many film-makers now requiring their services.

Hornblow, though, notes that many stars are not too demanding if a top-notch director is signed for a particular property. He said that many a top-rated player would go into a picture "blindfolded" if anyone of the 10 best directors in Hollywood has been hired to call the turns. He declined to list his "10 best" but doubtless they include Billy Wilder, who directed "Prosecution."

Hornblow had a beef to air concerning exhibition. He said that in bygone times the theatre itself was a show, attending it was an event "that lifted up my spirits." N. Y.'s Radio City Music Hall would fall into this category but thousands of other situation around the country are, in effect, depressing. He said he attended one house recently and the only lift he got was via a spring protruding from the seat.

Joseph Kaufman

Continued from page 2

is simply that strong subject matter makes for strong story lines. If the public is ready for these topics in the privacy of its reading chair, it is ready to absorb them at the local theatre."

On tv today, public is being "served a diet of pablum, because sponsors worry about whether the kiddies can digest anything more chewy. Their mothers and fathers, though, know that life is not a bed of roses. They don't mind seeing a picture which deals with the thorns."

Past attempts to deal with "adult" themes have generally paid off at the b.o. Kaufman contends, and points to such successes as "Johnny Belinda" and "Esther Costello" to support his thesis.

'Miami Printing Its Own Money'

Continued from page 1

the biggest fee ever paid in these parts—$35,000 per for the engagement.

Fontainebleau

The reshuffling now virtually finalizes the Fontainebleau lineup, with Gordon MacRae teeing off the winter run at Christmas, followed in January by Billy Eckstine and Phil Foster. Latter two weeks of that month are still to be filled. Tony Martin plays the latter half of February—here again an illustration of the competition among the hotelmen. Following a rival's offers, Novack shelled out $17,500 per for his return as against $15,000 last year. Estimated averages for top names on the roster run from $15,000 to Sinatra's $35,000, with supporting acts not figured.

Eden Roc

The Eden Roc's Harry Mufson, through no fault on his part, lost two of his big-draw staples when Lena Horne became occupied with "Jamaica" on Broadway and Harry Belafonte decided to skip Miami this year, although he can still take up any one of several plus—$20,000-weekly offers. However, with several spots still to fill, Mufson has himself a strong lineup in established draws in this area. These are Billy Daniels and Myron Cohen for the end-year holidays; Jane Froman, then package of Buddy Hackett-Gloria DeHaven and the Harmonica Rascals for January; and for peak February, Joe E. Lewis with Marie MacDonald, then Nat King Cole. For March, Sophie Tucker is a possibility, as well as Lewis, Daniels and Cohen for return dates. Range for this roster runs from $12,500 to $17,500.

Americana

Americana's Larry Tisch is mixing his bookings with new and previous click names. Pre-holidays will have Jose Greco & Co., as well as Joey Bishop. Victor Borge is his Christmas package and for turn of year, Tony Bennett along with Duke Ellington orch; Georgia Gibbs and Jackie Miles (or another top comic), followed by Anna Maria Alberghetti. Dean Martin plays his first single-o cafe date in this area, in February. Eartha Kitt and Jack Carter are paired, then Jullie Wilson, possibly with Joey Bishop returning. March brings Frankie Laine, Tony Bennett again, ditto Miss Gibbs and Miles for 10-day deals. Carol Channing is skedded for first week in April. Tisch's tabs tote as high as $25,000 for acts in this lineup.

Deauville

The new Deauville, in a switch from the big payoff pack, is going in for productions supervised by Radio City Music Hall's (N. Y.) Leon Leonidoff. But, in avoiding "name" competition, Morris Lansburgh and partners are running into that problem with the night clubs. The Deauville's club also promises to be a departure from hotel-cafes in its physical layout for the stage, complete to water-spouting curtain effects. Leonidoff is concentrating on plenty of femmes for the 850-seater Casanova Room, with fashion models included to play to the distaffers. There'll be the big complement of show and line girls as well as novelty and standard acts, but no names.

Lucerne

Only other hotel on the Beach with a line is the Lucerne, which is holding over its longrunning b.o. hit, the Latin revue starring Diosa Costello. There'll be a new edition staged for the upcoming season. Hit aspects of this one can be traced to smaller capacity to fill (350) and comparatively low budget for what is actually a condensed revue, personnel-wise.

Casino de Paris

The big nitery news this season is the opening of the Casino de Paris, Lou Walters' new venture at the ex-Copa City. The structure has been completely remodeled on the inside; there'll be a swimming pool under the stage, with sliding floor to cover when not in production use; runways on sides of the room and complete new stage. Walters is concentrating on his usual opulent, many-peopled stagings with an occasional middle-bracket name, such as Dick Shawn, plus a stock company of performers in Nejla Ates, Danielle LaMar, among others. It will be the first time in several seasons that the site will light up. (For Walters Casino de Paris in New York, see separate story.)

Cotton Club

Directly opposite is the Cotton Club, the big money-maker last year. Cab Calloway will again head the revue, with a completely new book and staging by Benny Davis and Lee Sherman. Around the corner, Ciro's, a flop last time out as Olsen & Johnson's place, is scheduled to reopen with the Vagabonds, who've given up their own club on the mainland, slotted for a six-week run.

Latin Quarter

E. M. Loew, now that Walters has moved up-beach, will operate the Latin Quarter on Palm Island with Eddie Risman, his general manager, overseeing. Here too, there's been a physical change, the posts which formerly framed the stage having been removed, a new ceiling and stage installed and expansion of seating capacity. They've set Sue Carson to open the season in a lush production, with Milton Berle coming in February for a six-week stay in all-out attempt to draw resorters away from the hotel and mid-Beach club orbits.

Barcelona

The new Barcelona Hotel, a smaller, but plush, inn near the Fontainebleau, will have a 350-seat cafe and is looking for a topliner to open the spot. To follow the inaugural weeks, however, manager Jack Parker has not set his sights on any definite policy, with possibility that his hostel will join the nightly-change-of-show ranks. Dit to the neighboring Empress, which has Sallie Blair for the holidays, but rest of season open. And the largest—roomwise—new hotel on the Beach, the 620-room Carillon with a 750-capacity club, is currently adhering to decision to eschew the broader, more hectic aspects of night life along hotel row to join the one-nighter circuit. This decision is subject to change, but for the moment, it will be a major stop along the circuit for the considerable group of acts who find a minimum of four weeks work at varying scales—depending on name value—among the scores of hotels with nightly-show-change operations.

Sans Souci

The Sans Souci, long a one-week class spot for acts, has only Mickey Katz set for several seasonal dates. Jean Suits, a show biz vet who is managing director, finds that he does well with the nightly changes he inaugurated last summer, but would go for a good act for a longer stay, at the right figure. The next-door Saxony has been mulling a return to higher-bracketed full bookings, but currently is experimenting on a weekend deal with an iffy angle: acts that click in the Pagoda Room could be moved into the hotels smaller Tropical Room for balance of a week.

Bargain Basements

Notable is the importance of the bargain night club tours to all spots, the plush and the small as well as the one-nighters. They are the key to profits for all, providing guaranteed late-show business that can mean the break-even or profit points during an off-week. At height of season, these busloads add up to as much as 2,500 persons making the three-stops for 10 bucks, the fee including drinks at two places and a midnight supper at a third, with tips, tax and transportation included. In the bigger spots, an average load of 300 is welcomed, to fill out capacity. They get them too, at the smaller places, such as a Sans Souci, Casablanca, Monte Carlo.

Shelborne

Downtown, near Lincoln Road, the Shelborne, completing a 200-room addition, will have a night club, with Charles Yavers, who made the Driftwood Room of the Nautilus a hot spot for acts when he ran the hotel, dickering for middle-bracket names. As for the Nautilus, which changed ownership again, the new operators inherited a batch of contracts for acts who normally play the one-nighter circuit, with occasional one-week stands. Management here, however, may still go after the middle-bracketeers in an attempt to rebuild the Driftwood Room's former patronage.

Expected Week's Stand, Goldwyn Act Runs 10 Minutes

(SAN FRANCISCO ANTITRUST SUIT DEFENSE NOW DUE)

San Francisco, Nov. 26.

Sam Goldwyn didn't live up to his dramatic billing last week.

It wasn't his fault, that he was on the witness stand only 10 minutes as the climactic witness of his own $1,521,924 antitrust suit against 20th-Fox, National Theatres and Fox West Coast. He'd come prepared to testify for a week.

His own lawyer, Joseph Alioto, called Goldwyn as his last witness, elicited the producer's age (75), the fact that he'd started in films 45 years ago with Jesse Lasky, gone independent in United Artists with Mary Pickord, Doug Fairbanks Sr., Charles Chaplin.

Goldwyn testified he never got into exhibition negotiations "except when it got too tough for the boys." He said he'd known Charles Skouras close to 30 years when the general-release "Best Years of Our Lives" came up for negotiation.

Producer testified Skouras' demands were "too high," said Skouras wanted 15% of the gross receipts plus house expenses. Goldwyn said he had Skouras to lunch at his studio, told Skouras he objected to top-heavy house expenses and asked to audit National Theatres' books. Goldwyn said Skouras told him:

"These are the actual expenses and you'll have to accept my word."

That was all, and Alioto rested. In so doing, he waived his right to restrict defense lawyer Arthur B. Dunne to questioning on the direct examination. The waiver was a futile piece of magnanimity or, as one spectator speculated, of "grandstanding."

Dunne arose and said there'd be no cross-examination.

Federal Judge Edward P. Murphy looked surprised, and so did Alioto, his legal associates, Maxwell Keith and George Slaff, and Goldwyn Productions' President James Mulvey.

Out of court, Alioto reported: "They said they were going to tear Mr. Goldwyn to pieces but they were afraid of him."

Out of court, Dunne reported: "Mr. Goldwyn didn't say anything so there was no reason to cross-examine him."

Out of court, Goldwyn reported: "My wife and I were ready to stay here a week."

Next day, after 3,200 pages and about one million words of testimony, Alioto rested Goldwyn's side of the antitrust suit filed in May, 1950, and on trial since mid-July.

Up to that point 385 plaintiff's exhibits and 153 defendants' exhibits had been submitted to Judge Murphy—and there's more to come.

In winding up his case, Alioto gave a concise breakdown of exact damages sought. Total is $507,308, trebled to $1,521,924. The per-picture breakdown:

"Secret Life of Walter Mitty"—$167,672; "Bishop's Wife"—$50,425; "Best Years" (general release)—$88,714; "A Song Is Born"—$38,123; "Enchantment" — $32,741; "Roseanna McCoy"—$56,588; "My Foolish Heart" — $52,506; "Best Years"—roadshow—$110,545 (difference between what Goldwyn claims were actual house expenses and what he claims were inflated house expenses).

Alioto also renewed his plea that all Goldwyn pictures since mid-1930's be admitted to case (only seven between 1947-50 are under consideration because of Judge's ruling that statute of limitations applies) and Judge denied Alioto's motion.

More Than A 'Correction'

The lawyer also refused to accept correction of Spyros Skouras' 1956 deposition in which Skouras testified he'd fire anyone in his organization who made deals to split product in theatres affected by Federal divorcement proceedings. Skouras' correction said:

"In answering questions concerning 'allocations' of product I understood that the term was being used to describe a binding agreement between exhibitors under which each undertook to license certain pictures and to refuse to license other pictures. I did not intend to imply that discussions or understandings between exhibitors which are satisfactory to distributors, concerning 'splits' of product or the offering of pictures, are in any way improper."

Alioto said: *"This is no correction at all but an obvious attempt to change his deposition."*

(Legally, a witness subpoenaed for deposition can correct or clarify that testimony, but cannot change its meaning.)

The lawyer claimed Skouras had been "trapped" by FWC booker Bert Plrosh' testimony about agreeing with Pat DiCicco (then of UA) to split Metro product at time (December, 1949) United West Coast was broken up into its 11 UA theatres and its 47 FWC theatres.

However, no ruling was made and the status of the Skouras deposition is still up in the air.

Earlier, Dunne got in some good defense licks on Goldwyn statistician Joseph A. Walsh. In cross-examining Walsh, Dunne got the statistician to admit one of his schedules showing damages Goldwyn suffered erred because;

(1) It was based on the Sindlinger report and showed nationwide film rentals $30 million higher than the Federal business census of 1948 showed;

(2) Definitions of "feature rentals" vary, and as a result Walsh's schedule compared nationwide feature rentals, which included shorts, news and trailers, with National Theatres' rentals for full-length features alone.

Walsh also admitted that RKO, Goldwyn's distributor for the seven pictures, would be entitled to its 20 per cent distribution fee—and Dunne emphasized that $405,846 trebled is considerably less than $507,308 trebled.

On "Roseanna McCoy" and "My Foolish Heart," Walsh admitted Goldwyn's New York office, not he, had made a major part of the statistical study, and Walsh testified he may not have given National Theatres as much credit for the two films' sellaways (in computing damages) as he might have.

Argue Motions

Last two days of week were spent in arguing:

(1) Defense's motion to dismiss the entire case;

(2) Defense's motion to strike great gobs of testimony from the record.

Among Dunne's arguments for dismissal:

(1) Alioto hadn't made out a case of either monopoly or conspiracy;

(2) There was no evidence of "the impact"—that is, the damages—of the defendants' arrangements, assuming the arrangements had existed;

(3) The pivotal testimony of Mulvey about damages was simply that of an interested witness making generalized guesses;

(4) Alioto hadn't shown National's power to dominate the film price structure.

Motion asking testimony to be stricken was based on defense claims that the testimony either hadn't been hooked up with the Goldwyn case or fell in a time period before or after 1947-50. Some of the testimony Dunne asked stricken was:

(1) That relating to drawings out of a hat for product in the Richmond, Cal., pool, 1954-57;

(2) All that relating to the 20th-Fox "B" stock transaction, 1944-46, by which the Skouras brothers, Elmer Rhoden and other top circuit execs profited by millions;

(3) All that relating to clearances and availabilities;

(4) All that relating to pools terminated before or by 1947.

Alioto countered by claiming that the Paramount case was an exact duplicate of this one, with the facts as to pools already adjudicated by the Supreme Court. He also cited the recent Supreme Court duPont case decision forcing duPont's divestiture of 22% of General Motors, pointed out Fox West Coast held 30% of the Naify circuit. He noted the intimacy between the Fox circuits' agency corporation purchases and National Amusement Co. purchases, went on to say, with irony:

"We seek the privilege of going to Joe Schenck, Mike Rosenberg, Sherrill Corwin or Charles Skouras and playing them off one against the other in the open market. But we're forced to deal with just one."

Possibly Alioto's most telling argument was that National, itself, paid 20th-Fox an extra $500,000 in film rental in 1945, after 20th's Al Lichtman had complained of low percentages. Of the $500,000, Fox West Coast paid $322,500, and charged it off on its books to six pictures this way:

Film	Original Rental	Original % on Gross	Additional Rental	Total Rental	Total %
"Thunderhead"	$169,057	27.3	$41,856	$210,913	34.0
"A Tree Grows in Brooklyn"	248,336	29.9	56,806	305,142	36.7
"Diamond Horseshoe"	185,252	26.2	56,221	241,473	34.1
"A Bell for Adano"	126,574	26.1	55,285	181,859	37.5
"Nob Hill"*	...	...	.....	261,767	36.9
"Junior Miss"*	...	...	.....	150,226	33.4

*Total of $122,332 paid in additional rental for these two films.

The extra rentals raised 20th's percentage of gross admissions from about 28 to 35.5 per cent, Alioto pointed out—or to the neighborhood of what Goldwyn now seeks.

Finally, Alioto brought out a hitherto buried facet of the Goldwyn case. He said the producer is "asking not only damages but also injunctive relief" and noted the suit asked the Judge to:

Issue a permanent injunction against the defendants;

Appoint a special master to supervise breakup of the Naify circuits "pools of monopoly" (though Naify portion of case was severed last year and will be tried separately);

See that Northern California "independents get pictures and are not blacked out from getting pictures because of a system of frozen clearances."

Judge Murphy took in all the arguments, back and forth, without batting an eye, and announced: "Without bonding myself, I'll reserve decision on the motions until the end of the trial." In short, the defense will now have to go ahead with their case. Then the Judge recessed the trial until next Monday (2).

'Country'-Boy Maksik

Continued from page 1

so at the stars. So Victor Borge isn't doing the business we hoped for, but I want to tell you he's one of the nicest gentleman in show business."

More important than straightening out the vital statistics is Maksik's and his wife's earthy concept of the stars they have pre-booked at whopping salaries. Borge is getting $35,000. Milton Berle got $15,000. Belafonte got $11,000 but when he comes back in February Maksik says he'll be paying him $35,000. One famed male trio recently there got $15,000 a week, did a brutal 6% of capacity (at $6 minimum per head), and had to skip shows because business was so bad. The Alan Gale debacle was also widely publicized.

Important also, speaking of "straightening out" the figures, is the fact that VARIETY is correcting the inflated figure. It was perhaps a pleasant canard to which the Paramount Pictures publicists, with their personal enthusiasm for Lewis, who is a cooperative comedian, must plead guilty for being so effective in spreading the phony figures.

Rehearsing the Waiters

Important to the acts, their managers and agents, is the Maksiks' realistic appraisal of talent which, fundamentally, is a commodity as much as the liquor, food and their skillful waitering service, of which they are proud (and not without justification, because the service has been noticeably fast and expert). In fact, Maksik has periodic shop-talk meetings with his staff around 6 p.m., before the rush starts, on this very subject.

He has an objective appraisal on (1) "if one star clicks with a one-man show, they all wanna do one-man shows"; and (2) "if somebody gets $40,000, then all acts think they're worth $40,000."

More important is his knowledge that "the way things are today with stars and headliners I'm glad I'm allowed in my own place. They don't rehearse, and if I suggest it they tell me to mind my own business. Borge did want to rehearse but wanted our musicians to come to Manhattan so I sent them to Manhattan—I don't mind that, he's a very busy man. If I suggest lighting rehearsals, piano rehearsals, cue rehearsals, music rehearsals, using more acts, they laugh at me. This is what I mean that, instead of using some girls and acts to 'warm up' the place, they come on cold, and then (1) the headliners wonder 'wha' hoppened' and (2) I get the blame for 'bringing the star on cold.' This is practically what VARIETY said about me in relation to Borge last week."

Impresario?—Sometimes

Maksik continues: "For our Dec. 3 show with Johnnie Ray and Jean Carroll, I'm back where I think I belong—running my own place and helping my own show. The line of girls is back, I tell 'em what to do—but, who knows, if they suddenly want to run things their own way, well, here we go again!

"It's funny," he observes," how it goes in cycles with other things. If one star wants all the waiters should drop dead, so it's no waiters. Another wants a blackout on the room, so the customers can't even find the ice for their drinks, but blackout it is," etc.

Maksik feels that it's time that all of show business had an awareness of the facts of life as they are now. Business isn't good. The market, Sputnik, call it what, they're not spending as not so many months ago. If a star gets a bad notice Maksik feels it's not entirely the house's fault. If the aforementioned headliner who didn't do-of-capacity 6% business, only pulled 75 people on "good nights," then the house isn't to blame either. If they're too big to rehearse; if they don't want to make sure of their music; if they suddenly discover the piano is not tuned properly, for the simple reason that they paid no attention to their tools of trade and made sure of it before the grand openings; if they sneer that "they don't need supporting acts," then Maksik feels it's a two-way street on responsibility. He's tired of covering up for headliners who flop.

2-to-1 Criterion

On the other hand, he's glad to credit headliners even for the party business. In Jerry Lewis' first $126,000 week there was $38,000 in party business, and for his second $131,000 gross there was 40G in party bookings—but since Lewis attracted that kind of business, regardless of any special rates, he deserves the credit.

Maksik's yardstick for a profitable engagement is "three times the cost of the show." A $40,000-a-week (record high wage) headliner like Lewis did that. If Borge garners 100G a week he measures up to his 35G take-home pay.

Friars' Posh N.Y. HQ

Continued from page 2

Times Square idiom. The five floors are attractively furnished, ranging from what will be a playhouse (now it's more like a playroom) in the basement to the top-floor gymnasium, steamroom, etc.

Because of the Madison Ave. proximity, the Friars hope to attract the "new" brand of showmen from the ad agency and video belt, although it is obvious that the hard core loyalists date back to the time-honored vaudeville days. Club attorney Harold M. Goldblatt credits general executive secretary Carl L. Timin for sparking the new environment, haunting auctions for bargain items, and the like, and the general interior reflects good taste.

Alan Corelli, for example, is sparking a theatrical book collection drive, by donating some of his own choice library items.

The clubhouse itself retains many of the fine interior features of the original Erdmann decor, imported wood paneling, and all. The many different rooms seem made-to-order, however, for several bars, at strategic places, and of course, the inevitable card rooms.

The club is conducting a membership drive and, among the attractions, also, are several interiors which could make suitable conference and/or private luncheon-meeting rooms.

New York got the classiest cake-walk from a couple of very high priced performers—for free—on Saturday (23) with a parade around the block prior to the formal opening of the new club. A couple of Lewises, Joe E. and Ted, strutted in front of about 150 Friars in the short march. Afterward, Joe E., who's the organization's Abbot, opened the iron grill doors and flung away the key.

The parade was one of the major events in a day-long gala celebrating formal dedication of the building. The Friars lunched, paraded and then settled into their new quarters with an open house, in which virtually all the Friars based in New York, and wives and friends partook of a buffet until the small hours.

The Friars' new home puts the organization in the realm of higher mathematics. The building originally was purchased for $325,000, and perhaps another $100,000 went into alterations and furnishings.

Under current operating expenses, the club needs around 600 members to break even, and it has that number now. Membership lists are expected to be closed at 900.

The Friars were also open-housed by neighbor Harvey Rosen, operator of El Boraccho, just next to the clubhouse, on Sunday (24) for cocktails. Although located on a block where fine restaurants abound, the Friars hope to make out well in this department as there's a scarcity of eating facilities in that part of town.

FLAMING ACTION... PULSE-POUNDING ADVENTURE...TORRID ROMANCE

in a frank, outspoken story of an American business man's Spanish affair—with a fiery senorita, born to love and to flaunt the code that has bound women like her for centuries.

It's unforgettably played by a new and news-worthy star team: Richard Kiley who scored in "The Blackboard Jungle" and "The Phenix City Story"... and Carmen Sevilla, Spain's most alluring actress. They kindle a new kind of boxoffice heat!

It was filmed on-the-spot in Spain... in VistaVision® and Technicolor®... to give the giant theatre screen a big, beautiful attraction—with daring drama to draw strong patronage!

Clips From Film Row

SAN FRANCISCO

New press agent at the Golden Gate Theatre is Harry Blanchard, replacing Joe de Victoria, who went to Honolulu for Consolidated Amus. Co.

Jack Erickson, Frisco branch manager for 20th-Fox, in Hahnemann hospital for a detached retina.

Ralph Dostal, who reopened the big neighborhood El Capitan last spring after Fox West Coast had given up its lease, closed down the theatre.

Max Ratner, ex-RKO booker in Frisco, shut his nabe Bayshore Theatre.

PITTSBURGH

Alex Manos, younger son of Mike Manos, owner of the big theatre circuit which bears his name, leaving his father's organization to go with the Scott Paper products in Scarsdale, N.Y., in industrial sales.

Joel Golden, former Co-Op booker, joined Continental Distributors as a salesman in the area comprising Pittsburgh, Cleveland and Cincinnati.

Gus Kavouras resigned as manager of the Manos in Monessen and left for Florida, where he will go into the restaurant business. Don Woodward has moved from Latrobe to Monessen and Jim Gladcosky takes over the two Manos houses in Latrobe.

Nick Giovan, ex-Grafton exhibitor, purchased a partnership in a store in San Fernando, Calif., and licensed as package sales liquor distributor.

Joe Mazzei closed Grant Theatre in Millvale but is continuing in exhibition at the Olympic in Verona.

Anthony Calderone leased his Paramount on the North Side to William Hill and Calderone is leaving for Florida to make his future home.

Eldred, Pa., Theatre, formerly a unit of Wally Anderson circuit and closed since summer, reopened by R. Burrows.

Harry Wilt, a newcomer in this area who used to be with a southern state circuit, and his wife have leased and reopened the Sun in Altoona.

Arthur Manson, pub-ad director here for Cinerama, will handle its promotion for the Syracuse, N. Y., opening right after first of year. He continued here, shuttling between the two cities for a few weeks.

Howard Forman, student salesman in Cincinnati office for the last year and a half, named to UA sales staff here, replacing Sam Milberg, who moved to 20th-Fox. At the same time city salesman John Zomnir becomes sales manager at exchange.

Variety Club Post 389 of American Legion named Max Reilly commander; Perry Nathan and Art Stern, vice-commanders; C. C. Kellenberg, adjutant; G. F. Callahan III; finance officer; Bud Rosenberg, service officer, and Morris Berman, county delegate.

Ross Atchison, exhibitor-publisher, has folded his Lincoln Theatre at Rimersburg. He edits a weekly newspaper which serves Rimersburg, East Brady and Parker.

MINNEAPOLIS

A local State Theatre contest tieup with the Minneapolis Star newspaper for "April Love" carries for its first prize an introduction to the film star, Pat Boone, along with an all-expenses-paid New York trip.

"Friendly Persuasion," which goes out of release next month, has chalked up 600 bookings in this territory, including many repeats, which is by far the best showing ever made by the local Allied Artists' branch for any one picture.

Exhibitor leader Martin Lebedoff getting signatures to a letter to Clark Gable, thanking the latter for stating that he'll never appear in any film for any form of toll or other tv. The letter advises Gable that his pictures will receive the utmost possible playdate favoring.

Frank Mantzke, former Universal branch manager here and now a buying-booking group head, recovering from pneumonia.

Bob Favaro, Metro exploiteer, and his bride back from honeymoon.

"Fernandel the Dressmaker" had nabe fine arts firstrun here.

Bill Donald, formerly with Republic, joined United Artists sales staff, succeeding Earl Wilson who has become J. Arthur Rank rep here.

"Hunchback of Notre Dame" a heavy grosser in Twin Cities and throughout territory.

Near blizzards and heavy snowfalls are playing havoc with boxoffice in Twin Cities and throughout area.

Local film exchange employes receiving flu shots at their employers' expense.

There still are buyers for theatres in this territory. At least, Ernest Anderson, Mahnomen, Minn., has purchased Cozy Theatre, McIntosh, Minn., from Bender Bros. of Bemidji, Minn.

In order that the town shouldn't be without a film house, the Elgin, N. D., Improvement Assn. took over the operation of the town's only theatre.

Renville, Minn., merchants sponsoring free Wednesday night shows at the community's only showhouse.

Minneapolis' indie Gopher and St. Paul RKO Orpheum awarded "Bombers B-52" on competitive bids.

Rank's "Pursuit of Graf Spee" booked into all United Paramount's situations in this territory.

Benny Cameron (Goldenberg) has quit pix and tele acting to join local Continental Films, makers of industrial and tv commercial films.

PHILADELPHIA

Ben Zimmerman, formerly of the Carman, is manager of new MacDade Drive-In, 1,200-car ozoner.

The Star, Camden, N. J., shuttered. Former manager Bill Whyte now with Stanley Warner Orpheum, Germantown.

Al Zimbalist, producer of "Baby Face Nelson," next at the Goldman, formerly in publicity dept at Stanley Warner here.

WB staged high school press interview to let kids quiz local stars in "Jamboree."

ALBANY

Decar Amusements Inc. authorized to conduct business in Sidney, Delaware County. Directors are Harold DeGraw, of Cambridge, Md., who with John Fernicola recently took over the former Smalley Theatre in Sidney; Alexander F. Carson and Carrie Keto, of Oneonta.

DeGraw, a former Schine Circuit district manager in Oneonta and now operator of drive-ins at Cambridge and at Orlando, Fla., and Fernicola, onetime 20th-Fox salesman in New York and now owner of Center Theatre, Centerville, Md., have assumed control of the Palace, in Oneonta, dark for more than a year.

BURLINGTON, VT.

The Sunset Drive-In on Mallette Bay road, Burlington, closed for season.

Five art films highlighted season's second picture program at Fleming Museum in Burlington.

Cinema Art Club of Burlington recently sponsored public showing of "Rashamon," Japanese film.

McGrea Echoes

Continued from page 5

three—and he also has managed to avoid playing a heavy, something he never has done in his long career. He's coming close, however, and not unwillingly.

"In 'Cattle Empire' I am cast in a villainous mold initially. My character pans out in the finale, barely. But that is in keeping with my age now, a character part. I now turn down roles which would have me in boots and Stetson, twisting my toe in the corral dust, cow-eyeing a gal in muslin. Who'd believe it, in a man obviously my age?

"Recently, James Cagney, in a provocative Variety interview, proposed actors with 20- and 30-year hashmarks in the film business quit playing leading men and let younger hands take over. I say, let 'em take over the romance, but keep the veterans around, in character roles.

"This is particularly important in westerns. I haven't noticed any new stars in more than ten years in westerns. Cooper, Wayne, James Stewart, Alan Ladd, Randolph Scott, Roy Rogers and a couple of more old, leathery hands are still rounding 'em up at the boxoffice. When these vets work some new, young male leads into the herd, then they can step aside."

SPIRITED BIDDING

WB's 'Sayonara' and MG's 'Water' Offbeat Bookings

Minneapolis, Nov. 26.

Spirited downtown first-run competitive bidding for a pair of pictures that are expected to prove big boxoffice clicks finds Warner Bros. "Sayonara" awarded to United Paramount's Minneapolis Radio City and St. Paul Paramount and Metro's "Don't Go Near the Water" to Bennie Berger's local Gopher and the St. Paul independent Strand. Previously, U.P. had the winning "Pal Joey" bid and that attraction is current now at its Radio City here at advanced admission.

"Sayonara" opens in the Twin Cities and United Paramount's Duluth, Minn., Norshore and Sioux Falls, S.D., State Dec. 31 at advanced admission. The successful bids call for minimum four-week and three-week runs in Minneapolis and St. Paul, respectively.

Expansion-Minded, Clem Perry Raps Slack Houses

Expansion of the Rugoff & Becker circuit, now consisting of 15 houses, is predicted by Clem Perry, its new v. p. "Our kind of operation (semi-arties) can be very successful," he said. "We are looking around for theatres to add to our chain if we can find the proper locations."

Perry, general manager of the R & B circuit for 13 years, was made veep recently in a reorganization that also saw Don Rugoff elevated to the presidency. Switches followed the death of Herman Becker, N. Y. chain plays mostly imports and outstanding American features.

Arrangement, under which R & B lets the J. Arthur Rank Organization book the Sutton Theatre, but retains all operational control and gets a percentage of the gross over and above a weekly minimum, "is working out very well," Perry stated. He also said that there are no immediate plans to turn the plush Beekman Theatre into a firstrun, though he's been pressured to do so by distributors. Perry said he'd do better with second runs.

"The way we depend on one or two reviews in this town, we're better off with the second-run product," he commented, adding that the risk wasn't worth taking.

Perry had some harsh words to say about exhibitors who refuse to modernize their plants to provide the utmost in patron comfort. "In our trade, too many people expect too much for too little," he maintained. Quite often, he said, theatres in what now are nice communities haven't kept pace and are inferior. He agreed with those who claim that a goodly number of "fringe" operations could close without harm to either industry or public.

Regarding the proposed moves towards suburban firstrun preems, day-and-date with downtown, Perry, who operates houses in the suburbs, said he favored the principle. "But," he added, "who's to say how such a new release method will affect the in-between houses, which in my opinion are bound to suffer, and may even have to close up?" Some of the R & B situations participated in saturation openings of certain pictures without downtown run ("Bernardine" for instance) and did well.

There are no concession sales in any of the R & B houses.

'Mediocre' Sums Up a Lot of Linguals

But Though Over-All Quality Out of Europe Down U.S. Importers Cheery

Though they're conscious that the quality of European production has declined and that Europe today yields fewer artistically valuable films, importer-distributors in Manhattan still believe that their business is on an upward trend.

Paradoxically, they base this on the realization that, every time the domestic film business has dipped in the past, the foreign film biz has gained, with exhibitors trying out the imports on a "last resort" basis.

Indies don't like the rising flood of foreign linguafers, many of them of poor quality, now pouring into the States. They agree that one of the results has been a decline in the quality of the pix offered. At the same time, they point out that the releases are governed by the law of supply-and-demand, and that they're necessary at a time when several of the indie organizations maintain ambitious setups that must be supplied with product.

Also, they say, the swing now appears to be towards the sexsational and away from the "arty." Example is cited of such films as "And God Created Woman," "Bed of Grass," etc., which rely solely on sex. German film opening at the 72nd St. Playhouse is titled "Rape on the Moor."

While stressing that there's nothing obscene about many of these pictures, Richard Brandt, Trans-Lux prexy, this week said a surprising number of exhibitors were steering clear of "sexy" product for fear of local pressures. Yet, when they do play it, they do well. His Greek "Bed of Grass," now also passed in New York, will gross around $350,000.

Confirming that the foreign film biz is doing well on the overall, Brandt said the Trans-Lux Theatres, playing foreign and offbeat American films, had their best year in a decade in 1957. Circuit is expanding, adding the T-L Krim in Detroit in early January. It'll play top U. S. and foreign pix.

Brandt's "La Strada," released in both original and dubbed versions, will gross $1,100,000 and already has grossed $850,000 Brandt reported. He bought the Italo winner for $65,000 flat, with a small percentage of the profits to actor Richard Basehart.

It's estimated that between 350 and 500 houses now play imports regularly, and that another 600 to 1,000 theatres will book them occasionally. The number is definitely on the increase. It's much larger, of course, for dubbed entries.

Brandt objected to the high advances being asked by foreign producers (indies) apparently aren't giving them any more) and said he could see the wisdom of some indie outfits merging. His own Trans-Lux Distributing, capable of handling six films annually from the homeoffice, i.e., advertising-wise, may take on another six films from indies for release. Brandt said T-L may go as high as five offices, which he opined was tops without being burdened by unnecessary overhead.

Catholic Paper Piqued As Dailies Neglect Bishops' Credo on Free Press

Albany, Nov. 26.

The Evangelist, in a front-page editorial Friday (22) on the deliberations of the Catholic Hierarchy of the United States, at the annual meeting in Washington, criticized Albany "area" newspapers for "appalling ineptitude in appraising news values or contemptuous disdain for the kindly and judicisons counsel of the spiritual leaders of a vast segment of the population that comprises the supporting readers," and declared the Bishops' Statement on "Censorship" places insistence "on the logical need for restraint, entailed by right reason and a sense of responsibility, on the freedom of expression."

Bishop William A. Scully, chairman of the Bishops Committee for Motion Pictures, Radio and Television, heads the company publishing The Evangelist. The weekly of the Albany Catholic Diocese saw in the Capital District "blanket of silence accorded a document that in reality constitutes a masterful defense of the freedom of the press." Editorial found it strange that dailies give emphasis to "the trivia of bowling scores and Hollywood scandal."

Farm Org. Helps Minn. Exhibitors Fight DST

Minneapolis, Nov. 26.

Minnesota exhibitors find encouragement in the fact that the Farmers Union, largest organization of its kind in the state, now has lined up against daylight savings time. There now is solid opposition to DST by all farm organizations.

Farmers Union action is considered significant by theatremen because at the last state legislature session when the DST law was adopted, covering 1957 and 1958, this organization as a goodwill concession to city people expressed a willingness to let it go through although not in favor of it.

This farm help came at just the psychological moment to break the logjam on the bill.

In the resolution adopted at the convention the Union proposes that DST next summer be confined to a Memorial-to-Labor Day period and then the law be allowed to expire thereafter, leaving up to Congress the adoption of uniform laws on timing for the entire nation.

Outdoor theatres suffered the most from DST last summer, but all showhouses were hurt at the boxoffice.

Because the state legislature doesn't meet again until 1959 nothing can be done for the present about wiping DST off the statute books.

Layoffs at Universal

Hollywood, Nov. 26.

Limited production schedule for the next two months has cued a personnel cutback at Universal. Primarily involved are departments directly concerned with production, including wardrobe, story, casting, etc.

With a record 32 films completed, currently shooting or slated to start before the year's end, studio is easing up on its production plans. Only films slated to go between now and the end of the year are "And Ride a Tiger" and one other, probably "The Perfect Furlough."

What Europe's Got, We Can Duplicate?

Hollywood, Nov. 26.

Question of whether Hollywood benefits from foreign locationing has drawn diametrically opposite points of view from Serge Krizman, prexy of the Society of Motion Picture Art Directors, and George Davis, past prexy of SMPAD.

Krizman is on record opposing the foreign shooting on the grounds that it is extravagant and that art directors can duplicate any effect on a studio lot. Davis believes that the industry can benefit from foreign shooting, particularly now that it is having "a tough time."

On minor sets, he agrees, there may be no point in traveling. "but you can't fool the public on major misrepresentations of foreign cities. There's nothing like being there."

Jubilee for 'Jamboree'

Philadelphia, Nov. 26.

An hour long (8 p.m. to 9 p.m.) personal appearance of the stars of Vanguard's "Jamboree," a rock 'n' roller being released by Warner Bros., will feature the world premiere festivities at the Stanton Theatre today (Wed.).

Dick Clark, ABC network deejay, heads the list of feature artists, which includes Connie Francis, Charles Gracie, Frankie Avalon, Jodie Sands, Andy Martin, Paul Carr and Fran Lori. Ten winning couples from Clark's "Bandstand" contest will take part in the motorcade to the theatre. A press interview for high school students received a big play in the local press.

A BIRD IN THE HAND...

National Boxoffice Survey
'Days' Still Champ, 'Joey' 2d, 'Jailhouse' 3d, 'Hunchback' 4th, 'Girls' 5th

"THE HUNCHBACK OF NOTRE DAME" was listed fourth in Variety's National Boxoffice Survey last week with the comment--"engagements rated big to great". The previous week it was fifth among the industry's blockbusters. Thanksgiving week it will have another wave of important openings.

We strongly urge exhibitors to line up their best playing time now for this outstanding BOXOFFICE performer.. Where available grab it for Xmas and New Year's. In split-week situations be sure to date it for Friday, Saturday and Sunday, because "HUNCHBACK" is one of the most amazing week-end blockbusters you've ever had!

Remember the old saying "A Bird in the hand...etc." **This bird is the golden goose!**

THESE ARE VARIETY'S ACTUAL RATINGS!

Detroit Smash
Boston Torrid
Minneapolis Sock
Buffalo Fat
Louisville Healthy
Providence Boffo
Frisco Fancy
Toronto Huge
Indianapolis Hep

ROBERT and RAYMOND HAKIM present An ALLIED ARTISTS PICTURE

GINA LOLLOBRIGIDA ANTHONY QUINN

The HUNCHBACK of NOTRE DAME

VICTOR HUGO'S SUPREME NOVEL CINEMASCOPE TECHNICOLOR

Directed by JEAN DELANNOY Written for the screen by JEAN AURENCHE and JACQUES PREVERT

Phone or Wire ALLIED ARTISTS Today!

Eric Johnston a Hero—Double

His Comments at TOA Convention Make Sense To Both Exhibs and—Sic!—Also Distribs

Miami Beach, Nov. 26.

Eric A. Johnston, president of the Motion Picture Assn. of America, accomplished the "impossible" here last week. In a speech on "Molehills, Mountains and Motion Pictures," delivered before the Theatre Owners of America convention, he rode the rough seas of exhibitor-distributor dissension and emerged a hero to both sides by carefully avoiding stepping on any toes. It was a case of telling every side what they wanted to hear.

Johnston plugged unity (*"the noisiest issues within our industry are mostly fancied and cooked-up"*); he called for a shoulder-to-the-wheel effort to up lagging attendance; he defended exhibitors against distributor charges, and distributors against exhibitor complaints. And he said he'd do what he could to persuade his distributor-principals to switch to an orderly release of product.

"I am in agreement—and all the distributors I know are in agreement—that the motion picture business should be a 52-week-a-year business," he declared. At the same time, he nixed two propositions: (a) That distributors themselves get together to formulate a plan for spacing out films throughout the year. And (b) That there be a joint distributor-exhibitor meeting to hash out various problems.

"It is my conviction that neither of these proposals is the way to approach the problem," he told TOA. "Everyone must realize that the distributors, who are competitors, could not agree under the law to any plan to diminish competition." As for a joint powwow, Johnston thought better results could be achieved by individual contacts.

Gotta Sell More

MPAA prexy pinned down the industry's current problem as simply this: "We aren't selling enough tickets." He called the present average audience of about 45,000,000 weekly a "rock-bottom audience" and commented "The only way to go from rock bottom is up."

Emphasizing the importance of local efforts, Johnston suggested hometown clinics into the state of the theatre business, with other businesses to be included. The goal, he said, should be a 2,500,000 weekly attendance boost next year, and a similar one in 1959. These, he said, were attainable goals considering that the audience was increasing and the fascination of tv was wearing off.

As for the impact of tv on the theatre biz, Johnston went out of his way to disprove that tv had "grown might" on old Hollywood films. TV grew great in its early stages by dint of live programming and "this period of television's sharp rise was also the period of our most precipitous drop at the boxoffice." He defended the studios' action in selling the pre-1948 product to tv. "If you had old films on the shelf and someone wanted to buy them, would you drive him indignantly from the premises?" he asked. "I don't think so."

Too Many Charges

Johnston denounced the generalized accusations levelled vs. the exhibs, i.e., that they've abandoned showmanship and that the theatres aren't being kept up, and he then turned around and debunked exhib charges that the distribs are gouging the theatres and are deliberately creating a seller's market.

Figures demonstrate, he told his listeners, "there are plenty of pictures to play that aren't being played. Actual booking figures prove that thousands of theatres didn't play pictures available to them." The only real shortage, he admitted, was in b.o. hits and in this, he held, the industry wasn't any different from other industries.

Groves In Houston

Houston, Nov. 26.

Jack Groves of the Post Oak Drive-In Theatre has been named chief Barker of the Houston Variety Tent No. 34.

Other officers includes Jerry Kirby, second chief barker; Les Hunt, KGUL-TV, dough guy, and Sid Balkin, property master.

STELLINGS SERVING SECOND PRESIDENCY

Miami Beach, Nov. 26.

Reelection of Ernest G. Stellings as TOA prexy marks the second time in the organization's 10-year history that a chief executive has held the post for two years in a row. Sam Pinanski served two terms from 1949 to 1951. In addition to the reelection of Stellings, head of Stewart & Everett Theatres, TOA named the following officers and directors for 1957-58.

George G. Kerasotes, senior assistant to the president and chairman of the executive committee; Myron N. Blank, chairman of the board; Pinanski, honorary chairman; assistants to the president—Roy Cooper, Nathan Greer, R. M. Kennedy, Albert M. Pickus, Samuel Rosen, J. J. Rosenfield, J. B. Schuyler; vice presidents—Carl E. Anderson, Abe Blumenfeld, A. Julian Brylawski, C. C. Cook, Horace Denning, Albert Foreman, Phillip F. Harling, Burton Jones, John W. Keiler, Paul L. Krueger, Henry G. Plitt, John H. Rowley, E. R. Rueben, John H. Stembler.

Robert R. Livingston was named secretary and S. H. Fabian treasurer. Herman M. Levy is the general counsel and Joseph G. Alterman continues as assistant secretary. The new finance committee consists of Mitchell Wolfson, chairman; Will J. Connor, Walter Reade Jr., Albert M. Pickus and Morton G. Thalhimer Jr.

'Orderly' Release Pledges From 4 Encourage TOA

Miami Beach, Nov. 26.

With Columbia, United Artists, 20th-Fox and Universal having pledged "orderly" release schedules, the Theatre Owners of America convention here voted to participate in all phases of the industry's long pending institutional campaign. Heretofore, the distribs' promise that they'd make important pictures available throughout the year, and not concentrate them on holidays, had been a condition of TOA's participation in the industry bally project.

TOA expects other companies in addition to the aforementioned to go along with the idea of even distribution of product. When this is done the exhibitor organization will join with the Motion Picture Assn. of America and the Council of Motion Picture Organizations in working out the specifics of the campaign.

As had been promised months ago by TOA president Ernest Stellings, members will contribute one-half of 1% of their film rentals, or an expected total of $1,750,000, and the distribs are to match this dollar for dollar, to pay for the intended sweeping ad approach.

TOA's action was taken a day after Roger Lewis, head of the MPAA's ad-pub committee, assured the convention that the business-building program "is not dead and there is plenty of life in it." He acknowledged, however, some "colossal blunders" have been made.

Lewis asked theatremen here to consider the proposed campaign as a "good workable approach" and not an immediate panacea for the industry's ills.

Regarded as the most significant feature of the convention was the assurance obtained from the four companies anent the "orderly" releases. Exhib group's reaction was enthusiastic to statements concerning this by Abe Montague, which he personally made here; by Henry (Hi) Martin, for U, issued in New York and relayed here; Arthur Krim, UA, also issued in N. Y., and Alex Harrison, 20th, delivered in person.

Wald

Continued from page 7

wasn't reaching them, or making any particular effort to reach them.

"Americans belong to some group almost from the time they can read and write," Wald opined. "I don't care whether it's the Boy Scouts, or student leagues, or professional societies, or the Elks, the Masons, Moose or Knights of Columbus, they're organized and they'll work with and for us if we reach out for them. If this were done properly, we could have an audience for a film in the U. S. alone of 100,000,000."

Applying his theory to "Peyton Place," Wald promised that he'd "get everyone into the act," whether it's the State of Maine, the American Legion or the snob set. "Just because we know that this is bound to be a top grosser doesn't give us the right to sit back," Wald said. "In fact, it intensifies our obligation to make as broad an impact as we can."

He added that many in the industry tended to impress themselves by catering only to those groups to which they felt an emotional attachment.

U.A. Product

Continued from page 3

it does give exhibitors a chance to plan on programming on a long-range basis.

Krim stressed that the schedule is not made up simply of a number of titles, instead specifies producer, director, writer and stars in each instance.

UA board chairman Robert S. Benjamin also noted this, observing that other companies' lists have "indefinite ingredients."

Chief exec said no program pictures will be added to the sked but there's a strong possibility of extra "A" entries which would bring the number of releases above the presently-slotted 36 in 1948. The anticipated additions will bring next year's inventory to $60,000,000, Krim stated.

In addition to this, UA by year's end will have definitely slated 24 "A" pictures for production in 1958, these being for release in 1959. This means, he said, a release sked in 1959 of two "A" pictures a month in the minimum, or perhaps 2½ a month.

Todd-AO Expands

Continued from page 3

changed for preferred stock) and all of this is to be owned by Magna Theatre Corp. and American Optical Co. There are no other owners.

In addition to Schaefer, the board now comprises James F. Burns Jr., partner of the brokerage firm of Harris, Upham; Walter J. Dreves, financial v.p. of American Optical; Joseph M. Seider, circuit operator and Magna director, and Percy M. Stewart, partner of Kuhn, Loeb.

Schaefer, while having taken over the helm, will also continue as sales rep indie producers Stanley Kramer and Otto Preminger.

TODD SUES L. A. COUNTY FOR RETURN OF TAX

Hollywood, Nov. 26.

Mike Todd continued his legal battle to recover $105,064 in Los Angeles county taxes on "Around the World in 80 Days" by filing a second Superior Court suit. A similar suit a year ago, seeking to invalidate an estimated tax of $90,000 was settled for a reported $10,000.

Todd's new lawsuit is based on two theories; (1) that the tax should be refunded because the negative of the film is not tangible personal property as the assessor claims; and (2) that the wrong formula was used in applying the tax and that a refund of $89,244 is due Todd.

First claim is based on Todd's firmly held theory that the negative is an intangible and that the county had no right to assess its value at $1,526,909. Second contends that an "arbitrary and illogical" method was used to arrive at the tax, even assuming that the tax was proper. Todd claims the assessor estimated that 400 prints would be made from the negative when, in fact, "probably less than 70" would be made and only 28 had been made prior to March 4, 1957, when the negative assessment was made.

Repeating '10 C's' Grosses Beguile Depressed Chi

Chicago, Nov. 26.

Although it was feared that "10 Commandments" had been played to the hilt during its 49 weeks on a roadshow basis here, the film industry is being set on its ears by grosses on first outlying run release. Playing five nabe houses after one of the biggest promotional campaigns for a subsequent run in recent years, "10 Commandments" topped $125,000 for its first week net here last week. Second week grosses promise to be heavy, and there is a possibility that film will continue running at some of the houses until Christmas.

Not only did the pic top most firstrun downtown grosses at each of the nabe houses, but playing on a two-a-day basis at upped prices it ran near capacity for all evening and weekend performances. In nearby Gary and Hammond (Ind.) where unemployment has hurt the film patronage even more than in Chicago, grosses were also overwhelmingly impressive.

Exhibitors reiterated their long-standing claim that top quality product is the only means of drawing a selective public into the theatre. Estimates are that "10 Commandments" will easily top $300,000 in its first three weeks of subsequent run in Chicago.

Symphony Matinee, Cinerama Evening: New Pittsburgh Show Bus Parlay

Pittsburgh, Nov. 26.

A different kind of Show Bus is being promoted here and judging from success of the first one, it could turn out to be a genuine winner all season. This one's a tie-up between Cinerama at Warner Theatre and Pittsburgh Symphony Orchestra and is aimed at smaller towns within a radius of 100 miles of Pittsburgh.

Package calls for ticket to the Symphony concert on Sunday afternoon, dinner at the Oliver Restaurant and a pasteboard to "Search for Paradise" at night. Since Symphony's matinees and Cinerama's Sunday evening performance are generally off, this could mean a potent b.o. increase for both.

First of the Show Buses came in Sunday (23) from Meadville, and produced nearly three loads. Tab was $11.60 each and plenty of enthusiasm from customers and Cinerama and Symphony as well. Idea was worked out between Arthur Manson, pub-ad director for Cinerama, and Zane Knauss, p.a. for Symphony.

Indie Puff Mills Under IA Pact

Hollywood, Nov. 26.

With ticklish issue of public relations accounts outside of theatrical film and telepix fields settled at conference last week between six major indie publicist firms and IATSE Publicists Assn., Local 818, only formal signing is needed to finalize long negotiations.

New contract, drawn up and submitted by Henry Rogers of Rogers, Cowan & Jacobs firm, will serve as model for all indie pubbery deals. Pact extends Guild's jurisdiction only to film fields, but gives indie unit men assigned to film projects the prevailing studio publicist scales.

New pact also will cover Cleary, Strauss & Irwin, which signed with Publicists Guild separately several weeks back, after firm landed the Hecht-Hill-Lancaster account When other six sign, it will bring total of indie signatories to 17.

Aside from RC & J, other five negotiating firms, united in an informal org for talks, are McFadden & Eddy, Ted Loeff, Public Relations Consultants Inc. (Stanley Margulies), Lewin, Kaufman & Associates, and Blowitz-Maskell.

Actual inking is expected early this week.

Twin Cities Third-Round Nabe Theatre Playoffs

Minneapolis, Nov. 26.

"The Ten Commandments," which has been a sensational grosser in the eight Minneapolis and three St. Paul neighborhood houses that already have played it, will go on Dec. 18 into its third round of local outlying theatres—a quartet of them again in the four neighborhood areas into which Paramount has divided the city for competitive bids.

Picture just finished its second Minneapolis and St. Paul first neighborhood round in the four local and three St. Paul houses day and date.

On the first round here it ran three weeks and four days at the four neighborhood houses. The second round of four outlying theatres here are playing it up to four weeks. It was a hard ticket attraction downtown here for 13 weeks before any outlying engagement.

In the St. Paul first round of three uptown houses day and date it'll stay up to five weeks. As a non-reserved seat attraction it ran nine weeks in St. Paul.

In both Twin Cities' neighborhood theatres the DeMille smash has been pulling by far the biggest grosses in Twin Cities' uptown film history. In all instances the winning bids only obligated the neighborhood houses to play the picture two weeks.

Downtown top has been as $2.25 and local neighborhood houses boosted their admission from 85c to $1.50 for "Commandments."

Hi Martin: 'U Can Specify Pictures Right Now Through Next August'

Henry H. (Hi) Martin, Universal's new domestic sales manager, taking note of exhibitors' complaints about distributors' release schedules, stated in New York over the past week that U is now in a position to name the pictures on its roster through to next July-August. Further, the releases through next October will be set at a studio meeting this week, he added.

Martin stated further that U is now signing for actual playdates through next May. Charles Simonelli, eastern ad-pub manager, reported that campaigns are now being planned for pictures going out next April.

Scheduling of product and the slotting of important films for holiday periods have emerged in recent weeks as among the most important subjects of film industry debate. Leonard H. Goldenson, United Paramount Theatres president, recently called for the listing of distrib lineups a year in advance so that exhibs could plan their programming that far ahead.

Martin conceded "we like holidays" but insisted that U operates on a "12-month basis"—that is, spacing its big pictures all through the calendar year. As for the availability of pictures, he said "there always has been and always will be a shortage of product" but this is limited to specific situations.

Exec, who until recently was U's southern division manager, said he envisions no shrinkage of distribution facilities. In fact, he noted, his company "went against the trend" by opening a new exchange in Houston last March.

ALLIED PHANTOM GUEST AT TOA MEET; FILM FLOW & TV CLEARANCE AIDED

Miami Beach, Nov. 26.

The four-day convention of Theatre Owners of America here concretely demonstrated the sameness of the basic philosophies of TOA and Allied States Assn. Although these two exhibitor groups continue to operate separately, a definite working arrangement between the two organizations exists on a high level. Only personality differences between certain officials of both organizations has prevented a merger.

TOA quickly adopted as a common cause actions taken by Allied at the latter's recent convention at Kiamesha Lake, N.Y. And the actions taken by TOA reflect similar positions held by Allied. Once again a call for the amalgamation of all exhibi or organizations into one strong group was issued at the TOA meet. Both Elmer Rhoden, the keynote speaker, and S. H. Fabian, an influential force in TOA, called for a unification of all exhibition interests. It was pointed out, too, that both TOA and Allied would continue to work together on the adoption of an arbitration system and that their thinking on what should be included in the plan is substantially the same. Both organizations are in complete agreement on the necessity for an orderly release of product and for the need of additional pictures. Both have also appealed to the Dept. of Justice to permit the formerly-affiliated theatres to enter production.

The Miami convention was perhaps the most significant in TOA's 10-year history, and best attended as also most newsworthy in several years.

Perhaps most significant was the position taken on home-toll (see separate story this issue's Toll-vision Section). Condemnation of all forms of toll, including the cable theatre, caught many observers off guard.

Another important development of the convention was assurance of four film companies that they would adhere to a policy of releasing pictures on an "orderly" basis. TOA felt it a major victory that several film companies stated unequivocally that they regard the theatres as their primary customers. With this position came an indication from some distribs that they are aware of the damage being caused by the quick release of pictures to television and the need to establish a known "clearance" protection.

Support of Eric Johnston, president of the Motion Picture Assn. of America for "orderly" release pleased the exhibs.

Alex Harrison, 20th-Fox sales chief, became the initial distributor hero when he committed his company to an orderly release and gave promise of a waiting time between theatrical and tv release.

Abe Montague, Columbia sales v.p., who came to the convention primarily to pitch for support of the Will Rogers Memorial Hospital, fell in line and also promised to follow a pattern of orderly release. However, Montague pointed out that the problem was not always caused by the distributors, since frequent upsetting of an orderly release schedule is caused by pressure from certain exhibitors. Universal's position on orderly release came from N. Y. in a message from sales topper Henry H. "Hi" Martin. Earlier, United Artists had made its position clear in a N. Y. press interview by prexy Arthur Krim.

Official recognition of the positions of 20th, Col, and U was taken at the convention with resolutions commending these companies. UA was not included, according to TOA prexy Ernest G. Stellings, because the exhib organization had received no official communication from UA on the subject. However, Stellings stated that he was highly pleased with UA's position.

TOA voted support for the industry's "Business-Building" campaign and its assurance that it would lend assistance in the form of financing.

Stellings indicated that he expected the still-uncommitted companies to fall in line on the question of orderly release. "They have to," he said, "if they want to make money and satisfy their stockholders."

JACK L. WARNER, SERGE SEMENENKO and BEN KALMENSON:

Why are you leading the industry to suicide?

When you start a panic, a lot of people get hurt. The action begun by Warner Brothers is spreading like an epidemic through the whole industry. It has already swept through Paramount. It has reached the public, and exhibitors are feeling it at the box-office.

When the industry is most in need of showmanship, why do you fire 32 experienced showmen? What happened to all your fine talk that our business needs *more* showmanship to fight off disaster? It's high time you stopped being hypocrites!

EXHIBITORS! Help us urge Warner Brothers to rescind these suicidal firings! Help us keep the movie business alive!

IT'S OUR INDUSTRY, TOO!

SCREEN PUBLICISTS GUILD, District 65, RWDSU, AFL-CIO

(one of a series of advertisements)

Wage Rates For Toll a Worry

Hollywood, Nov. 26.

A special committee to study possible pay setups for live video pay-tv and set up demands was authorized at membership meeting of local American Federation of Tv and Radio Artists chapter last week. No chairman has been named as yet.

Meanwhile, AFTRA also voted to form a speakers bureau to oppose current "right-to-work" legislation in the state legislature. Union will not support or oppose individual candidates for public office, exec secretary Claude McCue emphasizes, but only supply speakers for union and public meetings.

Also authorized were committees to work out various wage and working condition demands for upcoming negotiations, to be correlated at 1958 N. Y. national convention of union. Another 14-man committee was named to prepare slates for upcoming local elections.

ISLEY STEAMS LANGNER VERSUS TOLLVISION

Further progress on cable-tv, as exemplified in Bartlesville, Okla., "will unfailingly be disastrous in numerous directions, including the destruction of the motion picture theatre, destruction of free television itself, and saddling the public with unjust costs and taxes."

View is contained in a letter sent to Sen. William Langner last week by Phil R. Isley, head of Phil Isley Theatres with houses in Texas and California. Langner himself is opposed to pay-tv.

Isley said his own survey in Dallas, Houston and Fort Worth "revealed overwhelming rejection" of any pay-tv project and expressed the view that the U.S. Government "will not condone such calculated abuse of the public as well as established legitimate business represented by the nation's 18,000 motion picture theatres."

ENGEL HEAD OF ASSOCIATES

Philadelphia, Nov. 26.

Joseph Engel, of 20th-Century-Fox, was named president of Motion Picture Associates of Philadelphia at the annual meeting.

Other officers named were Edward Adleman, New Jersey Messenger Service, vice president; David Law, Warner Bros., treasurer, and Stanley Kossitsky, United Artists, secretary.

Miami: Mixing and Murmuring

Miami Beach, Nov. 26.

TOA's Miami Beach convention is the first that has ever received full tv coverage. WTVJ, the local station, is owned by Wometco Theatres, headed by **Mitchell Wolfson** and **Sidney Meyers**, staunch TOAites . . . Wolfson and Meyers had a plane circling the Americana Hotel with a trailer welcoming the TOA delegates . . . **Robert Wotherspoon**, who brought greetings from Scottish exhibitors, was a great hit as he came out in kilts proceeded by kilt-clad bagpipe player . . . Quote from Sid Meyers: "Many theatremen have come to Miama Beach before, but never have so many come at one time on an expense account that is legitimate." . . . General counsel **Herman M. Levy** reported an impasse in arbitration on the question of clearance and availability. However, he said he was convinced that the distributors were sincere in efforts to make the present conciliation system workable . . . What's the difference between TOA and Allied States Assn? They both say the same things, but Allied leaders shout louder at conventions . . . Apparently both organizations wanted to display the extent of their unity. **Jackie Miles**, who entertained for Allied at the Concord Hotel in Kiamesha Lake, also appeared before TOA at the Americana here.

With exhibitors continually crying the boxoffice blues, one distributor representative sarcastically wondered how they could afford to hold their conventions at such lush and expensive spots as the Concord and the Americana . . . AB-PT got in strong plugs for its "18 and Anxious," which opened at Miami at time of the convention. Stars of pictures were present for a bow . . . **Myrna Hansen** on hand for Metro's "Raintree County" and **Miiko Taka** for Warner Bros.' "Sayanora." . . . **Rock Hudson**, who arrived to accept the star of year award at closing banquet, caused the greatest stir among exhibitors' wives.

Unofficial rating at film rentals roundtable found Warner Bros. toughest company with which to do business. Paramount was sceond toughest. Rated as most favorable were 20th-Fox and Universal . . . WB, it was reported, is asking the same "high" terms and playing time on "Sayanora" as it did with "Giant."

Nathan D. Golden, of Dept. of Commerce, an observer at the convention . . . TOA considering adding a list of appropriate shorts to be played with foreign films. Will be included in its foreign film directory . . . Best attended roundtable meeting was the one on drive-ins . . . Most theatres, it was reported, went into the foreign films because of the shortage of playable American pix . . . Playing of mediocre foreign pix, it was pointed out, can kill a theatre's foreign film policy . . .

Drive-in operators were warned to stress family programs and to avoid dawn-to-dusk shows . . . **Sidney Markley**, AB-PT v.p., told delegates that circuit's film-making subsidiary would release a picture a month starting in January. In addition, he reported that efforts would be made to upgrade quality of the product. He also gave assurance that AB-PT pictures would not be released to television until seven years after theatrical distribution . . . Right after TOA passed a resolution condemning all forms of home-toll, Paramount's International Telemeter Corp. hosted a cocktail party for the delegates . . . Pepsi Cola, Coca Cola and National Carbon commended for their special parties for delegates and their wives . . . Returning to a TOA gathering after a long absence was **Theodore R. Gamble**, who helped found TOA and was its first president in 1947. Now in the tv and fishing business as well as in theatres, Gamble spoke at a luncheon at which former heads of TOA were the guests of honor. Gamble voiced "great confidence in the future of the theatre business, but not as we have known it." . . . Gamble termed pay-tv as "a snare and a delusion." . . . TOA issued a hep convention journal. Instead of the usual innoucous greetings, publication contained comprehensive list of business building ideas . . .

Novelists

Continued from page 7

Youth" by Robert Wilder, producer Howard Pine.

Metro and Columbia roll four novels. At the Culver lot, "Ben Hur" by Lew Wallace, which William Wyler directs for producer Sam Zimbalist; "Green Mansions'" by W. H. Hudson, producer Pandro S. Berman, director Mel Ferrer; "The Village of the Damned," based on the novel "The Midwick Cuckoos" by John Wyndham which Milo Frank produces and "Some Came Running" by James Jones to be produced by Sol C. Siegel.

Col, "Papago Wells" by Louis L'Amour, producer Vic Orsatti and Rory Calhoun; "The Notorious Landlady" by Margery Sharp, Richard Quine directs for producer Fred Kohlmar; "The Last Hurrah" by Edwin O'Connor which John Ford will produce and direct; and "The Man's Buchanan" by Jonas Ward, to be directed by Budd Boetticher and produced by Harry Joe Brown.

Paramount and Allied Artists have three novels being filmed. Par, "The Cliff's Edge" based on two books, "The Cliffs Edge" by Marie Hackett, and "The Cardboard Giant" by Paul Hackett, which William Perlberg produces and partner George Seaton directs; "Bridge To the Sun" by Gwen Tereasaka, not yet assigned; and "The Little Shepherd of Kingdom Come," by James Fox which Frank Freeman Jr will produce.

AA's trio are "The Incredible Yankee" by Hermann B. Deutsch which Lindsley Parsons will produce; "79 Park Avenue" by Harold Robbins who also will produce; and "Desperate Women" by James D. Horan, to be produced by Lindsley Parsons.

United Artists will release four novels to be made by indie company's by next June. They are the Gramercy production, "Dice of God's" by Hoffman Birnie; the Bryna production, "The Most Contagious Game" by Samuel Grafton; "On the Beach" by Neville Shute which Stanley Kramer will produce-direct; and the Melville production, "Pork Chop Hill" by Gen. S. L. S. Marshall.

ECKEL OF SYRACUSE CINERAMAS ON JAN. 8

Eckel Theatre, Syracuse, N.Y., becomes a Cinerama operation on Jan. 8, 1958. First picture in the three-strip medium, "This Is Cinerama," will be shown.

Addition of the Eckel, a Schine Circuit house, marks 20th domestic situation displaying Cinerama. Deal was made by B. G. Kranze, Stanley Warner v.p., with George U. Lynch of Schine Enterprises. House, under new deals being made by Stanley Warner, will be operated by the Schine Circuit.

New Personalities

Continued from page 3

with talent. The big bust has become the big bust at the boxoffice."

Lipton contended that the importance attained by the teenage film audience made it imperative for the film companies "to develop new young personalities." He added that U was taking cognizance of the young audience by investing $10,000,000 in three top-budgeted pictures with "entirely new promising personalities" in the cast.

The U executive maintained that there was interest among the film companies in the development of new personalities, but that the rise of the independent producer had hampered this development. The indies, he pointed out, require established stars for their pictures because they are not in a position to take chances with newcomers as are the large studios.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"DON'T GO NEAR THE WATER"
starring GLENN FORD
GIA SCALA • ANNE FRANCIS • EVA GABOR
An M-G-M Picture in CINEMASCOPE and METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Theatre Owners Condemn Any/All "Toll"

FULL DAY DEBATE AT MIAMI CONVENTION ENDS IN RESOLUTION—MANY SPOKESMEN RAISE FEAR OF GOV'T REGULATION VIA 'UTILITY' STATUS

By HY HOLLINGER

Miami Beach, Nov. 26.

What appears to be a seriously damaging blow to the advocates of toll-tv both the broadcast and cable variety, was delivered last week when Theatre Owners of America at its convention at the Americana Hotel here unanimously registered its opposition to all forms of pay-as-you-see television. Resolution was adopted following a full day of debate.

TOA's position is seen as being particularly harmful to the proponents of the cable theatre which had appeared to be winning support among theatremen. However, TOA officials indicated that the resolution represented the position of TOA as a trade association and that it did not necessarily bind all exhibitors, including TOA members.

To implement its resolution, TOA, through its regional units, will urge members of the Senate, House of Representatives and state and municipal authorities to pass legislation against home-toll.

According to TOA, its decision came after three years of study of both broadcast and cable television. Among the reasons cited by the exhibitor organization for opposing any form of toll-tv were the following:

(1)

Free television and pay-tv cannot co-exist because toll-tv could only succeed by usurping all popular programs and personalities which the public now enjoys without payment.

(2)

The American public has invested in 45,000,000 tv sets with the full expectation and faith that it would receive free programming.

(3)

Pay-tv would have a stagnating effect on the nation's existing economy and would entrap much of the purchasing power.

(4)

Proponents of toll-tv are asking Federal, state and city governments for licenses to secure a monopoly of virtually all of the American public's entertainment dollar.

(5)

Novelty of even seeing the poorest pictures on pay-tv systems would so damage theatre audiences that it would result in theatre closings which could almost completely eliminate the exhibition industry.

(6)

The public, both in official and unofficial polls, has overwhelmingly opposed pay-tv.

The resolution, it was pointed out, also had the objective of warning the film producing companies that if they furnished pictures currently in release to toll-tv systems it would mean the end of the motion picture theatre.

Full Day Debate

There was no question about the importance of the controversial subject of toll-tv, since TOA set aside a full day to probe every aspect of the medium and its relationship to the theatreowner. The morning session consisted of an open forum which aroused provocative comments as the proponents and opponents presented arguments for their respective cause. An afternoon session was closed to the press and representatives of the toll-tv firms. It was at this session that the delegates debated the issue and came to their final conclusion to oppose pay-tv in all forms.

Enter Selectivision

Several surprise elements marked the open session. Chief among these was the introduction of a new cable-tv company which claimed it was ready to proceed with eight experimental installations on Jan. 1. The company, Selectivision, which heretofore has remained in the background, stated unequivocally that it had signed contracts with eight different theatre groups, including the Interboro Circuit and Associated Prudential Circuit of New York. According to Bernard L. Goldenberg, who described himself as the assistant to J. T. Hamilton, president of Selectivision, the company will wire 15,000 homes in the Forest Hills, Queens, N. Y. area and operate a cable system from the Elmwood Theatre.

Selectivision's plan of operation, as presented by Goldenberg, appeared to surprise representatives of the other toll-tv firms present. Goldenberg stated that Selectivision would foot all costs of installing the cable connections between the theatre and neighboring homes as well as the cost of the special theatre projection equipment. He maintained that there will be absolutely no out of pocket expenses for the exhibitor. After all operational expenses were deducted, he noted, the theatre and Selectivision would split the take on a 50-50 basis. Charge to the subscriber, he said, would be 50% more than regular theatre admission. Special cards inserted in a gadget attached to home tv sets would bring in the show, he explained. These cards would be sold by the theatres or by mail.

Goldenberg said that the system would be inaugurated early in 1958 in Bridgeport, Conn., Elizabeth, N.J., in a section of New York City, in Suffolk County, Queens, Cleveland and several other cities. The initial plans of his firm, he added, was to wire homes in a twomile radius. He declared that contracts had already been signed with the "telephone company" to install the lines.

Following the formal sessions, Goldenberg was sharply queried by reporters and other toll-tv representatives. He engaged in a somewhat heated argument with Paul McNamara of Paramount's International Telemeter Corp. He pointed out that Selectivision was an over-the-counter security, that its president is a former member of the board of governors of the California Stock Exchange, and that Sy Weintraub, former head of Flamingo Films, was a large investor in Selectivision. He added that his company was well financed and also had the support of important real estate interests.

Government Regulation

What appeared to be the most potent argument against any form of toll-tv was presented by Marcus Cohn, Washington attorney specializing in communications and counsel of the exhibitors Joint Toll-TV Committee. Cohn warned that the adoption of toll-tv was an "open invitation" for Government regulation similar to any utility. "You'll find yourself in the same boat as the people delivering gas, water and electricity," he declared. He charged that the toll-tv advocates have evaded and ducked the question of what price will be charged for the entertainment that will be shown on pay-tv. He cited the remarks of John Doerfler, head of the FCC, in support of his argument that regulation of prices would come from state or municipal bodies and, if these groups fail to act, from the National Government. Under Government regulation, which Cohn said was certain to come, he noted that the rights now enjoyed by the motion picture and tv industries would disappear—the right to charge what they want to theatre patrons and to advertisers.

Novins Rebuts Cohn

Lou Novins, president of Telemeter, sharply challenged Cohn's "bugaboo about Government regulation." He charged that it was contrary to the American system of free enterprise and that Cohn's remarks only served to cloud the issues. He suggested that TOA alter the scope of its discussion from "is toll-tv good or bad for the exhibitor" to "is toll-tv good or bad for the public." "If toll-tv meets the convenience of the public and fits in with the social changes that are taking place, there isn't anything anybody can do about it," he declared. He urged the theatremen to think in terms of the public's likes and dislikes and, if the public accepts toll-tv, to consider how exhibitors could fit into the picture.

Herbert Barnett, assistant to the president of General Precision Co., counseled exhibitors to find out if pay-tv is good or bad "before somebody else does." Too many questions, he stated, still remained unanswered. "There are no experts yet to give you a definite reply," he stated, "If the test is to be conclusive, it must go beyond Bartlesville. Your job is to find out if it works or not."

Milton J. Shapp, president of Jerrold Electronics Corp., called upon the motion picture industry to take a lead in the further development of the cable theatre by extending the Bartlesville experiment into additional communities. Shapp said that although it is too early to reach any definite conclusion on consumer acceptance of this new exhibition medium, the public response to telemovie service in Bartlesville has been extremely encouraging.

Gloomy Forecast

Strongest exhibitor opposition to toll-tv was registered by Mitchell Wolfson, head of Florida's Wometco circuit and of Miami tv station WTVJ. He warned his theatre colleagues not to believe the rosy picture painted by home-toll proponents. "It will put us out of business," he declared. He contended that cable-tv cannot succeed without first-run motion pictures and that the use of first-run pictures "means death to motion picture theatres." "We theatreowners," he continued, "will be committing financial suicide if we rush out and permit the distributors to put first-run pictures on cable-tv. Wolfson also raised the question of what made the toll-tv advocates present believe that exhibitors will be able to controll cable-tv on an exclusive basis.

Carl Lesserman, general manager of Telemeter, echoing Novins' position that the public should be given a chance to determine the issue, cautioned those interested in toll-tv to move slowly and to experiment first in small communities before attempting to wire a large city.

The forum was moderated by Philip F. Harling, head of TOA's toll-tv committee.

Reaction to Miami Nix of Fee-Video

Exhibitors Prone to Damn While Investigating Prospective New Competition

By FRED HIFT

Flat rejection of subscription television, whether cable or air, by Theatre Owners of America at its convention at Miami last week had many in the New York trade wondering out of which side of their mouths exhibitors are talking.

On the one hand, observers say, theatremen are unquestionably wary of the impact successful toll-casting could have on their business. On the other, a large number of exhibs are taking an active interest in the development of toll-casting, particularly via cable, as evidenced by the contacts they have made with the various systems in discussions of franchise arrangements.

Precisely what such arrangements will be like hasn't been disclosed. In one instance, the price will be determined on the basis of a per-set charge, figuring about 20% of the available sets in an area. The promoter supplies the programming, but the franchise holder must bankroll the decoder part.

What angers the tollcasting proponents is that some exhibitors, who in public have come out strongly vs. feevee, privately are most active in investigating the possibilities. Furthermore, the pay pluggers are puzzled and annoyed that TOA should take such an anti-toll stand at a time when the whole idea appears of lively interest to exhibitors, as evidenced by the TOA convention itself.

Some even read "meaning" into the convention visit of Alex Harrison, general sales manager of 20th-Fox, which is the one company that has taken an all-out and anti-pay tv stand and in fact has guaranteed exhibitors a minimum five-year clearance over television, which knocks 20th effectively out of the running should pay video develop into any proportions. It's assumed that its primary attractions would be the new films.

There's agreement that, had the Bartlesville experiment progressed with greater promise, TOA's vote probably wouldn't have come about. Many theatre owners have gone to Bartlesville to look over the setup. Whether they've left impressed or not, the fact remains that—under its present "monthly package" setup—Bartlesville is doing a crawl. Out of this, some draw the inevitable conclusion that the public will be slow to pay for anything on the air.

Looming over all the discussions about pay-tv, whether at Miami or elsewhere, are today's economic facts-of-life in the film biz. Fact number one: The public isn't going to the theatres the way it used to. Fact number two: A lot of houses are "in trouble." Whether pay telecasting is or isn't the new way of reaching the stay-at-homes is, of course, open to argument. What impresses a lot of circuits and independents is that tollcasting offers one answer in the kind of setup which, conceivably, they could control.

In the light of this, the TOA thumbs-down on pay-as-you-see strikes some in New York as an unnecessarily broad action. Arthur Levey, Skiatron Electronics prexy, commented that the TOA blast would hardly end exhibitor interest in subscription tv. "A lot of people have tried to stem progress in the past to serve their own selfish motives," he said. "Even those who voted for the TOA action know in their hearts that pay television is going to come. The only question is: Will they make themselves a part of it, and benefit, or will they remain outsiders and see others take that business away from them."

Rumor Speed-Up

Dallas, Nov. 26.

An alarming rumor currently being publicly circulated hereabouts is that new feature films will be booked to television stations within a month of their theatre run. The rumor has been reported by numerous exhibitors throughout this area.

It was not known where the rumor got started or how. However, it is having its effect on boxoffice receipts because many theatre patrons believe the rumor to be a true one.

Theatre owners and operators were of the opinion that some steps should be taken to educate the general public to the fact that theatres will run all features at least five years before they will be licensed for tv. This publicity should be placed on the air and in theatre ads.

Zenith 'Kit' of Editorials Singles Out Bob Sarnoff For Chiding

A "kit" of editorial comment is being distributed by Zenith Phonevision of Chicago. Its key-piece is San Angelo (Texas) Standard-Times editorial beginning:

"Robert Sarnoff, president of the National Broadcasting Co., is predicting the end of free television if pay tv is even given a trial in some selected markets.

"As the chief executive of one of the big networks, Mr. Sarnoff does not demonstrate much faith in the quality of the product he and the other networks are producing for the American viewing public. If the networks are going to lie down and play dead without a fight, they must realize they don't have much to fight for."

Outlines of the public relations war between status quo (advertising supported) television and the proposed tollvision systems can be discerned in the newspaper comment. *"George Todt's Opinion"* (Valley Times, No. Hollywood, Nov. 1) is almost literally Zenith's Ted Leitzell's opinion, being one long quotation from an "open telegram" to Bob Sarnoff. Zenith spokesman's jab goes like this:

"In Pittsburgh on Oct. 23 you publicly stated that free tv and paid tv could not coexist, that the coming of subscription tv would drive free tv from the air. In Pittsburgh and elsewhere you have made these charges from forums where there was no possible chance for them to be refuted.

"You are certainly aware that the only market for paid programs would be for those not possible under advertising sponsorship, such as the new motion pictures like 'The Ten Commandments' or 'Raintree County,' great Broadway hits like the network-owned success, 'My Fair Lady,' great opera companies and symphonies, et cetera. You must also know that the public would no more pay for existing tv programs in the home than they would in the theatre, and that subscription tv would bring into being so many more independent tv stations that tv would become a much greater source of public entertainment and advertising revenue.

"I must conclude that your charges were made with tongue in cheek because of the lively and continued interest RCA has shown in subscription tv."

Most of the editorials, as reproduced by Zenith, argue that pay-see will be decided by the public, that new media are in the progressive American tradition and that vested interests cannot "stand in the way." Belleville News-Democrat, Rockford Register-Republic, Fall River Herald News, Anderson (S.C.) Mail, Rock Hill (S.C.) Herald and Des Moines Tribune are the papers.

Another Theatre Now Church

Hollywood, Nov. 26.

Marcal Theatre on Hollywood Blvd., up until a few months ago a film house for many years, has been converted into a church.

Peoples Church of Hollywood has taken over for non-denominational Sunday service. Opening services were held last Sunday.

Matty Fox Wants Bob Lurie to Front For Skiatron in San Francisco Fight

San Francisco, Nov. 26.

Matty Fox has asked Frisco financier Louis Lurie's son, Robert, to head up Skiatron's fight to establish itself in Northern California.

If young Lurie accepts, he would be stepping into home-toll scrap at a crucial time, because Frisco supervisors' finance committee is set for important hearing tomorrow (27) on Skiatron's and Telemeter's franchise applications.

Fox first talked to young Lurie late last spring, about the same time he sewed up program rights to Frisco Giants and Los Angeles Dodgers. Under Fox's plan, young Lurie would:

(1) Become general manager for Skiatron from Fresno to Oregon border;

(2) Shepherd franchise applications through dozens of boards of supervisors and city councils;

(3) Help raise local capital to form regional corporations to which Skiatron would assign franchises;

(4) Get a small percentage—probably under five percent—of Skiatron's Northern Calfornia gross.

Skiatron plans to finance operations here and elsewhere this way:

(1) Interested capitalists will be asked to form local companies to take over franchises;

(2) Local companies will be asked to put up $10 for every TV set in area—in Frisco, for instance, this would mean $2,850,000 because there are 285,000 sets here—plus certain amount for promotion, advertising, installation;

(3) Each subscriber will be asked to sign a three-year concontract at a $3 monthly basic charge;

(4) Skiatron will discount contract at bank at 85 to 90 per cent of face value (Bank of America reportedly is very interested in this paper);

(5) Money obtained from discounting contracts will be turned over to local franchise-holding companies and presumably will pay off initial investment;

(6) Parent Skiatron Corp. will tend to maintenance and service and franchise-holding companies will be concerned only about billing;

(7) Investors in local franchise-holding companies wil get 10% of the gross in their areas, after initial investment is repaid.

Lurie is high on Skiatron potential, says "the biggest question-mark is the phone company."

Praises Friendly Spirit of AT&T

Spokesman for Selectivision, one of the new outfits plugging cable theatre, said in Gotham last week that, in working out details of wire setups in the suburbs, the company had found the American Telephone Co. "most cooperative."

Selectivision is negotiating with a number of suburban circuits and houses for the establishment of cable webs "within the immediate trading areas" of the situations involved. One such theatre is the Elmwood in Elmhurst, Queens.

Exec said AT&T was being helpful "with our type of operation." He wouldn't detail it, but it's believed to involve use of community antenna systems existing in the many large developments in that area.

Selectivision subscribers would use a punchcard and thus would be in a position to purchase attractions individually. Selectivision won't disclose whether the film companies will supply product, but the exec said he expected "no trouble" on that score. Arrangement presumably would call for the tv transmissions to run day-and-date with the theatre attraction.

It was via community antenna system that the current Telemovie run at Bartlesville, Okla., originated. Selectivision, according to its prexy, Bernard L. Goldenberg at the Miami convention of Theatre Owners of America, has deals for eight installations in the N. Y. area. His company carries the cost and splits the profits 50-50 with the exhibitor.

Ad-Supported Telecaster Predicts Tollvision In Hawaii's 'Distant Future'

Honolulu, Nov. 26.

"Pay-as-you-see" video is only coming to Hawaii "in the distant future" but it "definitely has its place," one Honolulu exec contends. Addressing a Waikiki service club, Porter Heflin of KONA-TV predicted that home-toll has a tremendous future ahead.

Tradester declared the situation on mainland is being watched closely as to applicability to this "tight little island," which already has four advertising-supported tv stations.

Cleveland Indians: 'Hurry Up Toll'

By SANFORD MARKEY

Cleveland, Nov. 26.

Toll television "must come" and sports will help lead the way even if it means taking over UHF availabilities for a possible tie-in with educational outlets.

That's the opinion of George Medinger, vice-president of Cleveland Indians in charge of radio-tv, who says the Tribe will move into toll television within two years after its establishment as an operational, success.

"It is inevitable" said Medinger, "that home-toll, with its financial offerings will be a success. The fact that two major league teams—the Giants and the Dodgers—are on the Pacific Coast contemplating toll tv merely means that through sports the newest change in entertainment will soon become a reality."

Tollvision added Medinger, will mean an end to baseball telecasting as now realized, and, for the Indians, the termination of a policy that in 1954 started professional ball telecasting of away-from-home games and blacking out of local games.

"It is not inconceivable that if bugs develop in plans for toll-tv that such organizations as professional baseball teams could team up with educational outlets and thus realize sale of games. Of course," Medinger added, "this would necessitate a change in FCC thinking, but with the use of UHF for ball teams, non-advertising (commercial) funds could be obtained for educational station use. Both the ball team as well as the community would benefit."

Medinger does not believe that closed circuit tv is advantageous. It is too costly to reach the general public, and its greatest potential is a long way in coming.

He does not believe that toll-tv would hurt attendance any more than present methods of telecasting.

"People want to get out of the house. If the method of entertainment is there, and if it is what they want, they will go to see it. Baseball, at the ball park, cannot be duplicated anywhere," he maintained.

Furthermore, ball clubs look at tv as a means of promotion; the degree varies with the particular club's views, as, for example, telecasting night games, double headers. Sunday games, etc. As a result, Medinger feels that there will never be the time when ball clubs should worry about playing to an empty park—toll tv or otherwise. "No one, and I am convinced of this, will sit at home to watch the entire season's play in front of a tv screen," he declared.

Medinger questioned whether there would be toll tv during the coming season, and the Indians, he said, are going ahead with plans to pact a '58 contract in talks with WEWS which has handled the Tribe for the past two years. Medinger did not believe radio will be affected whichever way tv goes, and the Indians have a contract with WERE through 1963. WERE has had the Tribe since 1950.

Closed-Circuit TV

Closed-circuit tv, which began largely as a means of presenting sports events to a paying public in theatres, has now so widened its scope that today more than 90% of closed-circuit shows are carried to hotels and involve business meetings. For this purpose, theatres have become generally impractical.

This was pointed out by W. P. Rosensohn, v.p. of the Tele-PrompTer Corp., at a roundtable discussion on "closed-circuit television for industry" at the Industrial Audio-Visual Exhibition in New York. J. B. O'Connor, manager, eastern division, TNT Tele-Sessions, also participated in the discussion. The roundtable was held before advertising managers, sales executives, production managers and film producers.

Asked about the cost of a closed-tv show, Rosensohn said that the answer depended on the number of cities required, point of origination, date and time of telecast, length of duration and type of show. O'Connor agreed that if these questions are answered, "a very reliable estimate can be given in a matter of hours."

It was pointed out that programs have cost from $2,000 to $100,000, depending on the factors mentioned.

TelePs 750G Suit

Antitrust suit seeking $750,000 in treble damages was filed in N. Y. Federal Court against Tele-PrompTer Corp., Autocue Sales & Distributing Corp., Tele-Q Corp, and Lawrence H. Merchant. Action, filed by Henry Kohn as trustee in bankruptcy of Autocue, charges defendants with conspiring to develop a plan to turn over all assets, staff and advantages to TelePrompTer and its subsidiary.

Complaint also charges that Merchant, as prexy of Autocue before bankruptcy proceedings, agreed wtih TelePropmTer and Tele-Q to abandon the company as an officer and to enter the exclusive employ of the defendants as director of sales and business supervisor, to obtain the benefit of all of the bankrupt firm's customers, and "to cripple Autocue as a going concern."

Double-Header

What is considered to be the first "double header" closed-circuit telecast was handled by the TelePropmTer Corp. yesterday (Tues.) for the Owens-Corning Fiberglas Corp.

The telecast, the third staged this month by TelePrompTer, consisted of separate morning and afternoon sessions. It originated in Washington and was seen on an 18-city hookup.

Top officials of Fiberglas outlined the company's new marketing campaign.

Goldwyn: Good Films Always Will Pay Off; Home-Toll 'Inevitable'

San Francisco, Nov. 26.

Sam Goldwyn says Hollywood's future "doesn't look too rosy right now, but I'm optimistic." Here to testify in his antitrust suit against 20th-Fox, National Theatres and Fox West Coast, the producer reported:

"The old habit of going to the movies twice a week has disappeared. But film-makers are doing a greater job now, producing more unusual pictures. At the same time, there aren't enough fine pictures being made. Yet I'm optimistic that more great pictures will be made in the future."

Goldwyn said he'd been offered $500,000 for a pre-Christmas reissue of "Hans Christian Andersen," but declined, feeling that he'd do better later on, that there wouldn't be too much profit after taxes and expenses.

He felt that home-toll was inevitable, approved it and (as he's often told before) told his "secret":

"Get a good story and you're set. You can get the best cast, best producer, best director, but you can't make a poor story stand up."

James Dean Club de Mexico had a mass said for the late Warner boy rebel at Santa Catarina, Mexico City last week.

Toll Less Competitive Than Free Video

So Thinks Elmer Rhoden — Meanwhile Advocates Theatre and Home Screens Not Insult One Another

Miami Beach, Nov. 26.

A recommendation that a code of ethics be established "so that the dignity" of both the motion picture and television industry is upheld was made by Elmer C. Rhoden in his keynote address to the Theatre Owners of America at the exhibitor organization's annual convention here last week. Suggesting a meeting between representatives of both media, the president of National Theatres maintained that there should be no cause for conflict between the two entertainment outlets. "Many times," he said, "you hear uncalled for remarks over television about the movies—also some of our motion pictures have been unkind to television."

Rhoden made the point that motion pictures and television can co-exist if the motion pictures theatres can find a solution to the problems relating to the shortage of quality pictures, high boxoffice prices, difficult parking problems and congested traffic. These problems, he indicated, appeared insurmountable in the face "of outstanding film attractions shown free in the living rooms."

He reported that several weeks ago he had requested all distributors to give the nation's theatres a seven-year clearance over television. He said he received evading answers from all but one company—which, he added,—"had the courage" to state that it was "unwilling" to grant a clearance over tv and that it must reserve to itself "the right to determine whether, when and how we will make our pictures available to television."

(As per VARIETY last week, 20th-Fox is ready to establish a minimum five-year clearance over tv.—Ed.)

Clearance Vital

Stressing that the nation's theatres require a specific clearance over tv so that the public can be acquainted with the fact, Rhoden said that the first producer or distributor "who will have the courage to permit us to advertise that his film will never be shown on free television should be rewarded." It will be the responsibility of exhibitors, he continued, to see that the picture receives "maximum showmanship efforts" so that the producer is amply compensated for relinquishing the ultimate income from free tv. "This will happen," he stated, "and when it does, it will be watched closely by other producers."

The National Theatres topper made a big point of his differentiation between "free television" and pay-tv. He said that he did not intend to predict if pay-tv would come or not or whether it would be a success or a failure but he added: "I can tell you that it is my profound judgment that pay television will be less competitive to our theatres then free television, so let's not fear it."

Touching on the now common exhibitor beef about the necessity of a steady flow of quality product and the tendency to group top pictures during the holiday seasons, Rhoden recommended that TOA employ a paid representative "whose job it will be to inform this association of the pictures that are going into production and their ultimate release dates." In this manner, he said, the theatres can find out in advance what their problems will be. He added that the theatres cannot have a steady flow of product unless "we have the same flow of motion picture put into production." He acknowledged that theatres receive advance release schedules, "but we also know how unreliable they can be."

On the same point, Rhoden suggested that TOA call on the Motion Picture Assn. of America to cooperate. In addition, he urged the delegates to go to their Congressmen and Senators to solicit support in removing the restrictions being imposed by the Dept. of Justice under the consent decree forbidding the formerly-affiliated theatres from going into production. He outlined National Theatres' frustration with the Justice Dept. and noted that National Theatres' had petitioned the D. of J. for permission to enter production more than five weeks ago, but had still received no reply from the Government agency.

In calling for unity of all segments of the industry, Rhoden again appealed to theatremen "to put aside petty bickering" and to join with Allied States Assn. and other indie exhibitor groups to "form one strong, active, theatre organization."

As for unity between production and exhibition, he recommended that exhibitors match the contributions of the MPAA and independent producers (one quarter of 1% of their film rental) to create a fund to pay the cost of the Academy Award telecast and other industry promotions. He suggested that exhib contributions become part of film contracts automatically collected by the distributors "to match the funds they now propose to make available."

Barney Balaban Slants on Fee-V

By ABEL GREEN

Barney Balaban is definitely committed to the idea that some new extension of the film audience is an immediate must-do if Hollywood is to survive. Since it appears inevitable that either some freak novelty or a costly blockbuster alone seem to do any business these days, the "extension"—the new audience potentials—must come from some new values.

"And I don't mean Telemeter, just because we (Paramount) happen to control it. It can be some other system. That's why I okayed giving Paramount product to Bartlesville. Take that situation—one theatreman I know has eight hardtop theatres and two drive-ins and he says he won't be surprised if he has to come down to operating only two hard-tops and one drive-in." But that doesn't mean that less people are seeing movies—only thing is they're seeing them somehow or somewhere else. So if it's not for free on tv maybe it will be in the home, without commercials, on some cable system, or otherwise, but let's at least meet the market potential as realistically as it exists today—not as it used to."

Since this is increasingly a country on wheels, thus the ozoner came into being. At the same time it created a traffic congestion which has made the downtown theatre no longer the lure it used to be, he observes.

Balaban harks back to a 20-year time capsule prognostication he submitted for the new Rockefeller Center office of the E. F. Hutton feevee "will be here in 1977." brokerage. Therein he accented that he also stresses that he feels, as a showman, some system of cash-in-the-slot (which is Telemeter), is the ideal procedure. "And the reason for this is that 'going to the theatre' is an emotional urge, and it's especially true of 'going to the movies.' We're conditioned to put money on the till. So what's more natural than, as the urge moves us to see which ever attraction is proffered some night, to put money-in-the-coinbox and that is that." This is his brushoff to the proposals about billing, phoning some central switchboard to turn on the juice, and the like. "If they want it, there it is, right in your home, you puts up your money and takes your chere' as the traditional circus man says."

'Today's' Plymouth Remote

Plymouth, Mass., Nov. 26.

WBZ-TV, Boston, cameras will bring a special remote telecast of portions of the "Today" show to viewers throughout the county tomorrow, Wednesday (27), when Dave Garroway visits Plymouth Plantation here.

Plymouth Plantation, a non-profit, educational foundation, is located near the world renown Plymouth Rock and is an exact replica of early Plymouth complete with its village and Fort. Garroway will visit a typical family in Pilgrim dress in exact reproduction of an early Pilgrim home.

The 'Peepul' Vs. Paideo

Of the many letters received by TV Guide accompanying readers' ballots giving their vote on the pay-tv question, the five below, from various sections of the country, appear to be typical:

From Ingleside, Md.: "It sure is a shame that a poor person doesn't count! Pay-tv is just for rich people! You take a lot of people who can't go to the movies two or three times a week and they can look at tv. Only a person in the upper money brackets could afford to look at tv then. Why can't tv stay as it is and still remain an enjoyment for the average American?"

From San Francisco: "I do not want pay tv because we paid $400 for our set, plus the tubes you have to buy, plus the electricity. I believe if we have to pay to see shows it would be like paying on a never ending bill. When our set is paid for it's ours and we don't want to feel like we have to keep paying to watch it. What kind of a free world do you call that?

From Murray, Ky.: "I would like to say this first of all: I like commercials. I find them very helpful and interesting. How else will we know what's new? I enjoy the programs and when anything new is advertised, I go out and get it. How could the poor working people have tv and afford to pay for it? It's all a fellow can do to live as it is."

From Portsmouth, N. H.: "I desire no change in the system as it is. The working man now is supporting too many loafers and racket persons and any change to penalize me or any other persons lucky enough to possess a $300 tv set will be the beginning of the end."

From Philadelphia: "I get hotter than a Wyatt Earp six-shooter every time I read or hear anything about pay-as-you-go tv. Even with all the racket and goofy ratings and commercials, etc., it's pretty dog-gone good just as it is."

Willingness-To-Pay Seems Nil

[PER TV GUIDE'S READER SURVEY]

By LEONARD TRAUBE

When one owns a piece of real estate, does he want to have the status quo disturbed by, say low-fee extra assessments, condemnation proceedings, too-rigid zoning changes, etc.? When it comes to pay-tv, owners of receivers don't figure to be fascinated by the prospect of having to shell out money for programs which they have been getting free.

It apparently does not matter what tollvision entrepreneurs and champions promise in the way of "new programming not now seen on television." Subjectively, the set-owner says, "let things alone." Objectively, that may be another matter, worthy of diligent study.

The latest frinstance is TV Guide's poll of its readership (its circulation is over 5,000,000 now) through a ballot in its Sept. 21 issue listing six questions on subscription video, with results made public in yesterday's (Tues.) issue. Of the nearly 45,000 readers who responded, 96.6% were against any form of coinvision. The exact count was 44,888 ballots, tabbed by Philly's Research Inc., independent survey group. Extending the figures in ratio, this means that only 34 out of every 1,000 ballots favored any type of feevee. TV Guide believes the public opinion sampling is the largest ever undertaken on the subject.

The response by areas would not necessarily follow the circulation curve of the weekly consumer magazine. A lot would depend on what "impact" as propaganda that pay-tv has had in given regions and localities. The response by geographical areas was:

Area	% of Total
Midwest	33.4%
East	31.4
West	24.2
South	9.3
Canada and other	1.7
Total	100.0%

According to TV Guide, the vote was 28 to 1 against "any form" of pay-tv by readers who sent in complete questionnaires. In addition to balloting, "thousands of readers" also wrote letters explaining the reasons for their views (see excerpts from five letters in accompanying box). The most favorable area for the greenback electronics is in the large cities, to go by the ballots. In 15 keys, returns showed that 77 out of every thousand persons favored the money medium, compared with the national average of 34 persons out of every thousand.

Lowest interest is on the Pacific Coast, where two major league baseball franchises have been transferred, "and there have been reports about televising games from Los Angeles (the Dodgers) and San Francisco (the Giants). In L. A., where the city fathers have approved franchises for pay systems, only 3.51% of the votes favored tollvision. (The Coast has had some impregnation in the last couple of years, via Telemeter (Par amount) testing in Palm Springs.

TV Guide said in an editorial that "the poll should serve as a signal to the FCC and to Congress that perhaps there are not as many toll television enthusiasts as they have been led to believe. And with more than 40,000,000 sets in use, it certainly is incumbent upon the Government to consider the desires of the set owners.

"It is argued that if you don't want to pay for shows under pay-tv you won't have to. True, but once pay-tv gets started—and there is testimony from a number of authorities on this—performers will drift away from advertising-supported television to the viewer-supported type, where they would find greater financial rewards. So if you don't feel like paying, there wouldn't be much to see. That, we believe, was what prompted the 28-1 vote against pay-tv."

Skiatron Raised Capital by Sale Of 40,900 Shares

Arthur Levey, prez of Skiatron Electronics Corp., informed the stockholders last week that he had sold 40,900 shares to immediate friends in order to raise a sum of money required by Skiatron-TV, headed by Matty Fox.

Sales leaves Levey with 366,531 shares of Skiatron stock. Skiatron is the development company for the Subscriber-Vision toll-tv process. It leased the patents and operating rights to Skiatron-TV on a longterm basis, but participates in any profits shown by the Fox outfit.

Money was needed by Skiatron-TV in connection with its activities in seeking franchises in various cities. Skiatron also intends to file with the Federal Communiciation Commission by March for authorization to run three-year over-the-air tests in various cities.

In his letter to the stockholders, Levey said his stock didn't go through the open market, and was bought by friends who stipulated they wanted the stock to hold for investment. He added that the use of coin wouldn't benefit himself personally, but only as a stockholder of Skiatron Electronics.

Skiatron-TV, said to hold contracts with both the Dodgers and the Giants on the Coast, has franchise applications pending in San Francisco and Milwuakee and applied also in Los Angeles. It plans to go into other cities.

Tollvision Up in Chi

Chicago, Nov. 26.

Home-toll comes before the City Council today (Tues.) for its first official sounding here. Among measures being referred from committee are a proposal to ban all pay-tv and an application by Tele-Movie Development to install a monthly payment basis for a wire system.

Latter similar to that now operating in Bartlesville.

BELL SYSTEM KEY TO SKIATRON PAYOFF; ZENITH WARNS OF AT&T 'MONOPOLY'

By WILLIAM STEIF

San Francisco, Nov. 26.

American Telephone & Telegraph Co. holds the aces in the high-stakes California game of pay-see-in-the-home but it's in no hurry to show its strength. Such was the main impression left by a two-day hearing on home-toll conducted last Thursday (21) and Friday (22) by a State Assembly subcommittee investigating the possible impact of a fee system. Chairman of the hearing was Assemblyman Louis Francis, of San Mateo.

Much of the heading was monotonous rehash of the same old pro and con arguments which have centered on Los Angeles and Frisco since it became evident early last summer that the National League's Brooklyn Dodgers and New York Giants were heading west—and Skiatron had 'em.

But one purpose of the inquiry was also to discover the Pacific Telephone & Telegraph Co.'s attitude to wiring this State's two major cities for home-toll, since it is perfectly obvious that the utility is the only company set up to do such a stupendous job in the near future.

Candor in the Hall

More than three quarters of P. T. & T.'s stock is held by A. T. & T., and it was assumed that a policy decision would have to come from New York. This was confirmed at the close of the first day's hearing in Frisco's City Hall. One of Pacific's highest executives happened to be walking past the hearing chambers. He was asked directly if his firm had made up its mind on home-toll and replied:

"We passed that hot potato right back to New York. I know they're studying it there right now, but no policy has come down."

This simply plain-talked the implications of testimony offered at the hearing by George Gitchell, Pacific's assistant vice-president. Latter read a fence-straddling statement somewhat in the classic style of Senator Claghorn. Its most important—indeed, only—point was that P. T. & T. was waiting for the "extent and character of public demand" for home-toll to assert itself. He admitted the phone company had "received several requests" from fee-teevee firms to work out "the complex problems" of wiring Frisco and Los Angeles and other areas. In fact, he thought a total of 14 companies had made inquiries, "but we haven't yet come up with the answers." He had "three fundamental thoughts," however:

"Whatever is done can't be a burden to phone users, financially";

"We should be in a position to offer all firms the same service";

"Existing phone cables won't suffice for closed-circuit TV."

During questioning, Assemblyman Charles H. Wilson of Los Angeles embroidered the obvious by remarking: "It's apparent the phone company is the key, there could be no (wired) pay-tv without its facilities or co-operation." Gitchell insisted P. T. & T. had "made no agreements, made no specific proposals and hadn't discussed charges."

No April Start

Pushed into a corner, he said he could set no timetable for home-toll installation except that "my guess is there'll be no pay-tv in time for the Giants' opening game in April."

He admitted the phone company had persuaded Skiatron to abandon its proposed open-wire circuit in favor of coaxial cable, which he said "might have up to 100 frequencies available."

But that's as far as he or Carl Holmes, P. T. & T.'s lobbyist, would stick their necks out.

Every other witness, however, was willing to stick his neck 'way out.

Frisco City Attorney Dion Holm testified a decision of the city's supervisors on whether to grant franchise applications to Skiatron and Telemeter was "only a matter of weeks, it's that close."

(The supervisors' finance committee meets tomorrow (27) in what may be a crucial session on the franchise applications.

Holm also made a determined pitch for municipal control of home-toll as opposed to State control. The State legislature counsel recently offered his legal opinion that a pay-TV circuit operated on phone company equipment would lie between the jurisdiction of city or county governments and would either be regulated by the State Public Utilities Commission or, possibly, could be regulated by new laws.

Messes Up Streets

But Holm cited reasons for vesting control in local government:

(a) Installation and maintenance of a cable system would involve use and occasional disruption of city and county streets, for which the cities and counties should be compensated.

(b) Installation and maintenance of pay-tv would pose new problems in changing street pattern, in developing public areas, such as parks, and in conflicting with such governmentally owned utilities as transit and water systems;

(c) Pay-tv outfits should be forced to pay for additional use of public rights-of-way mantained through regular property taxes.

Holm said that in first three or four hearings (before the Frisco supervisors' finance committee) there was no opposition" to home-toll, but "in later hearings there was very definite opposition from the theatre owners." He added that he'd heard no taxpayer protest "except for one letter I got."

Holm also testified "we have eliminated any form of advertising" from the proposed franchise, but Skiatron executives lisening to the testimony doubted this was true.

Owen Kuns, of the State legislative counsel's office, presented the opinion that the State Public Utilities Commission could control home-toll through its regulaton of the phone company, thus make unnecessary city or county franchises.

However, Lewis Keller, counsel for the League of California Cities, disputed this view, cited a State Supreme Court decision holding that a Martinez, Cal., community antenna company wasn't subject to Public Utilities Commission regulation.

L. M. Summey, deputy district attorney of San Mateo County, went along with Keller, added that his county was far behind Frisco and Los Angeles in processing Skiatron and Telemeter franchise applications.

Fears Bell Monopoly

As could be expected, G. P. Sletteland, attorney for Zenith, took an entirely different tack, claiming A.T.&T. would take over "the whole gamut of communications" if wire home-toll was enfranchised. He claimed the theatre owners and commercial tv networks first suggested wire feevee two years ago "because they knew wire couldn't compete with through-the-air broadcasts and now they've changed their tune."

Sletteland one Frisco area TV station (KBAY, Oakland UHF-er not yet built) and one Los Angeles station (General Teleradio's indie) had already applied to the FCC to carry Zenith's broadcast feevee next year. He suggested three of Los Angeles' seven TV outlets "are in trouble" and would like to carry Zenith programming, and named four in the Frisco area (UHF KSAN, KTVU due on the air in March, and two for which only permits have been issued) in the same boat.

He followed this with an eloquent appeal for the Zenith system.

E. Stratford Smith, counsel for the National Community Television Association, clamed the threat of State regulation was holding up community antenna development and took a swipe at P. T. & T.:

"Many community antenna operators have had opportunities to lease to motion picture companies but can't because the P.T.&T. contract allows transmissions only of commercial TV programs."

In the hearing's second day Arnola C. Childhouse, chairman of the Northern California Theatre Owners' Committee Against Pay-TV and treasurer of the 100-theatre Naify circuit, repeated what he has said dozens of times since the theatre owners started their big campaign against home-toll two months ago. In essence, Childhouse claimed feevee would drive both commercial tv and radio out of business, kill film houses stone-cold dead, seriously damage downtown hotels, restaurants and stores, and that there wasn't enough non-tv entertainment to feed pay-tv's voracious appetite. He particularly objected that feevee would hurt lower-income families, said "impulse sales will wreck the economy of the home."

John A. Forde, international rep of Stagehands, Union took the same view.

'They'll Adjust'

Robert M. Edwards, of California, said he "sympathized very much with the trial of the motion picture exhibitors," but claimed home-toll would "revitalize" film production, that commercial tv would "readjust" and that feevee would allow "expansion of such processes as Todd-AD, Cinerama and CinemaScope."

Skiatron vice-president Jerome L. Doff insisted home-toll, far from hurting lower-income families, would assist them by providing entertainment for a whole family at much more moderate prices than films. He said the outcry against feevee was "analogous to the horse-and-buggy and the auto," claimed the way to settle the argument was by trying feevee.

Jordan Beyer, vice-president of Jerrold Electronics, took the same stand, saying "the advertiser controls programs viewers now get" and promising home-toll would increase greatly the quality of all tv shows.

Doff also took issue with the IATSE rep, said two IATSE officials had approached him in Los Angeles to organize Skiatron and the IATSE's top executives were sympathetic to home-toll.

Outside the hearing chamber, Childhouse reported he'd had "tremendous" response to the theatre owners' anti-feevee crusade, said he'd have petitions with the signature of 15,000 persons ready to present to the supervisors' finance committee tomorrow (27). All the signatures, of course, were gathered at the nearly 600 theatres in Northern California.

Chairman Francis reiterated during the hearing that his simply was a study group, that no decisions as to recommendations to the Legislature had been or would be made for many months. It sounded as if his unspoken prayer might be that by that time the A.T.&T. would have made up its mind which way the cat was jumping.

Can't Resolve Agin 'Progress' Opines Novins

Miami, Nov. 26.

Immediately after passage of the TOA-anti-toll resolution, Louis Novins issued a statement on behalf of Telemeter in which he stated that regardless of any resolution taken by the exhibitor organization, Telemeter has been highly encouraged at the convention by the number of individual members of TOA who have actively sollcited for Telemeter franchises. He said Telemeter had no doubt about the serious intention of these TOA members "in seeking to adjust to new and advanced means of bringing entertainment to the people."

Novins added that no resolution "can stop the inevitable course of progress" and the ultimate decision will be made by the American people. "We are content to leave the decision to them," he concluded.

Hugh Vassos, manager of the Paragon theatre, Melville, Sask., and a promoter of name talent in Western Canada, has been elected to the Melville town council for his first term.

With $1,000,000 at Stake, ABC Radio Changes Mind on Religiosos

Four owned and operated radio stations of American Broadcasting Network were forced to reverse a decision to eliminate a hefty share of their commercial religioso business. Edict came down from the network to withdraw five-week cancellation notices to the churches.

The o&o's agreed to axe the local religiosos in order to make room for more straight commercial time, and the decision by the stations was based on ABN's own plan for the future to eliminate most or all of its paid religious programming. The network, temporarily at least, has changed its mind about cancelling its own national religious business which is believed to pay the web between $19,000 and $20,000 net a week. This is to offset for larger expenditures on new programs, which as yet have not brought a cent of commercial return.

WABC Radio, the N.Y. flagship, for one, notified the Church of God that its nightly strip from 11:30 to midnight was to be axed at the end of the year. It was the station's first step in instituting a o&o-wide policy of reportedly limiting religiosos to 6 to 11 a.m. on Sundays, rather than letting them range throughout the day and week. Within a week, word came down from the office of Robert Eastman, ABN prexy, that the cancellation was to be withdrawn and the biz reinstated.

Eastman has stated several times within the trade that his plan at ABN was to eventually discontinue commercial religious programs. Web, when the new management took over last spring and summer, initially cancelled a couple of million dollars worth of morning soap operas in order to institute a new live program policy. But since then and now, there may have been a change of heart about cancelling for the time being any more ready coin, and the religious format at ABN is worth about $1,000,000 annually to the web.

Before ABN demanded reinstatement for Church of God, the church sponsors were seeking seven prime time half-hours on indie N.Y. stations.

Liz's Whopping Canada Audience

Ottawa, Nov. 26.

Elliot-Haines Ltd. survey of radio ad television audiences during the visit to Ottawa of Queen Elizabeth and Prince Philip in October showed an estimated 12,000,000 Canadians (three out of four of Canada's population) either saw or heard some part of the CBC airings of the Royal visit. Top figure, recorded during a holiday week-end, was 7,600,000 for the opening of parliament, Oct. 14.

This is a record audience for tv and radio in Canada.

Unofficial estimate of U. S. tv and audio audiences for Canadian coverage was set at between 60,000,000 and 75,000,000. CBS, NBC and ABC carried various portions of the CBC coverage, live and filmed. No audience estimates have come from CBC service (kinescope) to BBC and ITA in the United Kingdom, video in France and Australia, shortwave via CBC International Service to other countries and radio on troop airers to Radio Canadian Army Europe and British Forces network.

American Can Expands Buy on Doug Edwards

American Can Co. is expanding its stake in "Douglas Edwards With the News" on CBS-TV from alternate Fridays to once a week. Expansion was made possible via the cancellation by Brown & Williamson of its own alternate Friday sponsorship, with American Can taking on every Friday. Tobacco company, however, retains its Monday-Wednesday sponsorship, and show is still SRO with American Home Products in on Tuesdays and Thursdays.

Compton is the American Can agency.

Marquand's 'No Return' For 'Playhouse 90'

Hollywood, Nov. 26.

Deal to stage "Point of No Return," play by John Osborn from John P. Marquand novel, on CBS-TV "Playhouse 90" has been set by producer Martin Manulis.

This will mark third Broadway play which "90" has undertaken. Others have been Clifford Odets' "Clash by Night" and the perennial "Charlie's Aunt."

NBC-TV Early Nite Schedule Getting A Daytime Look

NBC-TV's 7:30 to 8 p.m. strip will look like a recap of its daytime schedule starting Dec. 13. As of that date, "Truth or Consequences" moves in to replace "Saber of London" on Fridays, and the following Tuesday (17), Jan Murray's "Treasure Chest" replaces Nat King Cole. That gives the web nighttime versions of its daytime strips in four out of five nights of the week in the 7:30 period.

NBC picked up some extra sponsor coin in the shifts with Sterling Drugs buying "Truth" while retaining "Saber" in a new Sunday slot.

Already in are "The Price Is Right" on Monday and "Tic Tac Dough" on Thursday, so that the only non-daytimer is the Wednesday night full-hour "Wagon Train" series. "Wagon Train" is also the only non-audience participation format in the 7:30 to 8:30 period. "Saber of London" will switch to Sundays at 5:30, replacing the web's "Outlook," which moves to 6:30, bouncing "My Friend Flicka" into a still unselected Saturday or Sunday afternoon slot.

Cole is leaving to fulfill other commitments, but loosed a blast last week at the major ad agencies while expressing his gratitude to NBC for having stuck with him despite the lack of national sponsorship. He said he turned down a Saturday at 7 time period offered by the web.

Use of the daytime shows at night isn't completely accidental. NBC, according to programming veep Bob Lewine, has found that those daytime strips slotted as one-a-weekers in the 7:30 period thus far—namely, "Price" and "Tic Tac Dough"—have proven their ability to attract audience, so that it was only a logical step to fill in other nights with the same kind of show. Network has abandoned the concept of the 7:30-8 period as a predominantly children's hour, Lewine said. "We've only had to look at 'Name That Tune' and 'Cheyenne' to realize that it's potentially a family audience period. If you put on a 'Rin Tin Tin' or a 'Lone Ranger,' you'll get the kids, of course, but we've found that there's a larger audience to get attracted if the programming is right."

The new nighttime quartet represents the network's solid two-hour morning block. "Treasure Hunt" is the web's 10:30 entry; "Price" is the 11 a.m. show, "Truth or Consequences" follows at 11:30 and "Tic Tac Dough" is on at noon. "T or C," incidentally, is not new to nighttime tv or to Friday nights; it had a long NBC run and was Old Golds' Friday predecessor to the shortlived Walter Winchell show of last season.

WDSU-TV Names Cross

New Orleans, Nov. 26.

Appointment of Richard D. Cross as manager of programming for WDSU-TV was announced Friday (22) by Robert D. Swezey, exec v.p. and general manager.

Cross succeeds Tom Hicks, who resigned in order to devote more time to his creative efforts and teaching responsibilities.

JIMMY NELSON

DANNY O'DAY and FARFEL

With HUMPHREY HIGSBYE

Dec. 5, "Pat Boone Show" ABC-TV. Dec. 14 and Dec. 28, The "Jimmy Dean Show," CBS-TV.

Currently TV Spokesman for the NESTLE CO.

Management: Directional Enterprises, 200 West 57th Street, New York.

Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

'There's More To Come,' Sez Barrow

Chicago, Nov. 26.

Roscoe L. Barrow, who directed the network study bearing his name for the Federal Communications Commission, told the Chicago Broadcast Advertising Club today (Tues.) that a supplemental report on issues relating to programming was forthcoming to the FCC. Barrow said this part of his study was delayed because a number of independent producers and distributors were reluctant to supply data for fear it might become available to their competitors. Data was yielded later when the Commission and Federal Court sustained Barrow's request for the information.

Barrow, who is Dean of the U. of Cincinnati Law School, elaborated to BAC the reasons why his study recommended FCC regulation of networks, prohibition of network option time and "must buy" station lineups, tightening of multiple ownership rules, and other restrictions.

Of his recommendation for an FCC arm on the nets, Barrow said, "Power and responsibility go hand in hand, not weakness and responsibility. Decisions are more responsible when those who make them are answerable to those affected by the decision and to the public." Barrow credits the networks with having made possible the rapid growth of television in this country, and he says they serve the national public interest in broadcasting across the country events of universal interest. On the other hand, he said, there are ways in which the concentration of control and other practices of the webs have been found incompatible with public interest.

"The best atmosphere for enforcement of rules is lacking." Barrow said, "when the sanction applies to a party not responsible for the conduct prohibited by the rules rather than to the responsible party. The existing regulatory approach would appeal to Gilbert & Sullivan."

The Sponsor's Wife

Joan Crawford will do her first television commercial tonight (Wed.) in the closing spot of the NBC-TV "Annie Get Your Gun" spec. As the sponsor's wife, she and hubby Al Steele, Pepsi-Cola boss, along with their two children, will close the show by delivering Thanksgiving greetings to the audience. Pepsi shares the "Annie" tab with Pontiac.

Mary Martin, who stars in the spec, was to have delivered the Thanksgiving closing, but with the decision of Miss Crawford to do the spot, she and costar John Raitt will merely take the customary curtain bows.

Cronkite's Fears on '60 Conventions

Boston, Nov. 26.

Walter Cronkite, speaking at the third annl joint luncheon of the Broadcasting Executives Club of New England and the Advertising Club of Boston at Hotel Statler Tuesday (19), eyed the upcoming 1960 politico conventions for tv and foresaw trouble if the nets try to decide which parts the public is to see.

The CBS commentator warned that broadcasting of only parts of conventions would be disastrous. "If the whole session is taped and then cut for a few hours evening presentation, who is going to decide what shall go out to the public?" he asked.

He hinted that all sorts of charges would be leveled against the nets for eliminating sections. Commenting on the Mike Todd Madison Square Garden party, Cronkite said: "In regard to the Mike Todd affair, I wish only to say I am sorry."

He also told the assemblage that he couldn' see how either the Dems or the GOP could go into the campaign without the services of "the best brains they could find on Madison Ave."

That East Vs. West Conflict May Precipitate Serious TV Acad Rift

Grounds are developing for a mighty rift between the New York and Hollywood branches of the Academy of Television Arts & Sciences. A number of members in the newer Gotham branch are trying to find a means of keeping video production in New York, or, better still, of getting a goodly portion of it to return from the Coast.

Since any action from New York that is even seemingly untoward, in the eyes of the Coast membership or ruling council, might create the breach in the all-industry body, the New Yorkers are moving very slowly and cautiously toward their end. Ways are being investigated to get a reduction in taxes for producers and in ameliorating the tough N. Y. situation that is known to exist in trafficking tv materials. It is held possible that ATAS here will join with the Film Producers Assn. of New York in an attempt to get Mayor Robert F. Wagner to take steps in the City Council. However, no official ATAS steps have been taken in that direction, and some tradesters believe none ever will.

Both branches of the Academy are divided about equally in membership, about 1,500 actors, directors, producers, writers, executives and technical men on either coast. And some of the New Yorkers involved indicate they are still aware the fundamental stress of the organization is to further the tv arts and crafts, regardless of geography. Nonetheless, a move to take biz away from Hollywood has a direct relationship to the earning of a living by many New York ATASians, who do not want to or cannot follow the trend and migrate coastward. The latter may prove to be the stronger motivation, some believe.

An Academy member here observed that there was not much

(Continued on page 61)

Altman, Ex-'Studio 1,' Shifts to 'Suspicion'

William M. Altman, longtime associate producer on "Studio One" and more recently active in Hollywood as a screenwriter, returns to television and the Monday night fold. But this time, with the "Studio One" competition. Altman has joined "Suspicion" as associate producer on the live-from New York segments under Mort Abrahams. He replaces Robert Foshko, who resigned.

Since his "Studio One" stint, Altman turned out the original story on "Operation Home," in production at Metro, and wrote the screenplay for "That Certain Feeling," the Bob Hope starrer.

IBEW Formulates Contract Demands In '58 CBS Dickers

With the International Brotherhood of Electrical Workers' contract with CBS-TV due to end on Jan. 31 the union and network have set Jan. 13 as the date for their first bargaining session. Union hasn't yet formulated its demands, but has tentatively set a meeting of all local chapters affected for early in December.

Meeting of the locals will establish the actual demands, with the various chapters involved each presenting their own formulas and settling on final compromise demands for the entire country. Local 1212, the key New York chapter, has already had its own shop meeting and settled on its goals for a new contract.

The Local 1212 meeting, held last week, voted to present the following demands to the International session:

1. A four-day 36-hour week to replace the current five-day, 40-hour schedule.

2. Substantial wage increases, amount not revealed, from the current $175 maximum. Increases would be proportionate to the

(Continued on page 61)

ORSON WELLES, ABC FINALIZE '58-'59 DEAL

ABC-TV and Orson Welles have finally come to an agreement to do a program together next fall. Network has bought an option on his services, but has not decided whether to use him in a half-hour or hour weekly drama program.

It has been fairly well decided, however, that the 1958-'59 entry will be done on film. There are a great many details still to be worked out, but Welles will appear on all the programs as host, and, according to one ABC source, as an actor in a large proportion of the 39 films.

Stokely's 250G TV Buy

Stokely-Van Camp has ordered two alternate-week quarter-hours in NBC-TV daytimers. It's picking up alternate Wednesdays in "It Could Be You" and "Queen for a Day" for 13 weeks starting Jan. 9.

Deal comes to about $250,000.

Hamm Exit Cues A 'P to P' Snarl

"Person to Person" sponsorship situation is up in the air again, due to the decision of Hamm Brewing to let its contract expire on the show after March 1. As a result, General Foods is withdrawing from its deal to share alternate weeks with Hamm and the entire skip-week is being offered up for sale.

Situation as it now stands is this: as of March 1, Time Inc., will sponsor alternate weeks, while the other week will be open. Until March 1, that week will be occupied by the present sponsors, Hamm and Amoco, who share a split-network. Amoco wants to pull out in January, and CBS, under the impression Hamm wanted to continue into next season, first granted Amoco relief and sold its eastern coverage to General Foods for a January start.

But with the Hamm decision to pull out, CBS then would have been left with half a network to sell on alternate weeks after March. So it got General Motors to withdraw from its deal, and at the same time notified Amoco that it would have to continue its sponsorship until the original expiration date in March. Consequently, when both Amoco and Hamm expire, the network will have a full-

(Continued on page 56)

JWT'S 'NEVER HAD IT SO GOOD'

Whatever Happened to Xmas?

Stocking hung by the tv set this year will be virtually barren of Yuletide themes or commercials.

Agency men are turning Scrooge as far as putting on Xmas shows are concerned and what's even more surprising they have turned a deaf ear as far as holiday commercials are concerned.

Young & Rubicam has nothing planned for its programs while the Ted Bates agency admitted that it has stayed away from the Christmas theme this year. BBD&O agency currently has only one show planned thus far with its Dec. 20 duPont Show of the Month. It's "Junior Miss" will have a Christmas theme.

While not exactly in the spirit of Santa and by stretching it a point or two, McCann Erickson agency put on the "Pied Piper" for Liggett & Myers last night, month in advance.

Edwin, Wasey, Ruthrauff & Ryan has thus far only planned a one-minute spot commercial for its Dutch Master cigar. In the same, Sullivan, Stauffer, Colwell & Bayles has neither a Xmas show nor any special yuletide blurbs planned.

Kenyon & Eckhardt has not forgotten the occasion though and has laid special plans to have Eddie Fisher do live commercials for RCA and Chesterfield on his Dec. 24 show.

TV Factor in Picking Jurors

Preconceived Ideas of Court Procedure to Be Considered by Ohio Jurist

Toledo, Nov. 26.

Judge Tom D. Stahl of Lucas County Common Pleas Court, taking cognizance of a complaint by Judge John M. McCabe several weeks ago, said that he will henceforth question seated jurors in all criminal cases assigned to his court for jury trial, to determine whether they have formed opinions as a result of television viewing.

He said that if answers indicate preconceived, false ideas of court procedure, he will immediately excuse the juror from serving. Judge Stahl, of Port Clinton, handles Lucas County cases as a visiting judge. He said that the court must see that people have fair trials, and if a juror reveals by his answers that he has formed preconceived ideas of court procedure and cannot be impartial, he will be excused from duty.

Judge Stahl noted that in some recent cases, it was evident that verdicts were arrived at "in the tv manner." Prosecutors and attorneys, he added, do conscientious jobs, but in the eyes of over-stimulated television viewers, they may seem lacking in glamour.

In Ohio, a judge may excuse a juror for cause, including the forming of any number of preconceived ideas which might influence thinking in the cases. Jurors commonly are excused for fixed views on capital punishment, for a belief that a man or woman must be guilty of a crime if arrested or indicted, and for many other rigid opinions. Judge Stahl said it was possible that television viewers have not been influenced by programs, "but we want to find this out."

Judge McCabe said he will watch the procedure with deep interest, and may later adopt the same system in his court.

Smart Money Uses Ratings: Dorrell

"Ratings are a must," according to Ward Dorrell, v.p. of John Blair, who reviewed the survey techniques before the Radio and Television Executives Society time buying and selling seminar last week.

Dorrell told the group that "rating services are indispensable and that smart money uses the rating services and their qualitative collateral data in addition to just the numbers."

In pointing out the importance of ratings, he asserted "ratings themselves, as any agency person knows, are but one of the many elements that enter into an advertising campaign. Ratings are but one of many measures, which in conjunction with qualitative information and the advertisers' own experience and highly specialized knowledge enables a business to make sensible decisions and conduct its affairs sensibly."

ABC-TV V.P.
Oliver Treyz
details his reasons for
As Detroit Goes, So Goes—
* * *
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Hazel Bishop To Ax 'Amateur Hr.'; May Invite Suit

Hazel Bishop, whieh was committed to a firm 26-week fall-winter pickup of the "Original Amateur Hour" in the Sunday night 7 o'clock slot on NBC-TV, is dropping the show after 13 weeks of the regular season—a move which may precipitate litigation on the part of the show's packagers, Reemack Corp. Last telecast in current time slot will be Dec. 29. However, Reemack is dickering for an ABC-TV slot and is negotiating to deliver a built-in sponsor. Previously on ABC, it delivered some impressive Sunday night Trendexes and Nielsens.

Some months back Hazel Bishop bought a $10,000,000 bundle from NBC (including "Amateur Hour," "Jane Wyman Show" and "M Squad") in resolving its longstanding differences with the web. Last week, at last minute notice, web served notice on "Amateur Hour" that the time was being preempted for Sunday's (24) Bob Hope Show, with still another in the offing, making three preemptions in all, despite NBC policy of only two preemptions for any time period in a single season span. All of which cued a beef from Reemack and Hazel Bishop's ultimate decision to drop the show, despite the fact it was leaving itself open to litigation.

NBC may leave the time clear for some upcoming specials.

'TONIGHT'S' HOSIERY COIN

The Van Raalte Co. has signed for 12 participations on NBC-TV's "Tonight" starting March 3. The $75,000 tab is the first network expenditure for the hosiery manufacturer.

Deal was set via C. J. LaRoche agency.

$110,000,000 TV-AM BILLINGS

By GEORGE ROSEN

Two years ago, as an aftermath of the passing of John Reber, J. Walter Thompson was having its troubles. There was no unified leadership within the radio-tv operational area and, despite its onetime boast as the biggest agency in the world, there was a hit-and-miss approach to the agency's network programming which put some of the more lucrative JWT accounts in jeopardy.

Those were the days when JWT was committing Eastman-Kodak to one bad show after another (remember, "Norby?") for example; Ford was getting restless. Even Lever Bros., the vet among all JWT accounts, was floundering with "Lux Video Theatre." Its onetime hold on daytime programming was slipping. In short, something had to be done.

Today JWT, with a more than 50% turnover in programming this season alone, is not only back in harness with what is undoubtedly the most diversified scheduled of nighttime shows, but will probably move into '58 at the top of the agency heap with approximately $110,000,000 in tv-radio billings.

It's generally agreed that Danny Seymour, the ex-announcer-turned-executive who moved over to Thompson from Young & Rubicam about two years ago, rates the major credit for maneuvering JWT into its enviable status today.

At first it was rough going and for a while they were laying odds on Seymour's chances of pulling the agency out of its rut. But Seymour played it slowly and cautiously — and without fanfare. First off he insisted on a "one big umbrella" unified operation giving him east-west control, a status which even Reber had not enjoyed, as well as ending the traditional practice of permitting each account to operate independently.

In place of a wornout "Ford Theatre" anthology series, Seymour pinned his Thursday night NBC hopes on a newcomer to the nighttime sweepstakes — Tennessee Ernie Ford. Despite the formidable competition from CBS' "Playhouse 90," by season's end Ford was riding a Top 10 entry. It was Seymour's initial major triumph.

This season the automotive company is in an even more enviable position, Seymour having grabbed off the Desi & Lucy specials on CBS. (First time up two weeks ago it knocked off the No. 1 rating.) And Eastman-Kodak, whose sole claim to successful programming lay in the increasingly-popular "Ozzie & Harriet" on ABC-TV, was wooed into the Ed Sullivan Sunday night show for an additional $5,000,000 billings windfall.

Not that Seymour and JWT are in the clear on their multiple buys. The Rosemary Clooney slotting for Lux as the back-to-back NBC attraction with Tennessee Ernie still has an iffy future. Same goes for the Gisele MacKenzie Saturday night show, purchased for Scott Paper. And there's a "maybe yes, maybe no" payoff in Ford's half-sponsorship interest in the Monday

(Continued on page 62)

'DETECTIVE STORY' AS CBS-TV SERIES?

CBS-TV and Sidney Kingsley are "anticipating" a deal for rights to the playwright's 1949 Broadway hit, "Detective Story." There's been no negotiations yet, but in January, rights to the title and story revert to Kingsley from Columbia Pictures, which made the film version of the Broadway play. At that time, CBS will enter negotiations with Kingsley for rights to the title, on which it hopes to base a new series.

Kingsley's already under contract to the network, and recently cut a pilot film on the "World in White" series, based on his "Men in White."

Treyz to ABC-TV Affils: 'We'll Have Supremacy by Next April'; 45% Increase in Homes Reached

Chicago, Nov. 26.

ABC-TV is out to rid itself of that "third network" status, and this time it's not just a lift-up-your-hearts anthem for the affiliates. Net's determination to emerge from the back seat centres on a buildup of the entire Wednesday and Friday night lineups with approximately the same tactics that paid off so well with "Maverick," namely a dense promotion and exploitation attack in major competitive markets, emanating from the local stations. Ambush should come off just after the first of the year, and ABC brass is giving it three months to accomplish its purpose.

Special meeting with primary affils was called in Chicago last Wednesday (20, just ahead of the annual Television Bureau of Advertising meeting which station heads would be attending anyway. Ollie Treyz, v.p. of the television network, laid out the blueprint setting April, 1958, as target month for ABC's rise to "leader in nighttime audiences" in markets where NBC and CBS are in direct competition. Throughout the meeting "Maverick," as the upstart which broke through the great Sunday night wall that Allen and Sullivan built, was cited as the network hero and its case history vaunted as the book of procedures.

Treyz based his confidence in supremacy-by-April on recent gains in audience share by the web, for instance a 45% increase in homes reached in evening hours since last year at this time. Treyz calculated this amounts to 2,000,000 more homes viewing ABC, and he said the biggest ratings gains came from the live competitive markets against CBS and NBC. Achieving the goal, he said, would make ABC the Number 1 network in 85 of 100 American tv homes.

Wednesday and Friday were determined the two best nights to work with, each having a highly exploitable show that so far this

(Continued on page 61)

Humorist
H. Allen Smith
who campaigned against the jaw-grinders now offers
A Cure For The Snappers
(TV Singing Style, That Is)
* * *
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Munsel, Winchell Shift in Revamp Of ABC-TV Shows

ABC-TV has decided definitely on certain major program shifts in January. Network is also fairly certain about three new shows for the 1958-1959 season.

Patrice Munsel, now at 8:30 on Fridays for Buick, will be moved to 9:30 the same night, following Frank Sinatra instead of preceding him. Step will displace "Date With the Angels," and although nothing definite in this instance, it is held quite possible at the network that the Plymouth package will shift to Wednesday at 9:30 in lieu of "Walter Winchell File."

Winchell, on the other hand, will move to Fridays at 8:30 vice Miss Munsel. Also on the January docket and almost certain to occur is the axing of the Monday at 8 Guy Mitchell musical. Show has a 15-week contract with Max Factor which expires after the first of the year.

Another move is by sponsor Mennen, which is shortly leaving full sponsorship of "O.S.S.," Thursdays at 9:30, and is taking up the unsold half of the 10 p.m. Friday stanza, "Colt .45." No decision on what to do with "O.S.S." after tomorrow (Thurs.), Mennen's last week on the show, has been made. However, it is strongly felt that the program will be left in its current slot until January, even though it might be sustaining.

Still another January move by

(Continued on page 61)

Looks Like 'Dotto' As Replacement for CBS-TV 'Strike It Rich' Entry

"Dotto," a new quizzer out of the Frank Cooper office, now looks like the odds-on favorite to replace "Strike It Rich" on CBS-TV. The Cooper office did a rush-kinnie on the Coast a couple of weeks ago, and the new package has cleared all the Colgate agencies and both of the client's divisions, with only a top echelon okay and CBS' clearance needed for purchase to become a fact. Final okay is due this week.

Show is based on the old drawing-book technique of connecting dots with lines to form a picture. This is done on the show electronically, with contestants choosing questions whose difficulty varies inversely with the number of dots they are awarded. When enough dots are connected, contestant may select to identify the picture formed by the interconnected lines. In each case, two contestants vie against each other, with the first to identify the picture the winnah.

NBC-TV Dickering 'N'west Passage'

Next season may see a mass trend among the webs toward "hopscotching" each other for leadin audiences. Already, it's reported, NBC-TV is talking to Metro-TV about picking up the studio's new "Northwest Passage" hourlong filmed adventure series for a 7 to Sunday night setting.

Strategy in this instance is to get the jump on ABC's 7:30-8:30 "Maverick," which by virtue of its half-hour-earlier status, gets the jump on NBC's Steve Allen fairly regularly. If NBC should go ahead with the 7-8 slotting plan, either with "Passage" or some other property, the next logical-to-absurdity step would be for ABC to rebut this with an hourlong 6:30 to 7:30 should to get the jump on NBC, and so on down to the point or diminishing audience returns.

As for "Passage," if the NBC talks don't jell, Metro will peddle it elsewhere, either in hour or reduced-to-half-hour form.

Mike Wallace Kinnies Planned for Overseas

Several deals are in the making to use kinescopes of "Mike Wallace Interview" on ABC-TV in several foreign markets. Dickers have been going on between the network and stations in Guam, Bermuda, Honolulu, England and Australia.

Both BBC and an undisclosed commercial outlet in England, are competing for the interview half-hour. The pending pacts in Australia are for stations in both Sidney and Melbourne.

'WRGB-TV Regrets' Dumping of Live Shows For Pix; 'What Can We Do'?

Schenectady, N.Y., Nov. 26.

WRGB-TV, owned by General Electric Co. and an NBC affiliate, did a lot of "soul searching" in answer to public criticism of the dumping of some long-standing live shows in favor of Hollywood films.

"Most broadcasters," said WRGB's program manager Al Zink, "regret the shift in program emphasis from local live . . . to feature films and we are a part of this group; yet it is an inescapable fact of television business life that currently Hollywood film productions are more attractive to a majority of a station's audience than are certain types of local origination."

He expressed his sentiments to viewers commenting or criticising the shift to features. Most of the viewers complained about the elimination of children's shows, which included "U. S. Glendora." done live and a film-cartoon feature handled by announcer Bill Edwardson. "Bedtime Stories." sponsored for seven years as a late-afternoon block, was advanced 15 minutes, to make way for "Sunset Cinema." The station's biggest live program, "TV Showcase," a 45-minute show which enlisted the services of 32 persons, five nights weekly, also was ditched, in the switch to "Cinema Six."

Program manager Zink acknowledged the station's responsibility for cultural and informational programs pointing out that WRGB-TV is continuing many such local live programs. Station has about 28 to 30 hours of live programming weekly, having eliminated five to seven hours from its live programming roster.

He wound up his letter by expressing the hope that the present cycle of feature films will be followed by renewed interest in local live programming. Zink put the time span for the feature cycle at another year.

WRGB mailed a similar explanatory letter earlier to viewers protesting the junking of the Huntley-Brinkley newscast (NBC) and the "Jack Paar Show" for features.

May Restore 'Tonight'

Schenectady, Nov. 26.

The recent arresting record of viewer popularity and billings for "Tonight" is causing the WRGB management to review its decision dropping the Jack Paar NBC-TV show. There is now a possibility the program will be reinstated on the General Electric station, about Jan. 1.

If this step is taken, the "Cinemasix" series which replaced the live show will be discontinued.

Prep Ann Sothern 'Career Girl' Series

Hollywood, Nov. 26.

Deal is on the front burner for Ann Sothern to topline a new series, "Career Girl," for Desilu Productions. CBS-TV N. Y., producer Arthur Hoffe is being paged for the producer spot.

Previously, Hoffe was associate producer on Miss Sothern's "Private Secretary" series. Joel Cohen of Frank Cooper Associates is handling bargaining.

Sales Pile Up On 'Minute of Prayer'

Prior to the big sales push on "Minute of Prayer," C & C Television has racked up sales in about a dozen markets.

The series, consisting of 365 one-minute filmed prayers contributed or suggested by Protestant, Catholic and Jewish clergymen, was produced by Lew Kerner. C & C is handling domestic distribution, while Guild Films will distribute the series in Europe. Present plans call for dubbing in 12 foreign languages.

Those stations inking for the "Minutes of Prayer" library include WMCT, Memphis; WBAP, Dallas; WOAI, San Antonio; KTVH, Wichita, KTVI, St. Louis; KGEO, Oklahoma City; WDSU, New Orleans, and WAFB, Baton Rouge.

Going on the plans of some stations to utilize five or six one-minute episodes daily, Kerner is set to produce additional footage for new "Minutes of Prayer." He expects to do some shooting in Honolulu, going there in mid-December. KULA, Honolulu, also has bought the series.

C & C and Kerner kicked off a preview of the series in N.Y. last week at a breakfast, attended by many prominent civic and religious leaders.

Does Everybody Get Lost at Station-Break Time? Ziv Does a Study

Ziv has come up with more ammunition against the desirability of station break spot announcements versus sponsorship in programs.

It had Burke Market Research do a survey in Cincinnati, interviewing 1,000 tv families. It was found that 77% of the audience with their tv sets tuned in were lost for the station breaks. Audience activity during the station break period varied from leaving the room to switching channels.

On the basis of the study, done in June but now being circulated, Ziv contends that an advertiser using the number of sets-in-use as a basis of his buy, is kidding himself. He only has 23% of the audience paying attention during station break-time, the study states.

'Gaucho' Series To Roll in Mex City

Hollywood, Nov. 26.

"The Gaucho," new telefilm series based upon the Douglas Fairbanks Sr. starring film produced in 1927, goes before the cameras at Churubusco Studios in Mexico City tomorrow (Wed.) with Carlos Rivas, one of the Mexican film industry's top young stars, in the title role. The series will be produced by Odyssey Pictures Corp., in association with N. Peter Rathvon.

Douglas Fairbanks Jr. and Sol Lesser acquired "The Gaucho" several years ago as part of a package including all outstanding Fairbanks Sr. successes. Odyssey Pictures, in which Fairbanks and Lesser are major stockholders, was formed at that time.

H. Alexander MacDonald, partner of Douglas Fairbanks Jr., now is in Mexico City making arrangements for the production. Nathan Juran has been set to direct the pilot.

William Morris Agency will handle sales for the Fairbanks-Lesser organization.

THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.
Management: ART WARD
OXford 7-9034
Direction: MCA

SAG Sees Trouble Ahead in Demands On Teleblurb Fees

New York branch of Screen Actors Guild met in New Yorrk Thursday (21), and the 225 members attending the annual meeting were told to expect trouble in the negotiations for new fees for appearances in teleblurbs used by national spot advertisers. Dickers with producers and ad agencies are a month away, and the employers seek to lower rerun rates on spot commercials while at the same time SAG nationally will be pushing for new increases.

Consultant Martin Segal, hired a few months ago by the screen guild to plan a SAG Pension & Welfare fund, briefly laid out the progress made so far. Segal, who was consultant in forming the P&W plan to be used by the American Federation of Television & Radio Artists, is expected to have his demands ready by the time negotiations begin toward the first of the year.

George Dales, national boss of SAG, told the New Yorrk membership precisely the same thing he told the Coast body, that toll-tv deserves a test. (SAG is in direct opposition to AFTRA on pay-as-you-see.)

Jon Hall in Hawaii For New Telepix Series

Lahaina, Hawaii, Nov. 26.

Actor Jon Hall has arrived here from Honolulu to launch filming of his new TV series, "Malolo of the Seven Seas" for Jon Hall-Cowan Enterprises. Hall says 39 episodes will be distributed through RKO-Teleradio.

Actor shipped in a ton of diving gear and camera equipment to this sleepy Maui island seaport where several "Capt. David Grief" episodes were filmed some months back.

Later Hall will do some filming in Tahiti and Kwajalein atoll.

FCC Okays NTA's 650G Purchase Of Mpls. KMGM-TV; Bartley Wary

Washington, Nov. 26.

Recognizing a letter of protest by KSTP, in St. Paul, the Federal Communications Commisison last week gave the green light to the acquisition of control of KMGM-TV in Minneapolis for $650,000 by National Telefilm Associates, marking NTA's entry into the station ownership field. The action was made contingent on the outcome of Government's antitrust suit against NTA and four other vidfilm distributors, charging block-booking in the sale of product to tv stations.

Commission voted 5-1 to allow the transfer, with Comr. Robert Bartley issuing a sharp dissent in which he raised questions regarding NTA's plans to acquire the full complement of tv stations and its pending application to purchase WATV in New York. Bartley in protest referred to the KSTP letter by saying he was "not satisfied" with the "general representations" made to the Commission by NTA regarding its policies toward other stations, including KSTP, which are its customers for film. KSTP had protested that approval of the sale would put it in competition with one of its film suppliers.

Bartley asserted that "NTA has made no claim here that tv stations are needed for the operation of its business, that they are needed as outlets for revenue, time clearances, or program origination, or that it presently is at a competitive disadvantage." He further noted that NTA's entry into the field through purchase of existing facilities does not increase the number of stations serving the public "but does increase the concentration of ownership of existing facilities in fewer and fewer hands."

Comr. Bartley expressed the opinion that "since this constitutes the first application by this organization for a license under the Communications Act, the Commission should have before it complete information as to the proposed method of operation by NTA of the tv stations it seeks. Particular emphasis should be placed on the competitive practices it proposes to follow in its 'negotiations' for tv

(Continued on page 60)

SG Sets Carol Irwin For 'Minerva' Series

Hollywood, Nov. 26.

Carol Irwin has been set to produce new Myrna Loy-starring teleseries, "Minerva," for Screen Gems, and arrives here this week with assistant Doris Quinlan to set shooting start.

Pilot is expected to roll in January.

'Heidi' Projected As Vidfilm Series

"Heidi," the feature produced by Bill Cruikshank and financed by RKO Teleradio Pictures, will be utilized as a pilot for a projected "Heidi" television series.

Prints of the feature, produced in Germany with an American cast headlined, will be made available for screenings along Madison Ave., beginning Monday (2). Plan is to release the pic abroad theatrically, but to withhold theatrical release in the U.S. for a possible national tv deal.

The use of newly-made feature as a pilot for a tv series represents a first by a motion picture company. Warner Bros. has indicated that it may do the same, but as yet nothing has come off the beltline in that department.

Producer Bill Cruikshank is former prez of Four Star Productions. The American cast features Sandy Descher, William Fowley and Van Dyke Parks. Feature was produced in Eastman color.

RKO Television, the subsid, sponsoring the agency-advertising screenings is shying away from pilot production this season, utilizing presentations on properties, as well as a feature in the "Heidi" case.

RON KELLY INTO OWN CANADA VIDPIX PROD.

Vancouver, Nov. 26.

Ron Kelly, scripter-producer-cameraman for his tv travel-documentaries "Avignon" and "Spanish Village," plans to set up a vidpix production outfit.

Kelly recently returned from Hollywood on a selling mission. His contract with CBC expired Dec. 15 and there is no talk of a renewal, which appears consistent with the apparent current CBC cutback policy in this area.

But if Kelly gets some state-side financial support, he hopes to get into vidpix production. He feels it's time Canada began using the UK-film entry quota which American companies have appropriated by the simple means of producing in Canada. "If Canadian settings are suitable for them they should be good enough for us to use," he states.

Shirley's 'Capt. January' Also Tops Competition

The second Shirley Temple starrer "Captain January" beat all competition, according to a 13-city Trendex taken by the NTA Film Network, for the show in the afternoons of Saturday (2) and Sunday (3). Philadelphia and Washington, markets which are a week late in unreeling the Temple pix, were not included in the report.

The "Captain January" holiday special registered a 14.1 rating and a 45.2 share of audience. All other competition in the time period had a combined 17.2 rating and a 54.8 share.

The four holiday specials, now completely sponsored, are being telecast on a lineup of 63 station affiliates of NTA Film Network.

Disney's 'Annette'

Hollywood, Nov. 26.

Walt Disney started rolling a new 15-segment quarter-hour serial, "Annette," starring Annette Funicello, for his ABC-TV "Mickey Mouse Club" series, to be spotted in later this season.

'Boots & Saddles' Brews Beer Booty

California National has been kicking up some foam with its new "Boots and Saddles" telefilm skein. In the last few days four breweries signed for the half-hours.

Biggest buy was Stegmaier Brewing in four markets, Wilkes-Barre-Scranton, Johnstown-Altoona and Lancaster-Harrisburg, all in Pennsylvania, and Binghamton, N. Y. Only station lined up to carry "Boots" so far, however, is WBRE-TV, Scranton.

Other pacts were made with Budweiser for WWL, New Orleans; Piels, WRCV-TV, Philly, and Burgemeister, KLAS, Las Vegas.

Chances are that series star Jack Pickard will make personal appearances in the four cities belonging to Stegmaier. Cal Nat is working on that end of it now.

The syndication company would not disclose the precise number of markets in which the series is sold, but it said that breweries constituted the third largest category of buyers, owning 14.6% of all markets. Of all bankrollers, food stores were the largest takers, and food product manufacturers were second.

Evidently, a trend has developed in the purchase of telefilm by markets and food makers. The stores are buying mostly full sponsorship of the half-hour series, presumably because their market needs demand as much identification as possible. Of all the full sales made by Cal Nat on "Boots," the food stores took nearly 22%.

On the other hand, the food manufacturers are going in heavily for co-sponsorship deals, in this case presumably because they want to get as much spread as they can out of their television bucks. Manufacturers took 16.4% of all the co-sponsored markets. Bakeries and soft drinks use full sponsorships exclusively, according to Cal Nat.

Industrial Pix's 'Golden Circle'

Indicative of the mileage received by public relations or industrial films on tv is self-described "Golden Circle" of 11 films distributed through Association Films, one of the largest of the free-pix-for-tv distribs. Though the pix aren't necessarily the most heavily played in the field, the listing and the grand total exposure is an impressive key to the wide exposure the industrial pix can amass. Films, "sponsor" (company which financed the production), and number of telecasts are as follows:

How to Catch a Cold—Kimberly-Clark	1,379
A Matter of Time—Institute of Life Insurance	1,106
American Portrait— "	972
For Some Must Watch— "	892
Helping the Taxpayer—Amer. Inst. of CPA's	852
Liberia, Africa's Only Republic—Firestone Tire & Rubber	857
The King Who Came to Breakfast—National Biscuit Co.	845
A Diamond Is Forever—De Beers Consolidated Mines Ltd	805
Romance of Silver Design—Reed & Barton Silversmiths	730
Better and Safer Highways—Firestone Tire & Rubber	727
Mr. O'Flynn's 50-Million Wheels—Automobile Mfrs. Assn.	712
Total telecasts	9,877
Total Combined audience	792,575,205 viewers

THIS SEASON HURTING '58-'59?

Rep Plans Release of Post-'48 Pix

Republic Pictures is planning the television release of between 225 and 250 post-'48 pictures. Prexy Herb Yates is understood to be in current discussions with three potential buyers, with the alternate possibilities of outright sale or a lease deal being considered.

Under either setup, such a deal could net Republic between $5,000,000 and $8,000,000. On an outright sale, that's the price area being discussed. Under a lease deal, Republic might gross up to $10,000,000, but would have to pay certain handling charges, such as print costs, that would reduce the gross. Yates is expected to make a progress report on the negotiations to the next Rep board meeting in January.

Yates hasn't approached the various talent and craft guilds on the sale yet, preferring to have a deal in principle before crossing that bridge. Though the unions would have to consent to the sale and work out a participation formula, Republic apparently doesn't attach much importance to the guilds as do other major studios, for the simple reason that it hasn't produced a new picture in eight months and there are no foreseeable signs of its doing so. Guild's main bargaining strength in their post-'48 pix negotiations is their ability to cripple current and future production.

It's Still a Tossup Who Buys AAP; Hyman Rallies to Maneuver UA Deal

Final decision as to who will be given the majority interest in Associated Artists Productions—National Telefilm Associates or United Artists—is expected to be put to a vote of all AAP stockholders shortly. Plan to have a company-wide vote was presented after three successive meetings by the AAP board of directors last week and this, in which they failed to agree which of the two bidders should have the right to buy Lou Chesler's better than 50% interest in the company.

Stockholders holding about 10,000 shares in Associated Artists began an action yesterday in N. Y. Supreme Court to enjoin any proposed sale of Lou Chesler's controlling stock to National Telefilm. They want a temporary injunction pending trial of the case.

The plaintiffs claim a "much better deal" was offered by United Artists and approved by the AAP board of directors but never submitted to the stockholders.

Eliot Hyman, AAP prexy, is making an attempt to rally the smaller stockholders to back a buy-out by UA. If he can control even slightly better than one-third of the voting stock, he can block NTA from absorbing AAP into its own distribution setup, thereby destroying what is reportedly NTA's basic purpose in buying the Chesler interest in AAP. NTA wants Chesler and associates' majority stock as a base on which to spring into buying up a full two-thirds of the company. Two-thirds is needed to affect a merger of NTA and AAP.

Even without Hyman's course of protective action, the deal is believed to have swung in favor of

(Continued on page 62)

It Happens

Hollywood, Nov. 26.

Don Wilson was slated to do three teleblurbs for Coldene Cold Remedy last week.

He failed to make the filming date at General Service Studio last week—because he had a cold.

Future of AAP Veiled But It's Biz as Usual

Sales force of Associated Artists Productions, both in New York and the field, didn't know which way was up last week. Morale showed signs of being at a low ebb, because of the doubtful status of the company's present management in the various reports of selloff of the majority stock interest by Lou Chesler & Co. Nonetheless, AAP still consummated some feature film and cartoon sales during the upheaval and one executive voice at the distribbery wanted to let the trade know "business is going on as usual during alterations."

In the event that sale of Chesler's majority stock goes United Artists, one source believed AAP would certainly continue with a large majority of the present sales staff. He also felt that there is a very good chance that toplevel sales employees, including sales chief Bob Rich, might be displaced by UA men, but that UA was seeking a larger distribution setup

(Continued on page 60)

CURRENT SNAFUS HOLD UP PILOTS

By MURRAY HOROWITZ

Late pilot buying, resulting in insufficient time for the producer to realize the maximum potential in a series, appears on the horizon for next season's buying period.

Lack of time is partially blamed for the less than good quality of many network berthed skeins this current season. The same "wait and see" attitude appears to prevail along Madison Ave. now, and although everyone will acknowledge something should be done about it, no corrective steps of any overall significance are being taken.

It's a case of hand-wringing. Advertising client budgets for next season are yet to be set, although the bluechippers know they'll be riding network tv with a show next season. Agencies acknowledge though that a producer should be given the maximum time to get out the best series possible. Agencies add they can't make commitments too early—especially when everyone's worried and watching the current sponsor entries, when there are liable to be mid-season causalties and the consequent scramble for new properties.

Another element mitigating against early buying is the agency sponsor position of "let's see all the entries from all the houses before sticking our neck out." It's better to make a choice from a field of many than from a field of a few, although the former situation leads to under the wire buying, with resultant poorer quality shows. Everyone's hesitant about making a decision, passing the buck up and down the line.

Running head on into the prevailing advertiser-agency climate, Metro TV has yanked its two pilots "Min and Bill," starring Peggy Wood and Chill Wills, and "Northwest Passage," done in color, from circulation. Current talk is being limited to the nets.

After a sampling of a few potential buyers and getting the comment, very interesting, but come around again in March or April, Metro TV v.p. Charles (Bud) Barry threw up his hands. "It's a dangerous situation," he says. "If you continue showing the pilots around now and then come back again in the buying season you're met with a 'we've seen this before' attitude."

The critics this season, Barry points out, have had a field day rapping shows. "We came in early so that we'll have time to prepare quality productions. The late buy on 'Thin Man' didn't help us any. We're only now getting the approach in writing and characterization we want."

As to the touted advantage of selecting a property from a field of many, Barry feels that's skirting the issue. "A property should stand on its own feet, the evaluation be-

(Continued on page 60)

Whether Network or Syndication, All Out of Same Program Mill; More Discriminating Pilot-Making

Rickshaw Ricochets

Philadelphia, Nov. 26.

Due to the response gained by the rickshaw promotion gimmick to hypo the "Charlie Chan" series, WCAU-TV has increased the area for the stunt to include Wilmington, Del., Camden, N. J., Trenton, N. J., and Reading, Pa., all within the station's four-state coverage.

In Wilmington the stunt ran afoul of an old law. The part-time employe, dressed as a Chinese to pull the vehicle was arrested for impersonation. He was later released when no criminal intent could be shown.

The station couldn't get bona fide oriental for rickshaw chores. Members of local chinese colony felt it would bring "Loss of Face."

$1,000,000 to RKO As Flamingo Gets Right to 5 Series

Flamingo Telefilm Sales has acquired the tv distribution rights to five series controlled by RKO Television, including "Screen Directors Playhouse," "Sailor of Fortune," "Aggie," "The Big Idea" and "Animated Fairy Tales." The deal involves payment to RKO Television of over $1,000,000 for guarantees and other considerations, with Flamingo getting the tv sales rights for from seven to nine years, the term varying with each series.

The contract highlights the strides being made by Flamingo Telefilm Sales, organized only about three months ago by Herman Rush and Ira Gottlieb. It also marks the virtual bowout of RKO Television from the half-hour syndication field.

According to Robert Manby, v.p. of RKO Teleradio Pictures in charge of tv, the arrangement will allow RKO Television to concentrate on the development and sale of various national network series on which co-production deals with producers already have been set. At the same time, RKO Television has retained the tv distribution rights of its Bank of America package of 27 pix, the rights on which have about eight months ago under the original deal with the bank.

(Continued on page 60)

Telefilm producer - distributor plans for the new season underscore the diminishing difference between network-berthed properties and those that find their way into syndication.

Plans of most major telefilmeries is to prep the pilot, pitch it for a network sale, and if a national sale is not effected, to take the property into syndication. Essentially, it's the same filmed property, although it's argued that a network ride may bring up the budget allotted for each episode.

Some telefilmeries, such as Ziv, NBC's California National Productions, Television Programs of America, and others have a syndication arm to feed, a sales organization that must be given a fresh property at certain intervals to be kept going. For such outfits, a decision is made at certain intervals to put a property into syndication, regardless of the network situation.

Many telefilmeries which in the past did not have a strong syndication arm have built one because of the vagaries and gamble of clinching a network deal. Official Films to fist-run syndication, for example, after failing to make a sale last season on a number of pilots, including "Decoy." Screen Gems, which failed to sell a flock of pilots last season, also now is in the first-run syndication biz, with "Casey Jones" and "Ranch Party," strengthening that arm of its biz.

The way things are shaping at this stage it looks like the pilot fever this upcoming season will not run as high as last season, when the casualty rate was very high. Many of the major telefilm outfits have done a lot of preliminary work before giving the green light to pilot making, shying away from buckshot production of pilots.

Exemplifying the narrowing field between syndication and network properties to be pitched are the activities of such outfits as CBS Film Sales, Television Programs of America, Official Films and ABC Film Syndication.

CBS Film Sales has "Colonel Flack" and "Fire Fighters" in the can, and is prepping "The Diplomat," "Attorney at Law" and a detective - mystery show. Each property could go either network or syndication.

Official Films will have a roster of four or five properties, including "Invisible Man," most of which will be first aimed for national sale and then possibly for syndication. A similar situation holds true for Television Programs of America and ABC Film Syndication.

CBS Film Sales' One-Shot Specials

CBS Film Sales, breaking new ground with one-shotters in syndication, is putting "The Christmas Carol" on sale for station buys during the holiday season.

The one-hour Basil Rathbone-Fredric March starrer had played two seasons on the net. Response to the move at this early point appears good, according to CBS Film Sales topper Leslie Harris. Foreign sales on the filmed show already had been racked up in Canada, Australia, England, Sweden, France, Puerto Rico and Mexico.

CBS Film Sales still is engaged in clearing up rights on the "Odyssey" project, which also represents a departure from series selling in the public affairs field. The project calls for a rerun ride in syndication of six filmed entries telecast last season on the net's "Odyssey" program.

Returning to special holiday syndication programming, National Telefilm Associates and Trans-Lux Television are among those syndicators offering Christmas film packages.

NTA Now Rides With 'Empire'

National Telefilm Associates, a five-year baby, has telescoped its growth to become one of the major giants in tv film distribution, wheeling and dealing an organization that encompasses tv station ownership, the NTA Film Network with about 134 station affiliates, a telepix syndication arm, ties with Desilu and 20th-Fox for production of new series, and with lots more on the calendar for the future.

NTA's latest move, the announced purchase of a majority stock interest in Associated Artists Productions, has kicked up a rumble from many quarters. Unofficial accounts and an announced suit question the solidity of the deal. United Artists bid to buy out AAP is said to be very much alive, with AAP reportedly scheduling stockholders meeting in the midst of contradictory reports.

Despite reports to the contrary, NTA prexy Oliver Unger says the deal is firm, a deal which would give NTA the second largest backlog of features of any company once its planned merger with AAP takes effect. AAP, among other properties, owns the negative rights to the Warner Bros. library. NTA, which has been drawing from the 20th-Fox library under its deal with the motion picture company, is only topped by the Columbia subsid Screen Gems in the number of features it will have available for tv. Screen Gems has a greater number due to its call on the Columbia library, its distribution deal for the Universal library, and its takeover of Hygo-Unity.

NTA, though, still is dickering for the purchase of the Paramount library—although a possible deal still is apparently some ways off.

Here is the status of the Ely Landau-Oliver Unger-Harold Goldman managed firm at this point:

1. Another 39 20th-Fox pix have been made available for the new season of "Premiere Performance" on the NTA Film Network. The season begins in January and NTA is confident of picking up sponsorship on the basis of its rating history. The net, in which 20th-Fox is partnered, is no longer an experimental first. Among the new pix for the net are "Nightmare Alley," "State Fair," and "The Rains Came."

2. NTA has given the green-light on the production of six series, filmed either at the 20th-Fox or the Desilu studios. They include "How to Marry a Millionaire," "Man Without a Gun," "This Is Alice," second year production on the syndicated series "Sheriff of Cochise," "Official Detective,"

(Continued on page 60)

Other TV-Film News On Page 58

'High Noon's' 65.0 Share-of-Audience

San Antonio, Nov. 26.

"High Noon," the Stanley Kramer pic starring Gary Cooper, in one of its first ratings scored a hefty American Research Bureau rating of 37.5, with a 65.0 share of audience, on KENS-TV. It was unreeled Saturday (16) night beginning at 10 p.m., trouncing all opposition, according to the special telephone coincidental.

Opposition stations also had features in that time slot. WOAI-TV, with "Gaslight" scored a 10.4 rating, while KONO-TV, with "Return to Paradise," another Gary Cooper starrer, trailed with 9.3. "High Noon" is one of the pix in National Telefilm Associates' latest "Champagne Package."

Sinatra Going Live? ABC, McC-E Explore Ways to Upgrade TV Show

Dickers are still going on among McCann-Erickson, ABC-TV and Frank Sinatra to get the actor-singer to do as many live half-hours as possible for the remainder of the season. A temporary compromise by the singer-actor was to agree to film all his musical programs, appearing from Jan. 3 on, before studio audiences as opposed to the strictly closed sets he's worked on until now.

The possibility of more live programs by Sinatra on ABC, plus the probable obsolescence of the Jan. 3 through Jan. 24 half-hours in the can could easily mean a total loss of $325,000—and possibly more—that has been laid out in production of the telefilm stanzas. Programs cost the network $65,000 each, and, for now, five segs are jeopardized.

Another part of the problem, and one coloring present talks, is how Sinatra can arrange his feature film schedule to make more time to prepare live tv shows.

As part of the compromise, Sinatra agreed to do his next Friday night ABC half-hour live instead of on film. Film for the Nov. 29 program is one of the 14 that have been completed since Sinatra began lensing his ABC skein. The 14 were supposed to carry him through Jan. 24, but one half-hour has already been "superceded" by the live program, and another may be replaced the last Friday in December by second new live half-hour. Network, which has a $3,000,000 pact with Sinatra, is not certain as to whether the bumped seg will be used later, in light of the fact that the web and sponsor Chesterfields (which McCann-Erickson reps) want to arrange for so many live shows.

First filmed half-hour was used by Sinatra on Oct. 25, a week after an hourlong live premiere done by him. Film has been used on each succeeding week since then, with ratings for the highly-touted show being very low, the factor which kicked off the scramble to the Coast by the network and agency toppers for talks with Sinatra.

It seems the current talks have not altered the decision made after the flop of Sinatra's first dramatic half-hour to diminish dramas but not entirely eliminate them. If the show goes all live, however, it's likely the dramas will be completely axed.

It is possible that the network will get to use many of the discarded film stanzas later in the season, if the "new look" generates new rating interest in the show.

A network-agency-written statement said that Sinatra has arranged his motion picture and other commitments so he can carry out an "original concept of doing additional (to the preem) live shows and producing his half-hour musicals before a live audience." (Nowhere in the release does it does it clearly indicate that the "live audience" musicals are to be filmed, but this fact was corroborated by officials verbally).

Tape Can Be Wonderful

Hint to some of the future uses of video tape is supplied by holiday plans for CBS-TV's "The Verdict Is Yours" daytimer. Series stimulates actual courtroom cases, and strives for the utmost realism. But it's on the spot come Thanksgiving and Christmas, since everybody knows that the courts are closed yet the program must be aired those weekdays as per usual.

Answer lies in pre-recording on tape. This afternoon (Wed.), and the day before Christmas, cast will do two shows, feeding one out over the regular network and then doing a second fed closed-circuit to the Coast for tape-recording for use on the following day. But for that realistic effect,. narrator Jim McKay will announce on the holiday shows that the courts are closed for the day but that the cases continued in session after the show went off the air the day before, and what's being presented is a recording of the previous days "extended" session.

NBC Radio's 450G Invites 7 Clients

NBC Radio came up with some $450,000 in net new business last week, inking deals with some seven advertisers. Major share of the new business was the purchase by Gillette of sponsorship of the Blue-Gray game on Dec. 28 and the Rose Bowl on Jan. 1.

Also set was Kiplinger, for a 13-week ride on its "Changing Times" weekend quarter-hour; Evinrude Motors, for seven "Fishing Round-Up" segments per week on "Monitor" for 15 weeks; Northwest Airlines, which ordered five one-minute "Monitor" participations on the first and third weekend of each month over a 52-week period; John E. Mitchell Co., for six "Monitor" weather segs a week for six weekends in the spring; and A. O. Smith Corp., for seven one-minute "Monitor" spots the weekend of Feb. 7.

DOUBLE-EXPOSURE FOR WHITEHALL ON NEWS

Whitehall Pharmacal division of American Home Products will be represented on the major news shows of both CBS-TV and NBC-TV—and on the same day, at that—this winter. Via the Ted Bates agency, Whitehall has bought a total of six alternate Tuesdays on the Chet Huntley-David Brinkley "NBC News," starting last night (Tues.). Expenditure comes to about $150,000 gross.

Drug outfit already has Tuesday and Thursday sponsorship on "Douglas Edwards With the News" on CBS-TV, giving it the double-exposure-in news setup. NBC show airs at 6:45 p.m., while the Edwards show is at 7:15, so they're not directly competitive.

WSAI Prexy's Editorials

Cincinnati, Nov. 26.

Sherwood R. Gordon, president of WSAI, takes to the mike himself to initiate airing of editorials whenever he feels an issue needs public attention.

His blast last week was against Cincy dailies for failure to inform voters about "a vicious whispering campaign" which caused the defeat of Negro city councilman Theodore M. Berry in a new voting system at the recent municipal election.

Gordon quoted from a story of the election in the New York Times.

Schenectady—Union-Fern Furniture chain is now sponsoring "Official Detective" on WRGB-TV, Tuesday nights. Company's last previous sponsorship via the General Electric station was a five-minute "window" cutout on NBC's old "Home Show."

FCC HOLDS UP OKAY ON KREM-TV SALE

Washington, Nov. 26.

Acting on a protest by Television Spokane, Inc., the Federal Communications Commission last week set aside its okay of the sale of KREM and KREM-TV in Spokane for $2,000,000 to Mrs. Dorothy Bullitt's KREM Broadcasting Co. Mrs. Bullitt owns KGW-TV in Portland, Ore., and KING-TV in Seattle, Wash.

Mrs. Bullitt acquired KREM last summer from Louis Wasmer and the Commission approved the deal, effective Sept. 25. Agency therefore ordered that in the event the transfer has already taken place the assigned be restored to Wasmer within 30 days.

It's 'Richard Diamond' Vice 'Harbourmaster'

CBS-TV has finalized its decision to replace the departing "Harbourmaster" with Four Star Films' "Richard Diamond, Private Detective." The mystery series premieres in the Thursday at 8 period on Jan. 2.

So far, no sponsorship, but CBS has decided to sustain the series if necessary. New series began rolling two weeks ago on the Coast.

Bob Finkel's Kudos

Bob Finkel, producer of the NBC-TV "Perry Como Show," received the "TV producer of the year" award from the Variety Club of Pittsburgh Sunday (24). Finkel, who is a native of that town, also accepted the "TV personality of the year" citation from the club in Como's behalf (Como is from Canonsburg, Pa.)

Ceremonies were held in the Penn-Sheraton Hotel in connection with the 30th anni of the local VC. Present to see his son plaqued was William L. Finkel, ex-Chief Barker of the Pitt club.

$1,000,000 Payoff On Merchandising TV 'Tic Tac & 21'

NBC has made $1,000,000 on just two parlor games, based on "Tic Tac Dough" and "Twenty One"—and since only last summer. The merchandising gross is said to rival the large returns of "Howdy Doody," when the stanza was a big afternoon fixture on the same network.

NBC instituted the merchandising plan this summer, a few months after the web bought up the Barry-Enright ownership interest in the two programs. Licensing duties fell to the net's subsidiary California National Productions Inc.

Only two toy games have been involved in building the hefty retail take, one made by Transogram Inc. and based on "Dough," and the other by Lowell Toy for "Twenty One."

WABD in Late Nite Shuffle; Wismer Set For Post-Bout Stanza

WABD, N.Y. indie tv station, is joggling its personality lineup in the latenight area. Harry Wismer steps in on Dec. 16 as the star of the post-Monday fight stanza sponsored by Piels and El Producto. And already underway is the plan to use Howard Whitman as a parttime interviewer on "Night Beat."

Wismer goes into the post-fight slot at 10:45 vice Gussie Moran, who has had it for the past several months. It's largely an interview session.

In another late nighttime move, WABD last week decided to start the Monday fights proper at 10 instead of 10:30. By doing that, station was able to extend Whitman's Monday night interview stanza, "Probe," by a half-hour, beginning it at 11 instead of from just 11:30 to midnight.

Use of Whitman on "Night Beat," which John Wingate has had all alone for sometime, was described by the station as an "experiment." Whitman, whose forte is "social problems," took two individual interviews last week, one on Tuesday and the other on Friday. But Wingate still remained the host and did the second interview on each of the nights. "Probe," the Monday stanza, is much like the original WABD interview, "Night Beat," except that instead of interviewing simply two guests a night Whitman varies the procedure on the first of his hour-long stands by offering two quarter-hour to 20-minute interviews with individual guests and approximately a half-hour interview of a five-man panel.

JESSEL'S WHODUNIT AS LEGITER, TV PLAY

George Jessel and Frederic Mann, the Philadelphia arts patron and industrialist, have bought the stage rights to a whodunit, "The Case of the Beautiful Body," by Jonathan Craig. The comedian-producer picked up what he calls an "airport novel" (paperback for quick reading) and envisioned it as a stage meller.

Jessel is also talking to NBC's Manie Sacks on the idea of first doing it as an hour-long teleplay, cast with actors who are identified or have been identified with their own whodunit series, viz., William Gargan, Mark Stevens, Raymond Burr, Dick Powell, et al.

Westerns in Nielsen Saddle

Television's western trend has, at least for the time being, been received with open arms by the public. A CBS-TV study of the latest Nielsens (second October report) find that of television's 15 westerns, five have reached the Top 25 list, and the average rating for westerns is a full 23% above the average rating for all other nighttime programs.

Average audience rating of all 15 westerns, according to the CBS study, is 25.4 while the average nighttime show ratings is 20.7. On an individual basis, only two westerns had ratings below that of the average nighttime show, those being ABC's "Maverick" and "Colt 45" (but more recent Trendex ratings on "Maverick" indicate projected Nielsen ratings will be much higher, not only reversing "Maverick's" position but raising the overall audience status of westerns as a group).

Of the Top 25 entries, CBS has three, "Gunsmoke" (No.1), "Have Gun, Will Travel" (No. 20) and "Zane Grey Theatre" (No. 21); NBC has one, "Tales of Wells Fargo" (No. 16) and one on ABC, "Wyatt Earp" (No. 18). On a network-by-network rating basis, the average ratings of CBS' total of four westerns is 30.5, some 47% above the nighttime average; NBC's three westerns average 26.6, or 29% higher than the nighttime average; and ABC's eight oaters average 22.4, or 8% above the evening average.

WCCO Probes Subconsciousness With Pioneer 'Phantom Spots'

Minneapolis, Nov. 26.

Employing two U. of Minnesota psychologists as consultants in what it calls Phantom Spots, WCCO Radio (local CBS affiliate) is pioneering this novel device to "reach deep into listeners' subconsciousness."

The Phantom Spots sit on top of music and even slide into pauses of dialog.

As described by Larry Haeg, the station's general manager, they're "quickie phrases," used to promote audience tunein and to support public service campaigns and they're designed to flow so smoothly and quickly from the radio set that you almost don't hear them.

"We are building on several communications principles which have been solidly established by our own and by general research," says Haeg in explanation of the technique.

"The include the principles of repetition to increase coverage and penetration; added recall, as a stimulus to retentiveness, and variety of sound, to gain entry without annoyance."

In addition to the university psychologists, Haeg has put the project under program director William Schwarz and program promotion director Gordon Mikkelson. Dr. W. W. Ziebarth, U. of Minnesota summer session dean and regular WCCO Radio staff world affairs commentator, is coordinating the project's academic study by the psychologist pair.

First Phantom Spots promoted tunein for President Eisenhower's Nov. 13 address which the station broadcast following its 10 p. m. Cedric Adams' news show.

The P. S. phrase was "Hear Ike Tonight." Regular staff announcers broke into regular programs with the phrase during each half hour that day, starting at 11:45 a. m.

GE'S COMPACT TINT CAMERA; 50G TAG

Schenectady, N.Y., Nov. 26.

A new color tv camera, smaller in size and utilizing transistors in great number, was unveiled by the General Electric Co.'s technical products department at the new WRGB studios at a press demonstration.

It weighs 215 pounds, 75 pounds less than current models. It will be competitively priced, putting it in the $50,000 price tag category.

The new camera was made smaller than current models by use of printed circuits and of transistors to replace certain tubes. Its compactness and simplicity is in keeping with GE's policy toward simplification and miniaturization of complex broadcasting equipment, Paul L. Chamberland, Syracuse manager of marketing for technical products.

WPEN Strips 'Em 7 Days a Week

Philadelphia, Nov. 26.

Indie WPEN has taken another step forward with its strip programming concept, stretching its weekday personality programming on a seven-day basis.

Station, one of the first in the market to go on a music and news format, now has its early morning man Jack O'Reilly and its late morning and early afternoon deejay and chatter personality Red Benson on a seven-day stint. The change leaves only two of WPEN's first line shows on a six-day week. Retained in the Sunday lineup are an early morning and an evening religious programming slot.

William B. Caskey, exec v.p. of the station, said the move was taken to strengthen the hold on the top spot in Philadelphia radio which WPEN assumed eight months ago for the first time after a steady climb. Pulse ratings since March of this year have shown WPEN first among all Philadelphia stations from 6 a.m. to midnight. The first time Pulse showed WPEN leading was on a six-day programming basis. Latest Pulse figures showed WPEN leading was on a six-day programming basis. Latest Pulse figures showed WPEN for the full week.

Noting that there have been other attempts in various parts of the country at seven-day programming. Caskey added that most others had shown enough success to convince them to make the change.

For the present, Sunday rates will remain at their current level.

BROOKS HELMS WJBO

Baton Rouge, Nov. 26.

Howard Brooks Sat. (23) was named general manager of WJBO here. He replaces Kelly Maddox, who resigned.

Brooks, a native of Morris, N. Y., has been associated with radio stations in Binghamton, N. Y.; Atlanta, Ga., and most recently WJAX, Jacksonville, Fla.

ROBT. ROUNSAVILLE'S 250G WMRY BUY

New Orleans, Nov. 26.

Purchase of WMRY here by Robert W. Rounsaville, Atlanta, president of a chain of radio stations, was announced here Wednesday (20). Rounsaville said he bought the station for $250,000, subject to approval of the Federal Communications Commission.

Rounsaville purchased the station from Lester Kamin, Houston, Tex., WMRY's principal owner.

Other stations owned by Rounsaville are WQXI, Atlanta; WLOU, Louisville; WCIN, Cincinnati; WMBM, Miami Beach; WIOK, Tampa, and WSOK, Nashville.

Carroll Levis to N. Y.

London, Nov. 26.

Carroll Levis, whose discovery program on the ATV commercial network has been hitting the top 10 Nielsen ratings in recent weeks, heads for New York next Sunday (1) for a fortnight's stay for a general looksee and meetings with tv executives. He'll also hop to Seattle to see his family.

Prior to planing out for New York, Carroll Levis telerecorded the next two programs in his series to maintain continuity. He's appearing in a live show at Bristol this week featuring his discoveries.

'THAT OLD (TV) GANG OF MINE'

The Weekend Trendex

Despite a tight squeeze at both ends of his Sunday 7 to 8 hour, Bob Hope managed to out-Trendex his combined competition in his first outing for Plymouth. Hope averaged 21.6 on his hour, well below the norm for the comic but probably due to the early-evening slotting of his show. He also built up enough of a leadin for Steve Allen to enable the latter to top both Ed Sullivan and "Maverick."

Hope was topped in the 7 to 7:30 segment by "Lassie," by a 20.3 to 19.4 count, with ABC's "You Asked for It" a poor 9.7 third. At 7:30, Hope led the field with a 23.7, but "Maverick" was close behind with 22.2 while "Bachelor Father" had a 10.0. At 8, Allen popped up with a 23.1, vs. only 17.8 for Sullivan and 21.3 for "Maverick." And at 8:30, Sullivan bounced up to a 28.5 vs. 24.0 for Allen and 6.8 for ABC's "Bowling Stars." Allen was the hour's victor, 23.6 to 23.2 for Sullivan, while "Maverick" spread-eagled to a 21.8 average.

"Texaco Command Appearance," with a salute to Ethel Barrymore Saturday night (23), bombed out, managing a weak 12.6 in the first half hour (10 to 10:30), slightly ahead of Mike Wallace's 10.5 but way in the dust of "Gunsmoke's" 29.1. At 10:30, "Appearance" jumped to a 20.6, against local programming on CBS (16.8) and ABC (8.7). Earlier in the week, ABC's "The Real McCoys" scored an upset over both "Climax" and "Dragnet," belting out a 21.0 vs. 18.3 for "Climax" and 18.1 for "Dragnet."

Monday's (25) "Du Pont Show of the Month" presentation of "Beyond This Place" easily outpaced the competition, averaging out to a 22.2 on its 9:30-11 span. First half-hour, it was a 24.8 for the CBS spec, 13.6 for NBC's "Goodyear Theatre" and 16.4 for ABC's Lawrence Welk. At 10, "Place" had a 20.2, "Suspicion" a 13.9 and Welk a 16.1. And at 10:30, it was 21.7 for "Place" and 16.5 for "Suspicion," latter averaging to 15.2 on its hour.

With SRO Status on Option Time Mutual Plans Jan. 1 Rate Hike

Mutual, which currently has all its network option time sold out, consisting mainly of five-minute newscasts on the half-hour and surrounding adjacencies, plans a rate hike at the beginning of next year. Understood the hike will be from 10 to 12%. Current rate of five-minute news segments runs from $500 to $750.

The net, at the same time, is expanding its service another two hours, effective Jan. 1, 1958, going off the air at 2 a.m., instead of midnight. Net opens its service at 7 a.m.

One major reason for the projected 2 a.m. closing is the current deal for the takeover by MBS of the Don Lee Broadcasting Co.'s lines. Armand Hammer, Mutual board chairman, is now in Los Angeles, closing the Don Lee deal, under which Don Lee affiliates will have direct affiliation contracts with Mutual and Don Lee's West Coast regional broadcasts will be limited to about 90 minutes daily. MBS prez Paul Roberts said the tab to Mutual for leasing the Don Lee lines will be about $250,000 yearly.

In the programming area, MBS also is expanding, building on the net's base of news, music and special events. The Kate Smith show, which starts Jan. 6, will be slotted cross the board from 10:05 to 10:30 in the morning. It also will be repeated at 11:05 in order to get the maximum number of clearances, especially for the convenience of the many dual affiliates

(Continued on page 62)

One Way or Another

CBS-TV is apparently miffed over Bing Crosby's refusal to do the projected Dec. 11 spec for Shulton and Timex and appears determined to get Crosby's name on the screen in a purely show biz way.

So the network has retitled its telecast of the Bing Crosby Pebble Beach Golf Tournament in January to "Bing Crosby & His Friends."

'Mildred Pierce' Others Eyed As CBS Daytimers

CBS-TV is negotiating for the rights to "Mildred Pierce" for use as a half-hour daytime strip. At the same time, the web is near a deal for a new Paul Coates package, also a half-hour daytimer, based in part on Coates' still-showing syndicated series, "Confidential File."

Both properties would go on the shelf, with no immediate prospects for on-the-air use. But both also represent departures from the normal daytime fare, and it's likely that if the network consummates negotiations for the shows, they'd be at the top of the replacement roster. Network currently had about four other daytime properties in reserve.

"Pierce" negotiations are being conducted with Associated Artists Productions, which by virtue of its buyout of the Warner Bros. backlog, owns negative rights to the Joan Crawford-starred pic version of the James M. Cain hovel. Couple of other parties are also in the negotiations, but the chief negotiating issue is the length of time CBS would control the properties.

Coates, the Los Angeles Mirror columnist, who aside from his "Confidential File" had a featured spot on the old "Tonight" show, would do a half-hour series in collaboration with top national magazines in which he'd base his topics on articles upcoming or just on the stands. Idea is to use his interview-plus-location filming technique in covering each story. He'd do two or three subjects a day. Package is being produced by Howard Blake, onetime "Queen for a Day" producer, and is being agented by Jim Sapphire.

'Mideast Smoke Screen' Preempts '20th Century' As CBS Standby Special

CBS News will telecast the first of its standby news "specials" for Prudential Insurance (preempting the regular Prudential "The Twentieth Century") on Dec. 8 with "Middle East Smoke Screen," a report on the Turkish-Syrian situation.

Program will feature filmed reports from both countries—Cairo correspondent Frank Kearns and cameraman Youseff Masraff are filming in Syria, Richard Kallsen and cameraman Paul Bruck are in Turkey and Rome correspondent Winston Burdett and cameraman Joseph Fallotta are standing by in Jordan. Frank de Fellitta is directing all the middle-east filming. Half-hour special will be produced by Ed Hoyt's special program unit. Program will preempt "Twentieth Century's" report on air traffic control, "The Crowded Air," which has been rescheduled for April. 20.

COE'S NBC EXIT CUEING REUNION?

After an association with NBC dating back to 1946 during which he played a major role in programming as one of the web's key creative production aides, Fred Coe has finally checked out of the network, with CBS hot in pursuit.

With the exception of his helming of the tv production on tonight's (Wed.) "Annie Get Your Gun" spec, Coe has more or less been "on ice" and sitting out his network contract ever since the change in network regime last fall. "Annie" was in the nature of a "must" assignment at the behest of Mary Martin, Coe having also figured prominently in Miss Martin's "Peter Pan" tv productions. (Actually "Annie" was booked as far back as 16 months ago, at a time Coe was still active in NBC production.)

Until the changeover in regimes last December, Coe was responsible for at least one new network entry each year, either in hour or half-hour form, building up one of the enviable reps in the business notably through the ex-Sunday night "Philco Playhouse" and through a succession of series that included "Producers' Showcase," "Mr. Peepers," "Playwrights '56," etc. At one time it was Coe who was originating most of the major NBC efforts, notably in the area of drama, and his "stable" of writers and directors, including the Paddy Chayefskys, the Horton Footes, the Arthur Penns, the Delbert Manns, the J. Vincent Donehues, the Herb Brodkins, the Sumner Locke Elliotts, etc., reading like a Who's Who in tv dramaturgy.

A Coe switchover to CBS (Columbia's initial efforts to woo Coe over date back to 1950) will thus be in the nature of a reunion, since many of his ex-NBC associates, both writers and directors, have since been signed to network contracts by Hubbell Robinson Jr., CBS' programming exec v.p.

It's also anticipated that others in the "Coe gang" would establish a CBS identification.

Fact that NBC this season bypassed Coe in setting its series of Monday night "Suspicion" live entries, turning over the latter to Mort Abrahams and MCA, is said to have influenced Coe's decision to call it quits with NBC once and for all.

Not that Coe has been idle. He's just finished a Warner Bros. film and has a legiter upcoming. Understood CBS has in mind grooming him for the "Playhouse 90" slot next season, with Martin Manulis slated to exit and shift over to 20th-Fox for feature pix assignments.

TV 'SALLY' TO GET A REVISED FORMAT

In a move to boost its faltering ratings, producer Frank Ross is making some changes in the format of his "Sally" stanza. He's shifting the locale of the show from Europe back to the U.S., and is introducing a love interest in the show for Joan Caulfield (Mrs. Ross), who plays the lead. New episodes embracing the changes roll in another week at the Paramount studios, and the revised format should be on the air in another five weeks.

Despite the rating situation, "Sally" is a firm 26-week entry on NBC-TV, and there's no chance it will go off before April even if the ratings don't improve. Royal McBee, one of its two bankrollers, has been trying to get out of its deal, but the contract is ironclad. Chemstrand, other bankroller, is happy with the show, for despite the ratings its sales have shown a substantial increase since sponsorship began.

AFTRA Extending Pension & Welfare Benefits as Aid to Radio Thesps

Cost-Per-Million

Some observers in ad agency circles see television missing on a good psychological bet by accenting the cost-per-thousand value in preference to another "sell" technique that they think carries more impact.

They reason that, since tv is the sole money-backed medium that measures its viewers in the multiple millions—and overnight at that—the obvious approach would be cost-per-million. They don't mean this to replace cost-per-thou—merely as a conversational and publicity design. The obvious logic behind the "trend" is in the form of a question: How many newspapers and magazines have a million or more circulation? Place these alongside programs with "million or more" viewers and the difference, both in quantity and the number of millions, presents a sharp contrasting picture.

Several improvements in the Pension & Welfare benefits due members of the American Federation of Television & Radio Artists will take place on Jan. 1. P&W consultant Martin Segal told AFTRA members this week, during their annual conclave in New York, that benefits for radio actors will then become effective.

Extension of pension and welfare to radio was written into the last AFTRA contract, but the details have only lately been completed and then came Federal approval of the plan. Audio thesps will get the same degree of coverage as has been in force for video performers. Any radio actor who earns $1,000 or more annually in the medium qualifies.

All AFTRAns who earn the necessary minimum amount of coin will receive a boost from $3,000 to $4,000 in life insurance coverage and a similar increase for accidental death or dismemberment insurance.

Both acting groups will benefit from improvements in major medical expenses, Segal told AFTRAns. Currently, tv actors have a $200 deductable clause. After Jan. 1, however, they will only have to pay the first $100 by themselves, and 80% of the balance up to $5,000 in medical bills will be paid out of the employers' fund. Until now, employers have forked out 75% of the $5,000 after the first $200 paid by actors.

Also in effect for the first time will be the AFTRA retirement plan. It was written into the AFTRA contract, but the first retirement applications will be honored Jan. 1.

Segal also told unionites that on Oct. 1 of this year any performer who earned over $500 annually in his medium qualified for $50 a week "occupational disability benefits," for on-the-job accidents. The details of the new benefits will be sent to the AFTRA membership in the near future.

Employers, who are signatories to the AFTRA P&W plan, pay an additional 2% of regular earnings into the Welfare portion and 3% into the Pension plan. Each actor has to earn $1,000 or more annually to qualify.

'What's It For?' 'Court' Loom As NBC Casualties

Two new program casualties appear to be shaping up at NBC-TV, though one of them will probably be delayed until March. Pharmaceuticals Inc. is already shopping for a package as a possible replacement for it's "What's It For?" on Saturday nights, while Old Gold has decided to drop "Court of Last Resort" in March.

"What's It For?" the EPI panel package based on offbeat patents, hasn't been able to make a Saturday night dent, and the competing "Gunsmoke" has been having a field day, hitting the No. 1 position on all rating services. Pharmaceuticals and the Parkson agency haven't yet decided whether to cancel but admit they're shopping.

As for "Court," while it's received generally good critical reaction, its Friday at 8 ratings are not all that OG would like. Concurrent with a change in OG marketing plans in March, sponsor expects to drop the show, and possibly the time as well.

They're Just Nuts About Daytime Tele Viewing In Southern Cal. Area

Hollywood, Nov. 26.

Survey of Southern California televiewing habits show that nearly 90% of tv sets are turned on during afternoons, 75% are being watched two hours or more between 9 a.m. and 6 p.m., and 40%, three hours or more.

These are part of results garnered from survey conducted by KTTV at L. A. County Fair this year, during which 25,000 questionnaires were completed. Survey was conducted by station personnel, at the station's fair booth, over a two-week period.

Survey also indicates that nearly a third of Southern California's almost 3,000,000 tv sets are turned to post-midnight programming at least once a week. Approximately 13% watch tv after midnight every night.

Times-Mirror-MGM station distributed 11 different questionnaires in all at fair, dealing with different video areas. Results of other surveys, touching on programming, commercial practices and audience reaction to other media, will be released upon completion of tabulation.

Tony Martin Makes Like He's in N. Y. in Guesting For Sullivan From Hub

Boston Nov. 26.

Tony Martin, closing his 10-day stint at Blinstrub's nitery Sunday (24), became a technical first in tv by being telecast against a set in New York although he was actually in Boston.

While Mar'in sang from WNAC-TV in Boston, he was accompanied by Ray Bloch's orch in New York where a specially designed set was constructed for the act on the Ed Sullivan show.

Martin piped two of his new disks. "Souvenir D'Italie" and "Carioca," in Studio Six at WNAC-TV standing in front of two black velour columns. The reverse circuit hookup from Bos'on and the technical innovation was a tv first, co-producer of the Sullivan show, Marlo Lewis, told the WNAC-TV Hub org. Martin flew to Hollywood following his closing night (24) at Blinstrub's.

Interested observers on the Boston end were headed by WNAC-TV prexy Norman Knight, who pointed out that in using the new technique, performers could be put on shows from whereever they were appearing without having to fly to New York from nitery engagements to make tv shows.

Technique was seen as marking the beginning of performer's appearances from Chicago, Hollywood, Miami and wayside stations without having to fly to New York.

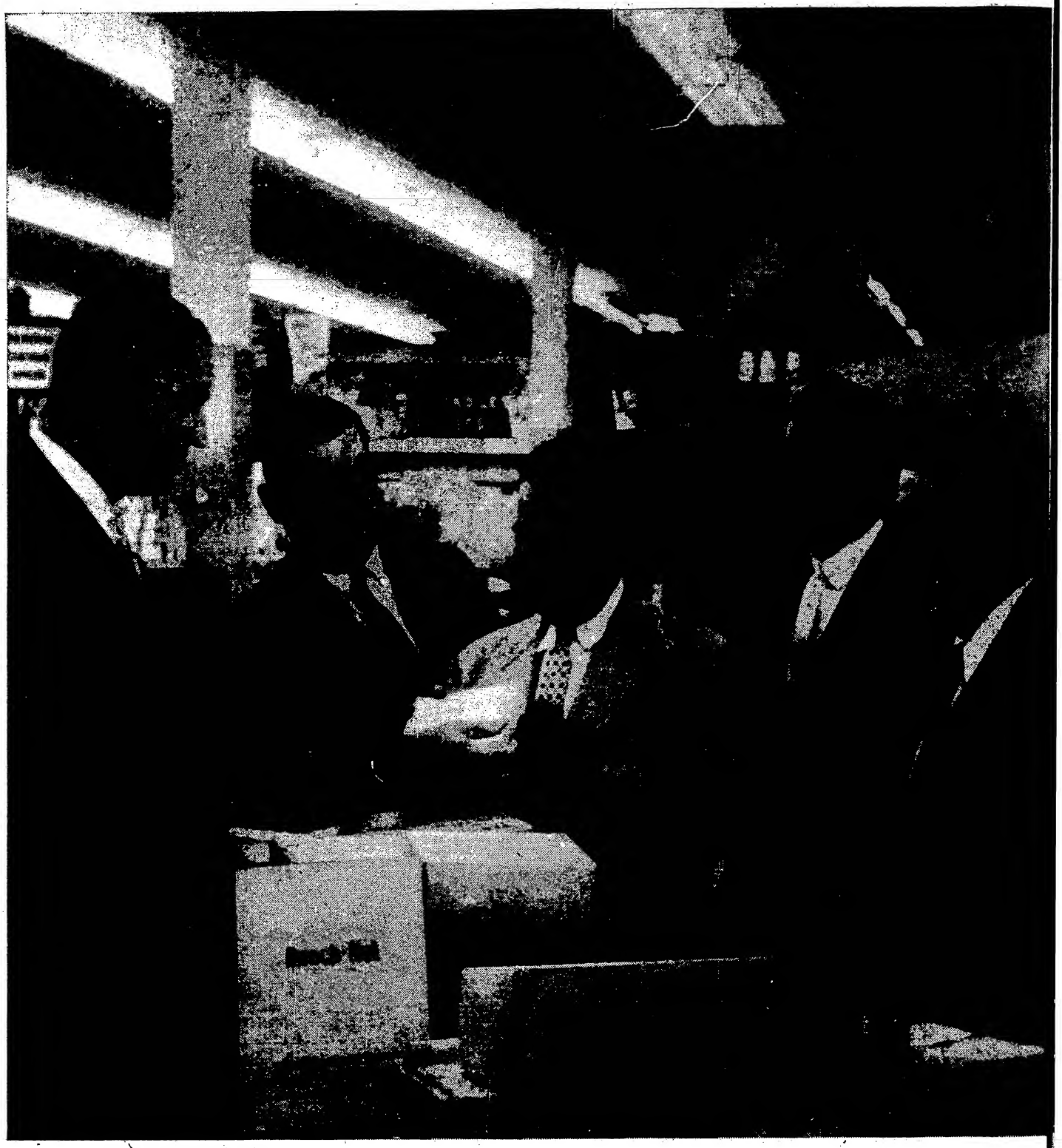


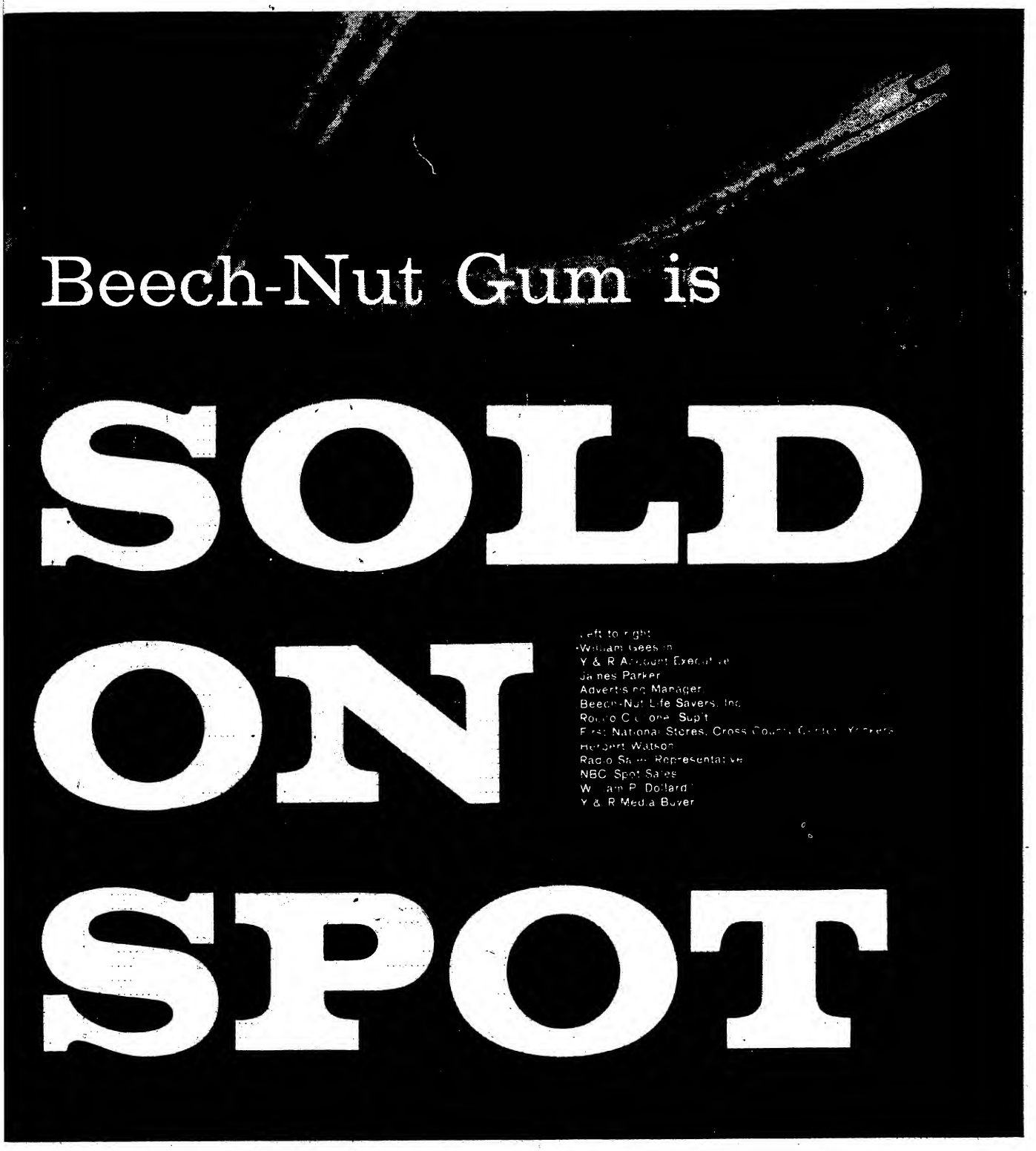
Photo by Morris H. Jaffe.

Beech-Nut Life Savers, Inc. and its agency, Young and Rubicam, are Sold on Spot as a basic advertising medium.

Following its merger with Life Savers, Beech-Nut Gum adopted an aggressive new sales policy, aimed at overcoming distribution problems and at making Beech-Nut Gum the leading national brand. The method: a giant initial build-up in America's top 50 markets. The medium: SPOT RADIO.

Using 63% of its total advertising allotment, Beech-Nut Gum is blanketing the top 50 markets with a 10-second spot campaign, ranging from 50 announcements per week to 115 per week in New York City. The schedule covers radio's high-traffic periods, Monday through Friday, 7-9 a.m. and 4-6 p.m., with emphasis on the latter part of the week, when most family marketing is done.

Jim Parker, Advertising Manager, tells why SPOT



RADIO figures large in Beech-Nut Gum's future plans: "Using those regions where its distribution is already established as a springboard, Beech-Nut Gum is making a national splash. Only SPOT RADIO gives the frequency required for such a tremendous job at such reasonable cost. To its extensive and continuing schedule in the top 50 markets, and to NBC Spot Sales' radio stations in every market where they play a part, goes much of the credit for the overwhelming success of the Beech-Nut Gum campaign."

Whether you're aiming at a specific region, or trying to hit all the top markets, you'll find that you can really call your advertising shots when you use SPOT... especially on these leadership stations, represented by...

NBC SPOT SALES

Hartford - New Britain	WNBC
New York	WRCA, WRCA-TV
Schenectady - Albany - Troy	WRGB
Philadelphia	WRCV, WRCV-TV
Washington	WRC, WRC-TV
Buffalo	WBUF
Pittsburgh	WAMP
Miami	WCKT
Cleveland	WHK
Louisville	WAVE, WAVE-TV
Chicago	WMAQ, WNBQ
St. Louis	KSD, KSD-TV
Denver	KOA-TV
Los Angeles	KRCA
Seattle - Tacoma	KOMO, KOMO-TV
San Francisco	KNBC
Honolulu	KGU, KONA-TV

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA — *Approximate Set Count*—2,000,000 — *Stations*—WRCV (3), WFIL (6), WCAU (10), WVUE (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Popeye Theatre (Ch)	WFIL	AAP	Mon.-Fri. 6:00-6:30	21.7	66.6	32.6	Million Dollar Matinee	WCAU	7.4
2. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	19.1	58.8	32.5	Talent Trend	WFIL	8.0
2. Martin Kane (Myst)	WRCV	Ziv	Wed. 10:30-11:00	19.1	50.0	38.2	U.S. Steel Hour	WCAU	12.8
2. San Francisco Beat (Dr)	WCAU	CBS	Sat. 10:30-11:00	19.1	38.8	49.2	Your Hit Parade	WRCV	18.2
3. The Honeymooners (Co)	WRCV	CBS	Tues. 7:00-7:30	18.0	51.1	35.2	News—John Daly	WFIL	13.7
4. Golden Playhouse (Dr)	WCAU	Official	Tues. 10:30-11:00	17.7	44.0	40.2	Boots & Saddles	WRCV	11.8
5. Death Valley Days (W)	WRCV	McCann-Erickson	Mon. 7:00-7:30	15.3	41.9	36.5	Gray Ghost	WCAU	10.9
6. State Trooper (Adv)	WRCV	MCA	Thurs. 7:00-7:30	14.2	42.6	33.3	Sheriff of Cochise	WCAU	9.5
7. Superman (Adv)	WFIL	Flamingo	Mon. 5:00-5:30	12.1	48.0	25.2	Million Dollar Matinee	WCAU	7.0
8. Boots and Saddles (W)	WRCV	NBC	Tues. 10:30-11:00	11.8	29.4	40.2	Golden Playhouse	WCAU	17.7
8. Studio 57 (Dr)	WRCV	MCA	Fri. 7:00-7:30	11.8	42.9	27.5	Dick Powell	WCAU	7.0
							News—John Daly	WFIL	8.7
9. Byline (Adv)	WCAU	M&A Alexander	Sat. 6:30-7:00	11.0	59.5	18.5	Search for Adventure	WRCV	5.5
10. Gray Ghost (Adv)	WCAU	CBS	Mon. 7:00-7:30	10.9	29.9	36.5	Death Valley Days	WRCV	15.3

DETROIT — *Approximate Set Count*—1,610,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	33.6	62.8	53.5	Crusader	WWJ	13.7
2. Popeye the Sailor (Ch)	CKLW	AAP	Mon.-Sat. 6:00-6:30	26.2	67.7	38.7	6 O'Clock News; Sports	WWJ	9.9
3. Celebrity Playhouse (Dr)	WJBK	Screen Jems	Fri. 9:30-10:00	21.9	40.9	53.5	Cavalcade of Sports	WWJ	17.5
							Person to Person	CKLW	14.6
4. Men of Annapolis (Adv)	WJBK	Ziv	Tues. 10:00-10:30	21.5	52.3	41.1	Rosemary Clooney	WWJ	9.9
5. Dr. Christian (Dr)	WJBK	Ziv	Thurs. 10:00-10:30	21.4	39.9	53.7	Hockey	WXYZ	16.1
6. Death Valley Days (W)	WWJ	McCann-Erickson	Mon. 10:00-10:30	21.0	46.1	45.6	Don Ameche	WJBK	15.3
7. Studio 57 (Dr)	WWJ	MCA	Wed. 9:30-10:00	20.1	38.6	52.1	U.S. Steel Hour	WJBK	17.7
8. Badge 714 (Myst)	WJBK	NBC	Sun. 10:00-10:30	19.7	38.6	51.0	Premier Film Parade	WWJ	14.8
9. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 10:00-10:30	18.3	46.2	39.6	Bowling Champions	WXYZ	14.6
10. Rocket Squad (Myst)	WJBK	ABC	Fri. 10:00-10:30	17.9	37.4	47.9	Youth Bureau	WXYZ	18.5

SAN FRANCISCO — *Approximate Set Count*—1,350,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

1. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	25.4	57.2	44.4	Name That Tune	KPIX	10.5
2. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	21.9	40.9	53.6	Tic Tac Dough	KRON	17.3
3. The Honeymooners (Co)	KRON	CBS	Thurs. 7:00-7:30	20.5	46.3	44.3	O. Henry Playhouse	KPIX	19.4
4. O. Henry Playhouse (Dr)	KPIX	Gross-Krasne	Thurs. 7:00-7:30	19.4	43.8	44.3	The Honeymooners	KRON	20.5
5. Men of Annapolis (Adv)	KPIX	Ziv	Sat. 9:30-10:00	18.3	30.0	61.0	Lawrence Welk	KGO	22.2
6. Silent Service (Adv)	KRON	NBC	Sat. 7:00-7:30	17.5	38.2	45.8	Perry Mason	KPIX	17.0
7. Harbor Command (Adv)	KRON	Ziv	Wed. 6:30-7:00	16.7	42.1	39.7	Last of the Mohicans	KPIX	12.4
7. Science Fiction Theatre (Adv)	KRON	Ziv	Thurs. 6:30-7:00	16.7	42.9	38.9	Sgt. Preston of the Yukon	KPIX	15.5
8. Boots and Saddles (W)	KGO	NBC	Mon. 7:00-7:30	16.6	31.0	53.6	Price Is Right	KRON	19.0
9. Life of Riley (Co)	KRON	NBC	Tues. 7:00-7:30	15.8	28.7	55.1	Phil Silvers	KPIX	33.2
9. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	15.8	42.1	37.5	Perry Mason	KPIX	18.3
10. Secret Journal (Dr)	KPIX	MCA	Sat. 10:00-10:30	15.6	32.7	47.7	What's It For	KRON	17.0

BALTIMORE — *Approximate Set Count*—664,500 — *Stations*—WMAR (2), WBAL (11), WJZ (13)

1. Highway Patrol (Adv)	WMAR	Ziv	Sat. 7:00-7:30	27.9	73.0	38.2	Early Show	WJZ	9.3
2. Brave Eagle (W)	WMAR	CBS	Sat. 6:30-7:00	20.0	64.9	30.8	Early Show	WJZ	9.0
3. Studio 57 (Dr)	WJZ	MCA	Wed. 10:00-10:30	17.9	33.8	52.9	This Is Your Life	WBAL	24.1
4. Silent Service (Adv)	WBAL	NBC	Tues. 10:30-11:00	17.8	36.2	49.2	Late Show	WJZ	19.8
5. Frontier (W)	WBAL	NBC	Wed. 10:30-11:00	14.8	41.8	35.4	Late Show	WJZ	11.3
6. Sheriff of Cochise (W)	WBAL	NTA	Sat. 10:30-11:00	14.4	27.2	53.0	Late Show	WJZ	23.0
7. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	14.2	26.8	53.0	Late Show	WJZ	23.0
8. Superman (Adv)	WJZ	Flamingo	Mon. 5:00-5:30	13.7	71.7	19.1	Comedy Time	WBAL	5.0
9. Death Valley Days (W)	WBAL	McCann-Erickson	Mon. 7:00-7:30	13.4	37.9	35.4	Early Show	WJZ	12.9
9. The Honeymooners (Co)	WJZ	CBS	Sun. 10:00-10:30	13.4	21.4	62.5	75th Anniversary	WBAL	28.0
10. Victory at Sea (Doc)	WJZ	NBC	Fri. 9:00-9:30	11.0	19.6	56.0	Mr. Adams & Eve	WMAR	23.0

CINCINNATI — *Approximate Set Count*—662,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Sheriff of Cochise (W)	WKRC	NTA	Sat. 9:30-10:00	30.3	53.8	56.3	Your Hit Parade	WLW-T	16.6
2. Whirlybirds (Adv)	WKRC	CBS	Sat. 10:00-10:30	30.0	56.7	52.9	Midwestern Hayride	WLW-T	13.8
3. Stories of the Century (W)	WKRC	H-TV	Sat. 10:30-11:00	24.4	55.0	44.4	Midwestern Hayride	WLW-T	13.6
4. Dr. Christian (Dr)	WKRC	Ziv	Mon. 10:00-10:30	24.2	53.1	45.6	Secret File, U.S.A.	WLW-T	[illegible]
5. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 9:00-9:30	23.9	37.8	63.4	Playhouse 90	WKRC	[illegible]
6. All Star Theatre (Dr)	WKRC	Screen Gems	Thurs. 10:00-10:30	23.0	56.0	41.1	Herald Playhouse	WLW-T	11.7
7. Code 3 (Adv)	WKRC	ABC	Tues. 9:30-10:00	22.3	47.1	48.4	Stu Erwin	WCPO	12.2
8. Playhouse 57 (Dr)	WLW-T	MCA	Wed. 9:30-10:00	22.5	42.9	52.4	O. Henry Playhouse	WCPO	15.5
9. Martin Kane (Myst)	WKRC	Ziv	Fri. 10:00-10:30	21.8	54.9	39.7	Jim Thomas	WLW-T	11.5
10. Kingdom of the Sea (Doc)	WLW-T	Guild	Wed. 10:00-10:30	20.4	56.4	36.2	Hollywood Playhouse	WKRC	12.2

FIND AN ULCER, THERE'S A REP

Dean Plug Pulled Too Soon?

Despite the old adage about hindsight, CBS-TV may have reason to regret its axing of the Jimmy Dean show and the darkening of the network in the 7 to 8 a.m. period after four years of trying to top the Dave Garroway competition. Just a few days after the network decided to swing the axe on Dean, the Second October Nielsen reports came out and gave CBS-TV its highest ratings ever for the 7 to 7:45 Dean slot. Show averaged out to a 3.9 AA rating, a full point ahead of "Today's" 2.9. Those of the web's execs with misgivings about the cancellation feel that perhaps the show should have been kept in a little longer, in light of the fact that Dean has been able to top "Today" in a few months whereas the web hung on previously for four years despite never having been able to approach the Garroway rating before.

Adding fuel to the fire is the fact that Dean's new Saturday noon to 1 p.m. hour has lifted the web well above NBC in the Nielsens race. Dean inherited a 7.3 rating and 33.6% share from "Big Top" and with a substantial change in audience composition managed to hike this to an 8.2 and 37.4% share in the latest Nielsen. That's 50% ahead of "True Story's" 5.4 and 43% over "Detective Diary's" 5.8 on NBC in the same period.

French Exhibs' Anxieties Over TV Mounting; Would Initiate Confabs

Paris, Nov. 26.

As video gets more important in the hinterlands, outlying exhibs are beginning to worry. TV's new plans for more increased Saturday and Sunday film and live entertainment fodder may cut into their main biz days. Though these pix have had little influence on Parisian attendance, since they are oldies or even recently but thoroughly exploited pix, it is felt here that it is time to set up a modus operandi between films and video before competition starts on a big scale.

Though this is not expected before '60, when all of France is to be covered by beamings, the over 600,000 sets in operation are felt to be of enough consequence to call for important tv-pic confabs as soon as possible.

According to Gabriel Delaunay, head of the governmental Radio-diffusion-Television Francaise, the $60,000,000 yearly outlay for radio and tv is not enough and will call for some economizing. But he intends to cut the expensive variety items down 20% of present expenses, curtail some, and add some quiz games underwritten by the national lottery setup. Set for Sunday, it is felt these may really affect other show facets since public interest, as evidenced in Italy, is usually big for giveaway shows.

Delaunay also intends to have more live plays, newer pix and daily newsreels sans the usual governmental paraphernalia of cornerstone laying, propaganda, etc., now cluttering theatre newsreels. So film circles are finally beginning to look at tv as a possible near-future competitor and talks may soon be in the offing on this growing monster.

Gem of a Gag

When Allan Kalmus, of the tv p.r. firm of Dine & Kalmus, was readying last week for a hospitalization siege with gallstones, a colleague of his sent him on his cheery way with the crack:

"With your luck, they'll come out rubles."

Lotsa KCOP Raps Could Snafu Bing In $4,000,000 Buy

Washington, Nov. 26.

Bing Crosby and associates will have to make some changes in KCOP-TV in Los Angeles if they expect the Federal Communications Commission to approve their $4,000,000 deal to purchase the station.

This, in essence, was what the agency wrote Crosby's company, KCOP Television Inc., last week in requesting further information

(Continued on page 62)

CBS Radio's 500G In New Gross Biz

CBS Radio picked up $500,000 in gross sales this week, a major share of it via two Art Linkletter "House Party" sales. One was a 52-week deal with Carnation Milk, under which the company bought a weekly quarter-hour of the show; other was a 13-week purchase of two seven-and-a-half-minute units per week in the program by the California Prune & Apricot Growers Assn. Carnation, incidentally, replaces Simoniz, which let its run in the show expire after a year.

Other business included purchase of one-quarter of the Orange Bowl broadcast New Year's Day by Bristol-Myers; purchase of two quarter-hour and one five-minute "Great Moments in Music" specials on Dec. 1 by White House Co.; a five-week campaign by Sterling Drug for one seven-and-a-half-minute daytime unit per week starting this week; and a two-segment "impact plan" purchase for this week by Cowles Magazines.

IT'S FLIPS, FLOPS AND TURNOVERS

The question that never has been posed in an isolation booth but is worth more than $64,000 to station reps is what makes a station change its representatives so often.

The reasons for the changes which come as often as a business executive changing shirts, run from brother-in-law tieups to the more essential feeling by the stations that the present rep is not doing the job expected and that another rep could drum up more business.

To give an example of some of the changes that have taken place since the first of the year, Adam Young has picked up 12 radio station and sixty tv stations. Flair TV Assoc. has added seven television stations to the list that it represents while John Blair has had some eight changes in its gained or lost column.

Part of the reasons for the changes lie with the reps themselves who are always making switches to gain stations in the top markets. The stations in the fringes do not add substantially to the revenue of the Madison Avenue boys and to carry a station out in Podunk on its national sales list represents nothing more than additional bookwork.

The second and probably the most important reason from the stations' point of view is that they feel with a different rep they would be getting more national business and additional services which the reps perform, which includes everything from hand holding to financing. Personal tie-ins form still another reason for making a change. Under this category fall the family and "buddy" switches.

A not uncommon thing amongst the reps is to be offered a more profitable station in the same market they are currently in. In this case it's just a matter of dropping the station they currently rep and taking on the new property.

Whatever the many reasons may be, the reps along Madison Avenue are presently suffering from turnover ulcers.

The feeling along the street is that it's getting so you can't tell a station or a ballplayer without a scorecard.

Chrysler Attributes Upbeat In Car Sales to TV Effectiveness

Chicago, Nov. 26.

Potency of television advertising is attested to by E. C. Quinn, prez of Chrysler Division of Chrysler Corp., who told Television Bureau of Advertising membership last Friday (22) that Chrysler cars have gained 6% of the market share in less than three years, largely through video's effectiveness.

Quinn said that in 1954 Chrysler was down to a 14% share of the market, but since the Forward Look was incepted and blurbed on "Shower of Stars" and "Climax" company has gone up to 20% of the market in 1957. "How much the medium of tv has contributed to this success is impossible to measure," Quinn says, "but certainly a real share of the progress has come through the facilities (of tv)." He called the Forward Look a "blue-chip gamble" on the part of his company, for all the retooling it necessitated, and said tv was a natural medium to sell it on because of the demonstration possibilities.

Earlier in the day TvB had a turnout of over 600 agency and station execs for its presentation, "Vision of Television—1958," updated version of what was shown on west coast last August. TvB prez Norman E. Cash did narration, and attendance was highest yet in three-year history of the organization.

"Vision" revealed that 41,000,000 homes now own tv sets, with tv growing at rate of one new tv home every eight seconds and with only 3% of US homes remaining outside tv's coverage. Television, it said, is number one national advertising medium for second straight year, requiring only $1,420 at night and $1,050 by day to reach a million people, making it about nine times cheaper than newspapers and about five times cheaper than women's service magizines to reach the same number.

At close, Lawrence H. Rogers 2d (WSAZ-TV, Huntington, West Va.) was named chairman of the board, Roger Clipp (WFIL-TV, Philadelphia) secretary, and George B. Storer Jr. (Storer Broadcasting Corp.) treasurer.

Scot Rating Battle

Glasgow, Nov. 26.

The battle of ratings between BBC and Scot indie tv continues unabated, with both groups putting out their "we're-the-most-in-demand" figures.

BBC stated that the 10 largest Scot tv audiences in week Oct. 27-Nov. 2 were for purely BBC programs, according to BBC Audience Research. First place for the week was shared by "What's My Line?", a football game, and "Dixon of Dock Green," a weekly serial thriller.

"This Is Your Life" notched up fifth position, and "Wells Fargo" came in ninth.

Scots Protesting Too Much Catholic Dominance in BBC

Edinburgh, Nov. 26.

The Free Church of Scotland is protesting to the British Prime Minister about "the position of increasing dominance secured by the Roman Catholic Church in the BBC sound and television programs."

This was decided here by the Commission of Assembly.

A resolution stated they were disturbed to note an announcement by the Roman Catholic Church that a Catholic Radio Guild had been formed by members of the BBC staff with the avowed aim of securing ever-increasing time for Catholic services and propaganda. They considered that a grouping of this kind inside a Gov't-sponsored body which professed scrupulous impartiality in religious matters should be discouraged by the Governors of the BBC.

Commission also noted "with

(Continued on page 62)

Pubaffairs & the TV Critics

By LES BROWN

Chicago, Nov. 26.

Public affairs programming is caught in one of those hapless circles wherein everyone given the onus to bear fingerpoints the other man but doesn't want his name mentioned. It started here when a station exec attended a community meeting in his own suburb and heard his medium blasted roundly for its deficiency in worthwhile shows. Quickly scribbling down over a dozen local and network p.a. titles, the exec posed them one by one to the group for a show of hands. The result: never heard of 'em.

Who's to blame? The exec is miffed because the tv critics on the daily gazettes love to pan the bad shows but never cite the good ones. He's informed by the station publicist that local tv critics aren't usually inspired by news of new pub affairs shows. Like television stations, the columnists are competitive themselves and feel they have to give the reader what he wants to read about—the big stars and the big shows—or take a chance on losing circulation. Besides which the publicist has a dilemma: with only limited newspaper space available, what do you pitch—the sponsored show in prime time or the p.a. entry in Class D?

Chi Opinion Divided

Newspaper critics here are divided on how they accept the charge that they'd rather damn than praise (and, incidentally, they're the ony ones who don't mind being named). In nearly every case they have their own management to contend with, and everyone higher up seems to have a different idea what the tv column should focus on. Some newspaper toppers regard the tv column as boxoffice lure, and they want it either to namedrop or create controversy, a cue to lay off the egghead and do-gooder shows.

Larry Wolters, first-stringer of the Tribune, for one, feels his column has given ample coverage to pub affairs in proportion to its prevalence on the air. He's given the full review treatment, for instance, to such shows as "City Desk" on WNBQ and "Chicago Boom Town-1957" on WGN-TV and would have done the same with "Know Your Schools" on the NBC station but assessed it as "a model of dullness" and decided the less said the better. Wolters frequently catches previews of special shows (he even called NBC in New York last week to ask for an advance showing of "Innocent Years") and runs the reviews the day of the show to better service his readers. Wolters cites "Ding Dong School" as one in the general realm of public service shows that gets perhaps a greater share of publicity than most local strictly-entertainment entries.

Ethel Daccardo, of the Daily News, who had done a lot of campaigning for greater wholesomeness in the entertainment shows and who has been known to give considerable linage to public affairs, flips the onus to the reader. It's often hard, she says, to make public affairs reviews exciting because, as noble efforts to begin with, they're presumed to be good or worthwhile beforehand. She cites as a case in point the Chicago Symphony telecasts on WGN-TV, which is always good for those who like longhair and which has been on for years.

"I've discovered that people who say there's nothing good on tv never tune in the good things," Miss Daccardo says. "With so many people watching 'the Mike Todd party instead of Green Pastures' I'm forced to believe that the majority of people want untaxing entertainment and not the so-called worthwhile shows."

Completing the circle, Paul Molloy of the Sun-Times fingerpoints the stations for cramming public affairs into the Sunday daytime periods. "What is it about Sunday," he says, "that makes 'em think you want to spend it learning? If anything, that's the day I like for relaxing. Even a striptease gets boring if you've got to watch it for 40 minutes." (Fourth critic, Janet Kern of the American, is vacationing).

Since many public affairs shows make news, the field in general is finding its best publicity outlet the news pages of the dailies. Best recent example is the "Chicago Dynamic" educational spectacular on WTTW, which locked poet Carl Sandburg and architect Frank Lloyd Wright in a 40-minute conversation bout. Next day brought frontpage coverage in the Sun-Times and page 3 spreads in both

(Continued on page 56)

Gannett's KOVR Buy for $3,100,000

Stockton, Cal., Nov. 25.

Gannett Co. of Rochester, N. Y., has signed an agreement to buy KOVR, ABC-TV affiliate beamed at Sacramento.

New deal was set up by KOVR owner H. Leslie Hoffman, Los Angeles, after an early deal made with Lowell Thomas' Hudson Valley Broadcasting Co. fell through.

Gannett is acquiring capital stock in Television Diablo. Hoffman's holding company for KOVR, for $1,100,000.

Gannett President Paul Miller said, however, that Diablo remains committed to repay its outstanding indebtedness of about $2,000,000, thus making total sale price $3,100,000.

Price earlier agreed on by Lowell Thomas' company had been $3,500,000.

JACK SMIGHT IN 'STUDIO ONE' DEAL

Jack Smight, who has been making quite a splash in the one-hour drama directorial field of late, has negotiated a deal with CBS in connection with the shift of "Studio One" to the Coast in January. He's been pacted to do four of the Coast-berthed "Studio One" entries starting Jan. 13 among the segments to be produced by Gordon Duff.

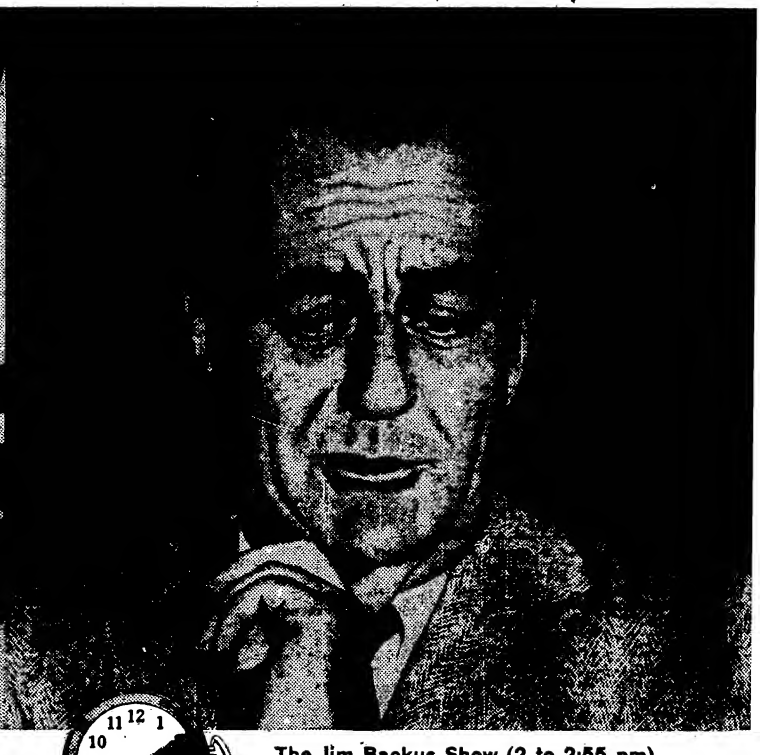
Prior to shifting to the Coast Smight will direct the Dec. 8 installment of "Seven Lively Arts"—"The Sound of Jazz," which will be produced by Robert Herridge.

There's a million-dollar

Don McNeill's Breakfast Club (9 to 10 am) features comic Sam Cowling, comedienne Fran Allison, vocalists Jeril Deane and Dick Noel, Eddie Ballantine's orchestra.

morning

The Herb Oscar Anderson Show (10 to 10:55 am) headlines singers Don Rondo and Carole Bennett, The Satisfiers, Ralph Hermann's orchestra.



The Jim Reeves Show (1 to 1:55 pm) features vocalists Dolores Watson and Buddy Hall, The Anita Kerr Singers, Owen Bradley's orchestra.

afternoon

The Jim Backus Show (2 to 2:55 pm) headlines songstress Betty Ann Grove, baritone Jack Haskell, The Honeydreamers, Elliot Lawrence's orchestra.

sales staff on American —and you can own it

The Merv Griffin Show (7:15 to 7:55 pm) features singer Darla Hood, The Spellbinders, Jerry Bresler's orchestra.

The Bill Kemp Show (8 to 8:55 pm) headlines vocalists Peter Hanley and Betty Holt, The Upbeats, Neal Hefti's orchestra.

evening

From morning to night, five days a week, you can have American Radio's million-dollar sales staff selling your product exclusively to millions of people everywhere.

Here's how it works: When you buy a five-minute program unit in any one of American's hour-long, weekday musical shows, you automatically lock out competition for the rest of that hour — all week.

Here, for the first time in years, is a brand-new advertising franchise. Nowhere else in all mass media can you buy this kind of salesmanship and product exclusivity.

the live one is AMERICAN BROADCASTING NETWORK

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	TOP COMPETING SHOWS OCTOBER 1957		ARB RATING
1. **MOULIN ROUGE**— Jose Ferrar, Zsa Zsa Gabor; 1952; United Artists; United Artists-TV	Late Show Sat. Oct. 12 11:15-1:30 p.m. WCBS	21.7	23.7	18.0	81.3	Stranger on Horseback, Movie 4	WRCA	4.1
						Anna, Midnight Movie	WRCA	1.3
						Frankenstein, Night Show	WABC	5.2
2. **DESTINATION TOKYO**— Cary Grant, John Garfield; 1943; Warner Brothers; Associated Artists Productions	Early Show Wed. Oct. 9 5:30-7:00 p.m. WCBS	11.5	12.7	10.1	43.2	Mickey Mouse Club	WABC	7.5
						Popeye the Sailor	WPIX	7.0
						Looney Tunes	WABD	6.7
3. **A WOMAN'S FACE** Joan Crawford, Melvyn Douglas; 1941; MGM; MGM-TV	Late Show Fri. Oct. 11 11:15-1:30 a.m. WCBS	9.3	11.0	5.9	46.7	Road House, Premiere Performance	WPIX	9.2
						Frankenstein, Night Show	WABC	5.5
4. **ADVENTURES OF ROBINSON CRUSOE**— Dan O'Herlihy, James Fernandez; 1953; United Artists; United Artists-TV	Early Show Thurs. Oct. 10 5:30-6:55 p.m. WCBS	9.2	10.1	8.1	33.8	Mickey Mouse Club	WABC	10.5
						Popeye the Sailor	WPIX	5.8
						Looney Tunes	WABD	9.8
4. **THE PRIVATE LIVES OF ELIZABETH & ESSEX**— Bette Davis, Errol Flynn, Olivia De Havilland; 1939; Warner Brothers; Associated Artists Productions	Late Show Sun. Oct. 13 11:15-1:15 a.m. WCBS	9.2	10.3	7.9	70.8	The Great Man Votes, Movie 4	WRCA	3.8
5. **ROAD HOUSE**— Cornel Wilde, Ida Lupino, Richard Widmark; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Fri. Oct. 11 10:00-12:00 a.m. WPIX	8.1	9.4	4.8	18.3	Line-Up	WCBS	27.4
						Person to Person	WCBS	26.4
						News; Weather; Sports	WCBS	19.5
						Moulin Rouge, Late Show	WCBS	10.2
5. **THREE MEN IN WHITE**— Van Johnson, Ava Gardner, Marilyn Maxwell, Lionel Barrymore; 1944; MGM; MGM-TV	Early Show Fri. Oct. 11 5:30-7:00 p.m. WCBS	8.1	8.8	7.2	30.2	Mickey Mouse Club	WABC	9.7
						Popeye the Sailor	WPIX	8.9
						Looney Tunes	WABD	7.4
6. **FRANKENSTEIN**— Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Night Show Thurs. Oct. 10 11:15-12:30 a.m. WABC	7.8	8.3	7.2	34.7	Design for Scandal, Late Show	WCBS	7.3
7. **AIR RAID WARDENS**— Laurel & Hardy, Edgar Kennedy; 1943; MGM; MGM-TV	Early Show Mon. Oct. 14 5:30-7:00 p.m. WCBS	7.2	8.1	4.4	29.6	Mickey Mouse Club	WABC	7.6
						Popeye Theatre	WPIX	6.7
						Looney Tunes	WABD	7.8
8. **DR. EHRLICH'S MAGIC BULLET**— Edward G. Robinson, Ruth Gordon; 1940; Warner Brothers; Associated Artists Productions	Early Show Tues. Oct. 8 5:30-7:00 p.m. WCBS	6.9	7.2	6.4	31.7	Mickey Mouse Club	WABC	11.5
						Popeye the Sailor	WPIX	7.5
						Looney Tunes	WABD	7.6

ROCHESTER

1. **REBECCA OF SUNNYBROOK FARM**— Shirley Temple, Randolph Scott, Jack Haley, Bill Robinson; 1938; 20th Century Fox; NTA	Shirley Temple Sat. Oct. 19 3:30-5:00 p.m. WVET	31.2	31.6	30.9	68.6	NCAA Football	WROC	14.4
2. **MAN WITH A MILLION**— Gregory Peck, Ronald Squire; 1954; United Artists; United Artists-TV	Feature Film Thurs. Oct. 17 1:00-2:30 p.m. WROC	12.6	12.9	11.9	76.0	Film Shorts	WVET	1.6
						As the World Turns	WVET	5.1
						Beat the Clock	WVET	5.4
3. **RIDERS TO THE STARS**— William Lundigan, Martha Hyer, Richard Carlson; 1954; United Artists; United Artists-TV	Million $ Playhouse Fri. Oct. 18 5:00-6:30 p.m. WROC	12.5	12.9	11.9	38.8	Buccaneers	WHEC	15.5
						Mickey Mouse Club	WHEC	26.6
						Annie Oakley	WVET	17.3
4. **WITNESS TO MURDER**— Barbara Stanwyck, George Saunders; 1954; United Artists; United Artists-TV	Million Dollar Movie Sat. Oct. 19 11:30-1:00 a.m. WROC	12.4	12.9	12.2	60.8	Wrestling	WHEC	13.6
						Late Movie	WHEC	4.3
5. **RAIDERS OF THE SEVEN SEAS**— John Payne, Donna Reed, Lon Chaney; 1953; United Artists, United Artists-TV	Million $ Playhouse Thurs. Oct. 17 5:00-6:30 p.m. WROC	10.8	12.6	8.2	32.7	Woody Woodpecker	WVET	22.5
						Mickey Mouse Club	WVET	26.4
						Rin Tin Tin	WVET	17.9
6. **ANNA**— Silvana Mangano, Vittorio Gassman; 1953; I. F. E.; Amanda Television Productions	Feature Film Wed. Oct. 16 1:00-2:30 p.m. WROC	10.4	10.9	9.9	83.2	Therefore Ladies	WHEC	1.2
						As the World Turns	WHEC	4.4
7. **CITY ON THE HUNT**— (Title Changed from No Escape for TV) Lew Ayres, Sonny Tufts, Marjorie Steele; 1954; United Artists; United Artists-TV	Feature Film Fri. Oct. 18 1:00-2:30 p.m. WROC	10.2	10.5	9.9	79.7	Civil Defense	WHEC	1.0
						As the World Turns	WHEC	4.4
						Beat the Clock	WHEC	2.4
8. **THE MAN WITH MY FACE**— Barry Nelson, Carole Matthews; 1951; United Artists; United Artists-TV	Feature Film Tues. Oct. 15 1:00-2:30 p.m. WROC	9.9	10.5	9.5	78.6	As the World Turns	WVET	5.4
						Beat the Clock	WVET	2.8
9. **IN OLD CALIENTE**— Roy Rogers, Gabby Hayes; 1941; Republic; MCA-TV	Million $ Playhouse Tues. Oct. 15 5:00-6:00 p.m. WROC	9.8	10.5	8.8	31.9	Sir Lancelot	WVET	17.0
						Mickey Mouse Club	WVET	24.7
10. **CLAUDIA**— Dorothy McGuire, Robert Young; 1943; 20th Century Fox; NTA	Premiere Theatre Fri. Oct. 18 11:20-1:00 a.m. WVET	9.6	10.5	8.5	53.0	Suddenly, 11:30 Theatre	WROC	8.5

MULTI-STRIPPED SALES

NEW YORK, OCTOBER 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Oct. 8-13—CORNERED— Dick Powell. Micheline Cheirel, Walter Slezak; 1945; RKO; RKO Teleradio	WOR	Million Dollar Movie	32.9	16	2.1	5.9 Monday, Oct. 14 7:30-9:00 p.m.
Oct. 14—STEEL TRAP— Joseph Cotten. Theresa Wright; 1952; 20th Century Fox; Associated Artists Productions						

Nielsen's Top 10 in Britain

(Week Ending Nov. 10)

Carroll Levis Show	(ATV)	73%
Sunday Night at the London Palladium	(ATV)	72%
Take Your Pick	(AR)	71%
Armchair Theatre, "The Great City"	(ABCTV)	71%
Bid for Fame	(ABCTV)	71%
O.S.S.	(ABCTV)	69%
Double Your Money	(AR)	69%
Jack Hylton Presents—"Alfred Marks Time"	(AR)	68%
Val Parnell's Saturday Spectacular	(ATV)	68%
The Film Show—"Three Weird Sisters"	(ABCTV)	67%

Figures reveal the audience in the London, Northern, Midland and Scottish television homes capable of receiving both B.B.C. and I.T.V. programs.

Dick Kleiner, TV Key's Rebuttal Vs. 'Morning After' TV Critics

New York.

Editor, VARIETY:

While, in general, I think your story (on TV's "Fortune Tellers," or previews) was a fair one, there are a few points I feel should be mentioned. First, I am not syndicated in 850 papers, as you printed. My preview column is strictly written for one paper, the New York World Telegram & Sun. NEA is considering syndicating it. I do write a news tv column and a weekly tv profile, both of which are distributed to about 600 papers.

Now, as to the philosophy of the preview. I feel quite strongly that a conscientious, responsible previewer can do more good for tv—both for the industry and the viewer—than he can possibly do harm. I feel that, in calling the viewer's attention to programs he might otherwise miss, a great constructive good is accomplished. For example, when I previewed "The Green Pastures," I wrote that it "could be one of tv's high spots to date." The next morning—after the fact—the critics hopped on the bandwagon and bemoaned the fact that it was overshadowed by the Todd party and what a shame more people didn't watch it. I feel that my one little sentence was of more constructive value than the columns written afterwards; perhaps some of my readers tuned in the show, but the critics' readers could tune in all they wanted to—it was too late.

Admittedly, a previewer cannot be infallible. But he can—and does, I believe—perform a service infinitely more valuable to television than the critic. He can alert the viewer to the good things, the above-average shows, the programs that are not routine.

I do not "pan" shows. If a program is, in my estimation, not so hot, I omit it. There are exceptions, but that is the general rule.

The function of the previewer, as I see it, is to call attention to the good programs, not slam the bad ones. This, I feel, is a function that tv needs badly and should encourage. It is much more helpful to the industry and to the viewer than the personalized expressions of the morning-after critics whose views cannot help a viewer who missed a good show or saw a bad one.

Previews, viewed sensibly, are the best way of covering tv from a newspaper's standpoint and surely from a viewer's standpoint. Perhaps it's time the tv industry realized that they are also the best way from tv's standpoint, too.

Dick Kleiner.

Scheuer's Rebuttal

New York.

Your recent article on previewing the shows misrepresented the nature and function of TV KEY, the longstanding pioneer service in the field, and consequently does the tv industry itself a major disservice.

It is clearer now than ever before that TV KEY's basic point of view about television coverage is unquestionably sound; i.e., that viewers throughout the country need and indeed welcome authoritative first-hand previews of meritorious tv shows.

I have spoken during the past few years to virtually every programming executive in tv and to numerous top officials of the leading advertising agencies. Without exception they agree that TV KEY is contributing greatly to viewer enjoyment and the raising of programming standards by enabling setowners throughout the country to be informed ahead of time about all the outstanding shows every day. All the above mentioned network and agency executives had themselves undergone the annoying experience of watching some disappointing program only to discover the following day that they had missed a much better show the same evening which had been covered and recommended by TV KEY's impartial critics.

TV KEY's staff in New York and Hollywood now numbers an even dozen, all of whom have had extensive backgrounds not only in theatre and tv production (as I have had) but in newspaper work as well. We preview, by means of screenings, reading scripts and attending rehearsals, every major network program with the obvious exception of sports and quizzers. My staff and I are highly experienced in covering "live" dramas for example. I am fully aware, of course, that minor changes sometimes occur in such shows up to air time. TV KEY's previews are therefore not concerned with making definitive judgements of a particular scene or performance. We are primarily interested in telling the readers of over 130 leading papers why any given show is worth seeing, and who it will appeal to. This is the information most needed by would-be discriminating viewers.

Thanks to the fact that a staff member has seen every episode of every network series (a debilitating and frequently unnerving assignment), TV KEY is uniquely qualified to comment on the overall level of any given program over a 13 or 26-week period. The advertising agencies and the networks are fully aware of our basically affirmative approach. TV KEY recommends the most deserving, if not the mostly highly rated, shows of the day. Far from being "reluctant" to cooperate with me and my colleagues on both coasts, the ad agencies and networks are most anxious to insure TV KEY's access to any and all programs.

We can and consistently do steer viewers of all ages to the outstanding shows on all networks, be it "Playhouse 90," "Hall of Fame" Series, "Disneyland," "See It Now" or "Project 20." This is clearly not a service that can be provided by the local tv editors throughout the country. Even the ablest out-of-town tv editor is basically dependent on publicity handouts and has therefore little basis on which to form an accurate opinion regarding the merits of any particular telecast. These same tv editors find TV KEY's service perfectly complements their own coverage. It is a matter of record that our material has enormously increased reader interest in the tv pages of papers where it appears. By so doing we also contribute substantially, in a period where they are more desperately needed than ever before, to higher programming standards and criteria.

Steven H. Scheuer.

COWLAN'S FM SLOT

Bert Cowlan has been named director of programs, news & special events for WBAI-FM, the indie FM'er in N. Y. Cowlan was last with Teldon Productions as producer and creator of "This Week in Boating," heard locally via WRCA.

He's best known as an announcer and actor in N. Y.

SALE OF COMO, GM ANNI SHOWS ABROAD POSES AFTRA PROBLEMS

Wm. Kaufman's Topflight Collection of TV Plays; It's Good Reading, Too

Television may not yet have come of age in the decade of its fabulous omnipresence as a commercial entity, but perhaps the dramatic works thereof have arrived as a literary form. That this may be more than a mere idle thought is reflected in the issuance of "Best Television Plays 1957" (Harcourt, Brace; $5.75), edited by NBC's William I. Kaufman as part of his tv assembly line series of books bearing his name as editor over the last few years.

What sets the book apart is not so much that the chosen dramas received the Harcourt, Brace Awards but that every entry was examined for reading values in the script form. The nominations were turned in by a committee of 20 members of the faculty of universities and colleges representing the departments of English, theatre, speech, tele communications, or humanities. With the exception of Prof. Frank C. Baxter of the U. of Southern California, and perhaps his telecommunications colleague, Asst. Prof. Stuart W. Hyde, the others are little known to the television industry at large. It is not unlikely that some of them have seen a few of the various works in electronic form.

The committees elected seven plays, of which three were picked by the judges for the first three places; but all seven plays are published in full as part of the book. The judges were, in addition to Prof. Baxter in a doubling role, John Houseman, w.k. lit'ry authority who has become executive producer of CBS-TV's "Seven Lively Arts" Sunday series, and Joseph Wood Krutch, former New York drama critic, and long a leading author, critic, teacher and essayist of the "think" echelon. In the normal course of their daily routine, all or some of the judges may also have seen one or more of the dramas they have singled out.

To nobody's surprise, the top prize went to Rod Serling's "Requiem for a Heavyweight," CBS-TV, "Playhouse 90," directed by Ralph Nelson, produced by Martin Manulis; second accolade, "Cracker Money," by Steven Gethers, NBC-TV, the ex-"Kaiser Aluminum

(Continued on page 61)

American Federation of Television & Radio is pressing for additional payments to tv performers when kinescopes of live U.S. tv shows are sold abroad. Issue came about as the result of NBC's sales of Perry Como programs to BBC and the General Motors 50th Anniversary special to ABC-TV and Associated TeleVision, English commercial tv outlets.

Problem opens an entirely new area of possible residual payments to AFTRA members. But, apparently, the network is resisting additional actor fees on both of the programs in question, hoping to stave off a precedent-making action. There is no specific reference currently in the web-AFTRA contract covering foreign sale of live tv programs.

Network, on Monday (25) answered an AFTRA note requesting that the union be consulted before any steps to sell live shows abroad is taken. However, the Como deal is already firm and so too is the GM show pact. As a matter of fact, the stanza has already been retitled by the English buyers and becomes "Pursuit of Happiness," to appear Dec. 7.

The NBC letter, which passed through the hands of the network's legal battery, is said to have been broadly stated, giving generally the idea that the web has the right under its present AFTRA contract to resell any of its video stanzas abroad for one replay within 60 days of the original playdate and on facilities which "have an affiliation with NBC."

There is little doubt that the union will oppose this definition of its contract with the networks. Guild attitude, as one AFTRA source expressed it, is that there is no contractual arrangement permitting resale of American-produced shows abroad. AFTRA, it is expected, will demand negotiation.

It's likely at the moment that AFTRA will ask NBC to pay 75% of the domestic minimum for every overseas replay of a live tv program. The same rate is now in force for first rerun of a live program in the U.S.

CBS-TV sometime ago sold "Person to Person" in England, but emcee Edward R. Murrow is a well overscale player and the others appearing on the half-hour are unpaid guests. The Como and GM shows are the first sold abroad where standard AFTRA players are involved.

Immediately after NBC tipped the fact that it had sold several Perry Como hours on kinescope to BBC-TV, in England, AFTRA was poised for trouble. Some days later, NBC announced that it had also sold the General Motors one-shot of three Sundays ago to ABC-TV, a commercial British tv outlet. Between the first announcement and the second, AFTRA had sent the network a letter notifying that the actors' union expected to be consulted before NBC made any move to deliver Como on kinescope to BBC. AFTRA did not immediately send another letter after hearing about the GM special being exported for Dec. 7, but the union indicated that it was going to assert itself in that matter too.

CBS-TV has reportedly been watching how the AFTRA-NBC situation develops. It is expected to have broad ramifications for any network attempting to sell its live domestic tv product abroad or in Canada. Steps taken in the next few days or weeks will affect the position of exported tape video programs. When tape comes in, general trade opinion is that the flow of exports will be heavily increased, making exportation an important part of network financial returns.

Right now, AFTRA doesn't have a clause in its network pact covering delivery of live shows on kinescope or tape (classed as "recordings") to foreign tv markets. Since big amounts of money are expected to be involved, the performer union revealed that it expects "substantial compensation" for re-use of any recorded stanza on which one of its members appears. Union did not formally express its demands over the weekend. AFTRA was hoping for a reply to its letter of notification from NBC, but made it clear that if one was not forthcoming shortly it would take certain steps.

NBC foreign department pointed out to the press that it planned to go through with the foreign sales of the kinnied shows, claiming that the contract made provision for such a move. Network claimed that the AFTRA clause, which gave it up to 60 days from the time of the original live television playdate to replay a show on kine, covered them legally. Furthermore, network said, contract gave the webs power to sell on any of their facilities, if they weren't covered by the first showing. Asked if ABC-TV in England, qualified as an NBC facility, the network said yes, since NBC and the British company had an agreement under which BBC would take NBC shows when availabilities existed for them.

Telefilm shows have been exported overseas for some years, but the Screen Actors Guild has no provision covering payment for these additional telecasts. One source felt that at the present SAG has not clause in its production pact that qualifies it to make demands. He had no idea what demands SAG would make on foreign residuals in the next negotiations in 1959.

Around the Ad Agencies

Television is more wasteful than any other media from the point of view that it reaches for the advertiser fewer potential buyers according to Horace S. Schwerin, head of the Schwerin Research Corp. in a speech before the National Television Council last week.

Schwerin pointed out that the uninformed time buyers are merely buying impressions and that often advertisers who are reaching fewer people sell more goods.

He pointed out that circulation or the cost per show from the most expensive to the cheapest ran at a 4:1 ratio while the commercial effectiveness ran as high as 40 to 1. That is, some shows were 40 times as effective in plugging their products as other shows.

Schwerin stated that the programs play a tremendous part in the effectiveness of a commercial. He cited the example where an ice-cream manufacturer used a mystery story to advertise his product and found that the sales actually went down instead of up.

Schwerin asserted that the size of the audience is of no significance to commercials but that it was a matter of intensity; how many people are reached and how strongly.

In the "Win George Gobel contest," Kenyon & Eckhardt has the comic in Cincy where Mrs. Fred J. Schneider "won him." Agency has Gobel there filming a travelog for Dec. 3 show for RCA.

Grey agency still looking around for a casting director.

The Advertising Council this past week presented awards to the volunteer ad agencies who contributed their services gratis to public service campaigns. Nearly all the top agencies worked on one campaign.

Al Paul Lefton Agency has picked up the $2,000,000 account of the Beneficial Management Corp.

Eleanor Dean, formerly a v.p. at Ogilvy, Benson & Mather, joins Warwick & Legler as a veepee.

Scott Keck, assistant radio and tv director of Needham, Louis & Brorby, has been upped to v.p. slot.

Henry Opperman, radio and tv director of Geoffrey Wade Advertising, will head up the agency's N. Y. office.

Mutual Broadcasting System has shifted its account to Weiss & Geller.

A former EWR&R v.p., John Toland, has shifted over to Warwick & Legler as veepee.

The 4A's has retained Clarence E. Eldridge as a consultant on public relations, including the Frey report, for a period of one year.

Glen Hurlburt has joined Guild, Bascom & Bonfigli's San Francisco office as music director.

Doris Craig has been selected as radio-tv copy chief at William Warren, Jackson & Delaney. She was formerly associated with the Fischbein Agency in Minn.

SHOUSE & DUNVILLE MARK CROSLEY ANNI

Cincinnati, Nov. 26.

Twenty years of affiliation with the Crosley Broadcasting Corp. by James D. Shouse, board chairman, and Robert E. Dunville, president, was marked today (26) by a staff gathering for a surprise testimonial. Affair unfolded at suburban Maketewah Country club.

Both execs joined Crosley's WLW at the same time, moving from St. Louis where they filled top spots with KMOX, Shouse as manager and Dunville his assistant. It was a switch from CBS to NBC affiliates.

Since 1937 the Shouse-Dunville team has directed Crosley progress and development in radio and tv. Besides clear channel WLW present operations include tv stations in Cincy, Columbus and Dayton, Atlanta and Indianapolis.

ZIV SHOWS PACK THE 1-2 PUNCH!

WATCH ZIV'S NEWEST CONTENDER FOR TOP RATINGS!

Get a Ziv show and you've got what it takes to win top ratings. Look how Ziv shows outrate all syndicated programs in city after city.

- **BALTIMORE** 1-2
  1. MEN OF ANNAPOLIS.....26.3
  2. HIGHWAY PATROL.....19.3
  PULSE, Sept. '57
- **CLEVELAND** 1-2
  1. HIGHWAY PATROL.....25.8
  2. MR. DISTRICT ATTORNEY.....18.6
  ARB, Sept. '57
- **DETROIT** 1-2
  1. HIGHWAY PATROL.....31.9
  2. DR. CHRISTIAN.....23.1
  ARB, Sept. '57
- **PHILADELPHIA** 1-2
  1. HIGHWAY PATROL.....18.9
  2. I LED 3 LIVES.....14.0
  ARB, Sept. '57
- **CINCINNATI** 1-2
  1. DR. CHRISTIAN.....24.7
  2. HIGHWAY PATROL.....23.1
  ARB, Aug. '57
- **PITTSBURGH** 1-2
  1. HIGHWAY PATROL.....43.0
  2. DR. CHRISTIAN.....38.6
  ARB, July '57
- **BUFFALO** 1-2
  1. HIGHWAY PATROL.....24.5
  2. MAN CALLED X.....21.5
  PULSE, Sept. '57
- **COLUMBUS** 1-2
  1. HIGHWAY PATROL.....29.2
  2. MEN OF ANNAPOLIS.....22.2
  PULSE, July '57
- **ODESSA, TEX.** 1-2
  1. MAN CALLED X.....33.5
  2. HIGHWAY PATROL.....33.3
  3. MEN OF ANNAPOLIS.....32.0
  4. MY FAVORITE STORY.....31.8
  5. SCIENCE FICTION THEATRE.....31.3
  PULSE, April '57
- **PORTLAND** 1-2
  1. SCIENCE FICTION THEATRE.....35.5
  2. HIGHWAY PATROL.....28.9
  PULSE, April '57
- **NASHVILLE** 1-2
  1. HIGHWAY PATROL.....28.7
  2. DR. CHRISTIAN.....27.9
  PULSE, April '57
- **NEW YORK** 1-2
  1. HIGHWAY PATROL.....15.2
  2. MEN OF ANNAPOLIS.....10.6
  ARB, July '57
- **ATLANTA** 1-2
  1. SCIENCE FICTION THEATRE.....25.3
  2. DR. CHRISTIAN.....23.0
  3. HIGHWAY PATROL.....21.8
  ARB, May '57

"Sea Hunt"

Starring

LLOYD BRIDGES

. . . In stories of exciting action on land, sea and under the sea!

BOUGHT IN OVER 100 MARKETS
TO WIN AUDIENCES AND SALES FOR:

- Standard Oil of California
- Cott Beverages
- Phillips 66
- Carling's Beer
- Bowman Biscuit Co.
- Safeway Stores
- Household Finance
- Farm Bureau Insurance
- Kroger
- Budweiser Beer
- Hope Natural Gas Co.
- Edsel Cars
- Mercantile National Bank
- Bristol-Myers

And other important advertisers and TV stations!

ZIV Television

ZIV SHOWS RATE GREAT

time after time in city after city!

Television Followup Comment

Twentieth Century

Considering that the "Twentieth Century" series' chapter on "Brainwashing" over CBS-TV Sunday (24) was billed as an aspect of the future of our century, its facts and implications were frightening. Show had a calm, documentary quality that was utterly persuasive and gained in impact precisely because its technique didn't put the stress on "propaganda."

Produced, directed and scripted by Albert Wasserman and presented by CBS News and Public Affairs, the program laid bare some aspects of Communist methods not only in making people confess to crimes they haven't committed, but in remoulding their thoughts to the point where they emerge believing in Communist doctrine. It is a vicious and a cruel process, and its implications are vast.

Sunday's show examined some of the Communist victims—a Hungarian woman who had been in solitary confinement in Budapest for seven years; an Associated Press correspondent who was imprisoned in Prague; some American fliers shot down over Korea and imprisoned by the Chinese Reds, and a British engineer, caught by the Reds in Tibet and "brainwashed" by them. These stories were presented simply, on film, with the barest dramatic setting. Walter Crankite provided the continuity. It was an hour of chilling revelation and, in its underplayed presentation, a warning to Americans not only against the Communist way, but against conformism in general.

"Brainwashing" had the guts to frame its show into the overall concept of conformity, not only in Russia and the Soviet orbit. It very distinctly made the point, several times, that—as someone put it—"the last century will be known as the century that produced equality. Our century will be known as a time when everyone tried to be the same."

The most moving episode was the first, featuring Dr. Edith Bone, incarcerated in Budapest. A highly intelligent woman, once a Communist, Miss Bone in her quiet, undemonstrative way told a story of real heroism, of magnificent resistence in the face of threats and persuasion. She never gave in. Instead, she called her seven years in solitary "my liberation," and she demonstrated how she kept herself from falling apart. Her story was moving and well-told.

Not quite the same could be said of AP man William Oatis, who was imprisoned in Prague on charges of espionage, which he admitted. Here again, threats of violence and of death; the promise of a more lenient treatment if he admitted his guilt. The trouble with the Oatis case is, and always has been, that he himself tends to agree with the Czech contention that, under the definition of Czech law, he was engaged in unlawful activity. Yet Oatis emerged as an ordinary man, with no special heroism of the kind a lot of people sitting comfortably in their homes might demand of Americans caught in such situations.

The three fliers told their story intelligently and with interesting details. But the most harrowing episode involved the British Robert Ford, caught by the Chinese in Tibet. After many months in jail, his captors not only insisted on a confession of guilt, but also on his acceptance of Communism. He had to become "a new man," and here the show made its title point. To Ford it was a matter of self-preservation. Enmeshed in the vicious pattern, he finally concluded that, to be able to sound sincere, he really had to be sincere. He was at times swept up in a kind of "mass hysteria" when he actually believed the slogans burned onto his brain.

But the "thought reform" didn't last the minute he was freed and reached the West, and in this lays a valuable lesson for both the Communists and the free world. "Brainwashing" benefitted from an exceptionally good script and good lensing by Peter Glushanok. Its reenactments sharpened viewer realization of the physical and mental torture these people had undergone, and—especially in the case or Miss Bone—they became a tribute to the human spirit.

This was a depressing view of the twentieth century, and a telling condemnation of a system that can afford no opposition. If there's such a thing as "good" propaganda, this was it. *Hift.*

See It Now

Peacetime uses of atomic energy were explored last Sunday (24) on "See It Now," CBS-TV, 5 to 6 p.m., the first in a series of programs on the atom planned by producers Edward R. Murrow and Fred W. Friendly.

Titled, "Atomic Timetable, Part 1, Fission, Fusion and Abundance," the one-hour contained many newsworthy and startling comments from U. S. scientific experts which grabbed off Page 1 headlines in th current hot competitive race between the U. S. and Russian science.

The Murrow entry served to emphasis man's entrance into the atomic era, his attempt to grapple with its problems, and his start to utilize the exploded atom as a source of energy.

The highpoints were the interviews. It was sobering to hear Dr. Edward Teller, generally referred to as the chief architect of the hydrogen bomb, say that the Russians have achieved a scientific victory over the U. S., more disastrous than that of Japan's Pearl Harbor attack. He called for a public appreciation of the role of science, adding that under most favorable conditions it would take the U. S. about 10 years to catch up to the Soviets.

In an equally serious vein, Rear Admiral Hyman G. Rickover, in charge of nuclear development for the U. S. Navy, said the country should accommodate its "egg-heads," for they have a contribution to make. At one point he broke up the filmed interview with Murrow to rephrase a Murrow question, a query which he felt did not go to the roots of the matter. It was then he made his "egghead" plea.

Other notables on the program included Admiral Lewis L. Strauss, chairman of the Atomic Energy Commission; and Sir John Crockett, Britain's atomic expert. Filmed clips took the viewer to the Argonne National Laboratory, Chicago; the National Reactor Testing Station, Idaho Falls, the nuclear power station at Calder Hall, England the first full scale nuclear power station at Calder Hall, England. In toto, the show was quite a revealing rundown on what's happening in a few phases of atomic development. *Horo.*

Bob Hope Show

Timex didn't know what time it was when it cancelled Bob Hope. Second Hope outing of the season, which Timex would have had (but which Plymouth got the benefit of, having stepped in as the Timex replacement), was a corker, Hope's best in a long time.

Chief distinguishing factor was Hope's return to nothing-sacred topicality. Not that Hope ever abandoned topical gags, but this session was a wide-ranging, no-holds-barred barrage of satire that covered everything and everyone, from Sputnik and Dulles to Sinatra and Sarnoff. There's been too much reluctance among comics of late to gag about world affairs, and from this vantage-point alone Hope's outing was refreshing.

But better than that, he had some hilarious moments, particularly with guestar Danny Thomas, who paired with him twice, first for a takeoff on tv westerns and later for ditto on the video crooners. Thomas' takeoff on Frank Sinatra was a gem, replete with fedora, open striped tie and cigaret; the western satire (gunfight at the Brown Derby), introed as "Boots Sarnoff presents 'Bad Day at NBC'," was good too, particularly with an unrehearsed assist from Hope when his gun belt fell off and dangled around his knees, with Hope going through a two-way-stretch routine to get it back up. Add an assist from "Durango Durante," with the Schnoz appearing on a tv screen as a new western hero.

Another high spot was a soft-shoe turn with Hope and Sheree North, with an on-mike "director" who had to keep recueing his cameramen as they concentrated on Miss North's legs, her face, turned Hope upside down, etc. Opening skit with Rhonda Fleming had so-so values, with Hope as a honeymooner with a case of hallucinations triple-taking an invasion of pint-sized Mars-men and then being shrunk down to midget size and still cracking to his bride, "The rest of the night is all ours."

Other ingredients were okeMiss North's cha-cha pairing with Marc Wilder, Miss Fleming's echo-chamber chirping of "Baby Baby" and a closing "Hollywood's deb stars" walkathon with Francis X. Bushman hosting the youngsters. *Chan.*

U. S. Steel Hour

Mark Twain's "Huckleberry Finn" apparently is an elusive property for adaptors. It's been musicalized previously for off-Broadway and dramatized for tv without too much success. Ann Croswell and Lee Pockriss (book) and Frank Luther (score) made another stab at it for the U. S. Steel Hour last Wednesday (20) over CBS-TV and it emerged as a vapid piece lacking the color, satire and inspiration of the original.

"Huck Finn," as the tv adaptation was called, excerpted the sequence from the classic in which the Mississippi con men, the Duke and the Dauphin, try to do some local yokels out of their inheritance. Unfortunately Huck and his Negro friend, Jim, are of secondary importance to this escapade which may be why so much of Twain was missing in this treatment.

Jack Carson and Basil Rathbone, as the Duke and the Dauphin, respectively, had a (Smithfield) day hamming up their parts. They played it broad and loud without any particular point of view. Jimmy Boyd, who's becoming a Mark Twain prototype for tv with a Tom Sawyer characterization already to his credit, looks the part but his adolescent twang gets to be grating. Earle Hyman had little to do as Jim but made his shots count. Marcia Henderson, as one of the young gals due for the loot, is appealing to the eye and has a pleasant vocal quality but she looked too old for any romantic inclination for young Huck.

Luther's score added little to the general run of things. Except for "Loafin' on the Water," which fit into the Mississippi mood, the tunes seemed to be shoved into the script at random and weren't strong enough to stand up on their own.

Director Elliott Silverstein did the best he could with the material at hand. *Gros.*

Playhouse 90

George Bellak's play, "The Troublemakers," had only a moderate success in London and less than that off-Broadway a few years back. But a pair of superb performances by Ben Gazzara and Barbara Rush, along with John Frankenheimer's best directorial stint of the season, converted "Troublemakers" into a tense and powerful television drama, easily the best yet for "Playhouse 90" this year.

Story of the murder of an unpopular classmate by four college youths and the struggle of another student who had witnessed and tried to prevent the murder with his conscience after keeping silent about it had some weak spots. Principally, it skirted the bounds of plausibility at times, though Bellak's teladaptation managed to keep it just within those bounds.

But the performances and the direction forced the viewer to forget all matters of plausibility, even of motivation. Gazzara and Miss Rush, along with Keenan Wynn, Mary Astor and a topflight supporting cast, turned loose the power and turned up an agonizingly tension-filled 90 minutes. As the bystander who agrees to keep quiet but then gets involved with the dead boy's family (and falls in love with the sister to boot), Gazzara turned in a superb portrayal. And Miss Rush literally gave off sparks as the tortured sister. The staging and acting were particularly powerful in the most effective scenes of all, those where Gazzara, already tortured by his role in the murder, has to talk about it with Miss Rush and Miss Astor, who played the dead boy's mother.

Wynn, as an overprotective father of one of the boys, Robert Vaughn as his weak-willed son, Harry Guardino and Nick Adams as two of the other boys, Jack Mullaney as the victim, and Jackie Coogan as a detective, all contributed fine performances. But it was in the direction and staging that "The Troublemakers" particularly excelled. Those face-to-face scenes of conflict with Gazzara and Misses Rush and Astor, the staging of the murder itself, starting out as a drunken "teach-him-a-lesson" beating and ending in tragedy, and a last-act dormitory fight when the foursome turns on Gazzara, all played out believably and powerfully.

With this kind of acting and direction, "The Troublemakers" is worth another try on Broadway, and certainly would make a top-flight film. *Chan.*

Gisele MacKenzie Show

Margaret Truman, once again on the tv circuit after a long hiatus attending to some family matters, is still not back to fighting form. As guest on the Gisele MacKenzie layout last Saturday, her voice showed signs of her long show biz layoff. It lacked precision as did the rest of her performance.

Perhaps for that reason, Miss Truman didn't get much of a chance to sing. In her first bit on "I Only Have Eyes For You," she was deliberately swamped by a male quartet doing some modern jazz riffs. In a sister routine with Miss MacKenzie on the "Old Piano Roll Blues," there was lots of piano in the foreground with Miss MacKenzie carrying the ball for most part. Miss Truman also engaged in some jitterbugging with Miss MacKenzie and four youngsters to show that she's a good sport. It meant little else.

For her part, Miss MacKenzie is a slick performer, equally capable with gab or song. Her script calls for some casual comedy introes which she handles very smoothly, as if it were off the cuff stuff. She delivered such items as the rhythmic "Born To Be My Baby" to the ballad, "This I Know," also giving a big plug for her RCA Victor recording of the latter. The four boys on the show are a nice touch. *Herm.*

Wide Wide World

The latest hour-and-a-half of NBC-TV's "Wide Wide World" on Sunday (24) hardly dramatized its premise. In trying to emphasize the marked transition of Arizona in the past 10 years from desert to a well-irrigated agricultural, industrial and social (with special stress on the latter) giant, the General Motors' sponsored tv program fell into a series of fragmentized reports, very few of which made any reasonable point at all.

Program quite often, in the few years it's been on the air, has shown ambition far out of proportion to its ability to tell its story. Again it tried to do more than it was able, in the stanza called "Miracle in the Desert." Approximately the first 20 minutes of the show were devoted to expressing the history of the Arizona territory. The confusion of vignettes, of old west horsemen, of mock gunfights, of Spanish priests leading children in dance, of a dozen other things meant to portray history, actually was dull, even in so short a time. Moreover, it was difficult understanding what "WWW" expected to gain by showing episodes that were less than documentary and worse than ersatz.

There was slightly more method to the second portion of the stanza, but hardly any more interest evoked than in the first. About the only part with any impact was the scenes of agricultural development. Then the program kind of degenerated into a lengthy plug on the virtues of sunbaked living, and, in one instance, a plug for what seemed to be powerful commercial building-contracting interests. If there was any distinctive difference between Arizona and, say, Florida, which was the subject of a "WWW" nearly two years ago, it wasn't indicated in Sunday's unappetizing potpourri.

The value the program had as a public relations vehicle for bankroller GM might have been great; Cadillac consumption could easily rise in direct relationship to the number of Arizonans who appeared on "WWW" as dancers, speakers, wheel-turners, tennis players, et al. But the viewing public, which didn't receive any plugs, was shortchanged, and not by any penny-ante dealer either. *Art.*

Person to Person

No nepotism here—or was there? Ed Murrow dropped in on the Jack Paar home last Friday (22), with natural plugs for the comedian's latenight stanza on NBC-TV, and followed with a visit to Walter Slezak, whose filmed series, "Slezak and Son," is hanging fire as an upcoming CBS entry.

Paar failed to make the most of the handout, insisting repeatedly that he had to get away to make his own show on time, which caused some viewer anxiety. Tour of the homestead was brief and Paar's family self conscious, and despite some lively quips from the comic it was his singing dachshund who was the high point of the segment. Paar's getaway lent itself to some interesting CBS camera-work, i.e. following the comic across the grounds to his car and continuing the interview inside the auto with a camera in the front seat. But Paar behaved like it was an intrusion.

Slezak was the better subject and the wittier, though in all fairness he was anything but bound for work. The veteran actor was a smooth host, his keepsakes and hobbies interesting, and his family relaxed by comparison. He showed a painting which he called "early Slezak," a self portrait with a gas mask, and played a tape of his father, an opera singer who once rivalled Caruso. "My favorite kind of role," he said, "is what pays the most money," and his young son gave a mishmash summary of the telefilm series he did with his father.

Murrow, for his part, belabored Paar's topsy turvy work schedule and neglected to probe very far into how the comedian really lives, Paar mentioned ABC in one instance, but it was a dubious plug for a competing network. In showing off his hi fi and projection equipment, he said (being funny) it was about as much as ABC has. *Les.*

Hy Gardner Calling

Hy Gardner took on Edward G. Robinson Jr. and Lori Nelson on his split screen interviews over WRCA-TV on Saturday (23). Robinson's gabfest served the purpose of plugging his autobiographical tome, "My Father, My Son" with William Duffy collabing. It's like a segment of "Compulsion" now that the Leopold-Loeb case of more than a quarter century ago is part of the current business of the day. This book has some parallel with the old situation, although the protagonist stopped far short of murder.

Robinson, son of the noted actor, was brought up in luxury, but fell apart in later years. What benefit the interview had came, not as a result of the questions asked, but from the deep feeling of Robinson. The queries were not much more than a recital of transgressions by the youngster against society, his family and himself. But in his answers, one was able to obtain a picture of a lad brought up without the love of too busy parents. Without trying to, he made a case for himself; one could sense a feeling of loneliness when he needed parental love, authority and discipline.

Gardner wisely devoted most of his half-hour session to Robinson. There wasn't much time left for Miss Nelson. Presumably for a gag, Miss Nelson interviewed Gardner.

With this show Hy Gardner marked his fourth anni with a "person to person" telephonic technique he helped pioneer. He has brought the split screen technique to a bright polish and has made it a personal trademark that adds to the intimacy of his interviews. *Jose.*

Voice of Firestone

A Parisian motif was neatly delineated on ABC-TV's Firestone stanza Monday (25) by Roberta Peters, ballerina Micheline Bardin and the Howard Barlow orch. It was a gay musical fest that zipped the Gallic flavor across the home screen with impact.

Session served as a showcase for Mlle. Bardin who was spotted in two appealing dance sequences. She hit a hot note with a zesty can-can and showed that she knows what the ballet biz is all about in a more classic setting later.

Roberta Peters, no stranger to "Firestone," scored in a repertoire that ranged from pop to longhair. And Howard Barlow batoned the orch and chorus with proper spirit. *Gros.*

The Mike Wallace Interview

Mrs. Eleanor Roosevelt occupied the "hot seat" on Mike Wallace's Saturday show (23). One of the most controversial figures around today, Mrs. Roosevelt handled the interview well and registered her feelings and opinions with an air of dignity and sincerity. Wallace took it easy with the questioning although he did get a bit rough towards the end of the show.

Interview followed routine course with many questions about present day leadership versus the wartime statesmen. Mrs. Roosevelt opined

(Continued on page 56)

ANDY'S GANG
With Andy Devine, Nino Marcel, Vito Scotti, Peter Coo, Paul Cavanaugh, Bill Rau
Producer-Director-Writer: Frank Ferrin
30 Mins.; Sat., 10 a.m.
MINNESOTA MINING & MFG.
NBC-TV (film)

(BBD&O)

If a dancing cat, a flying hamster and a magic gremlin aren't enough to lure the kiddies to the return of "Andy's Gang," then a jungle adventure made especially for them should do the trick. Show obviously is aimed at fairly wide spread in moppet department with this segment coming up with a tasteful case of murder.

Quickly moving telepic is divided into three parts, the longest of which is the jungle sequence. Host Andy Devine sets the stage for segment, which, though obviously low budget, does an effective job of putting elephants, a python and a panther on film.

This time, it's a story of an elephant mahout who kills a woodcutter, then blames crime on his beast. He runs through forbidden jungle, is chased by two jungle boys and finally is subdued as they maul him "water buffalo style," That is, they maneuver on either side of him and butt him with their heads. New fight game should provide some exciting hours, and tall headaches, for imitative youngsters.

Devine has more to do in show's second half, when Midnight the cat fiddles while Squeekie the hamster flies his single-motored job. Then Froggy the gremlin comes on to introduce cousin Harry, a live orangutang. Without use of animation. Harry mimicks what's being said—or perhaps it's vice versa—and the outcome is quite amusing. Overall, technical credits on final half of show are excellent.

There's a spark here that should keep the kids jumping. Devine is affable, fun to look at, and has the ability to make a pal of every young viewer. *Ron.*

THE DROP-OUT
With Jim Walton, Omar Carmichael
Director: Bob Pilkington
Writer-Producer; Bob Pilkington
45 Mins.; Sat. (16), 5:15 p.m.
WHAS-TV, Louisville

"The Drop-Out," a WHAS-TV community service program, was a program based on a statistic, fact that almost half of the total enrollment of the Louisville Public Schools drops out of school between the seventh grade and graduation. Figure for the class of 1955 was 45.8%.

Citizens of the area must have been particularly interested in how the WHAS-TV staff investigated the reasons for dropping out. Through the interview method, both drop-outs and potential drop-outs gave their reasons for the apparent lack of interest in continuing their schooling. Some of the students who have left school are now back in school, after realizing the handicap they are under without a diploma. Others are working at jobs where it is suspected they will not go much further, and one is in city jail for auto theft.

Statements by the young people tied the program together, being spaced throughout between interviews with important leaders of the community on the subject. Principals of academic high schools as well as heads of public trade high schools gave their views on the problem. Also appearing for a lengthy talk was L. H. Means, Director of Public and Employe Relations at G.E.'s Appliance Park; a marine recruiting officer, and the Chief Probation Officer for the County Juvenile Court, as well as the Principal of Jackson Street Junior High School, which has a predominantly colored student body.

About 90% of the program was on film, and with Superintendent of Schools Omar Carmichael appearing at the end for a summation, subject was well covered and informative. Probably the most interesting portions of the program were the interviews with drop-outs and potential drop-outs, who gave their reasons for their decisions anent their schooling. No attempt to editorialize was evident on the program, but script stuck to a straight factual approach to the subject. "The Drop-Out" was written, directed and produced by Bob Pilkington, in cooperation with Ben Freeman of the Guidance Clinic of the Louisville Board of Education. Narration and interviews were handled by Jim Walton. *Wied.*

FOLIO
('Trial of James Whelan')
With Douglas Rain, John Drainie, Jack Creley, Katharine Blake, Charmion King, Frank Peddie, Jane Mallett, Robert Christie, Alex McKee, others
Producer-Director: Mario Prizek
Writer: Len Peterson
90 Mins., Thurs., 10 p.m.
CBC-TV, from Toronto

Largest cast ever assembled for a CBC-TV drama (66) was "The Trial of James Whelan," a 90-min. mainly courtroom drama concerning the hearings of a young Ottawa tailor who was charged with the midnight murder, in 1868, of Thomas D'Arcy McGee, Irish-born stateman, one of the Fathers of Confederation of Canadian provinces, and victim of one of Canada's few political assassinations. (His great-nephew, Frank McGee, is a Conservative member of the current House of Commons at Ottawa.)

On production values, "The Trial of Thomas Whelan" was a splendid piece of writing research, together with Len Peterson's transcript of the spoken testimony, the costumes and settings of a Victorian period. Put this character and case history of the McGee killer as one of the finest tv productions to date of the State-owned Canadian Broadcasting Corp.

On the mob scenes, the reconstruction of the old Ottawa courtroom, and the presence of Sir John A. Macdonald, first Prime Minister of Canada, as observer on the Bench, the producer-director gave the trial an authentic atmosphere which, with the sterling acting of the many principals, marked a highlight in this CBC sustainer series that only a State-operated tv setup could accomplish in this country and, with its large cast and five-weeks' rehearsal time for the 90-min. presentation, no Canadian sponsor could afford.

As the drama showed, this courtroom scene of only two days pointed up the orderliness of Canadian courts, free of postponements and legal loophole tactics, with Whelan proclaiming his innocence but revolving in his mind, via flashbacks and soliloquies, the political aims he brought to the assassination. (Whelan had also been found in possession of a gun which had the bullet markings of the slug that penetrated McGee's brain from behind as he was letting himself into his Ottawa boarding-house; and then blurted out, when confronted by a French-Canadian witness—"When I shot McGee, nobody saw me do it!")

This was a gripping courtroom drama that held suspense to the finish, with Douglas Rain playing the assassin and bringing out the killer's ambition to be a Fenian hero to his mother, wife and comrades; who all deserted him toward the consummation of his crime and would have no part in killing even a hated Irish "betrayer" of the Fenian cause in which Canada was to be freed from Britain—even though the Canadians didn't want to be freed!

Jack Creley was the prosecuting attorney, with John Drainie as defense counsel. Both were excellent in their verbal fencing, with Jane Mallett fine as the mother and Katharine Blake splendid as Whelan's wife. However, it was Douglas Rain's superb characterization as a weak, would-be hero, too often drunk to be taken seriously by his family or colleagues, that was the outstanding role in "The Trial of James Whelan." While he boasted at the finish that his name would go down in posterity, few, until this "Folio" production, remembered the name of the political killer. (Whelan, of course, was found guilty by jury and hanged.)

With all principals turning in convincing performances, plus strong support from that large cast, the success of "The Trial of James Whelan" is probably the greatest for the directorial abilities of Mario Prizek; with appreciation also to the sombre sets of Edgar Krumins. *McStay.*

WATER RATS BOOK A BRITISH TV SPEC

London, Nov. 26.

A tv program, claimed by BBC-TV to be "television's biggest all-star show of the year," will be presented by The Grand Order of Water Rats on Dec. 1. The show will be called "Revels of 1957," and will run for 75 minutes.

Among the members of the Order so far booked to appear are King Rat Cyril Dowler, Peter Cavanagh, Charlie Chester, Vic Oliver, Donald Peers, and the Four Smith Brothers. The program will be produced by Richard Afton, who is, himself a Water Rat.

THE INNOCENT YEARS
With Alexander Scourby, narrator
Producer: Henry Salomon
Writers: Salomon, Richard Hanser
Editor: Silvio D'Alisera
Music: Arranged-conducted by Robert Russell Bennett
60 Mins., Thurs. (21), 10 p.m.
TIMKEN ROLLER BEARING CO.
NBC-TV (film)

(BBDO)

A viewer born in or around the period depicted in "The Innocent Years" (1900-17) need not necessarily have an "entertainment" advantage over one born later. It's to be assumed that such an era will be done accurately, and particularly in the case of NBC's master historian, who uses television as a medium for magnum opus pageantry, accuracy and fidelity, in both spirit and letter, is par for Henry Salomon's course. Although the population is getting older, percentage-wise, and tv is a great gadget for tiring bones, there are other types of viewers to be considered; types by age as well as types by television tastes.

The senior citizens represent a very substantial part of the total national audience, but there are many born after the first world war started (that is, 1917, American view) who are a large looker-in potential for flashback stuff like "Innocent Years" and the other retrospective treatises masterminded by Salomon with his crackerjack network unit. The qualitative payoff, in fact, may stem from the interest in the Project 20 program by those well under 40 years of age.

"Innocent Years" is sure to rate encomiums (an A for effort, anyway), and it was a nice piece of work. It had nostalgic and informational value—a reminder to the oldster, a stimulating vignette for "younger folk."

Through coincidence or otherwise, the program could well have been titled "The Innocent Years In New York" since that was the dominant arena, the centerpiece of the 17-year span. To be sure, there was Washington, but only as a kind of punctuation point for the then Administrations (the assassination of McKinley in Buffalo as the century became a one-year old; Teddy Roosevelt, William Howard Taft, Woodrow Wilson); there was also Hollywood, but only to point up, the squeaks and crawls of a scrappy infant; there was a flood in Ohio, an earthquake in San Francisco, a border war with Mexico, etcetera. But the chief artery was Gotham, the metropolitan district—and if Wall Street is considered national rather than local, there was quite a broad-canvas omission in not giving eye and ear to the economic panic which occurred about the middle of the depicted span.

Traffic jams in a younger New York and the horseless carriage (automobility) sneaking up on the populace were wonderful to behold, even if one got the impression that only Father Knickerbocker hopped on the new-fangled contraptions with similar "horse scares" in Chicago, Frisco and perhaps Buffalo not being regarded as worthy enough for inclusion. Of course, a history-on-tv such as this is a servant to the availability and condition of film footage, and where there is available shaky but splendid film of a Mark Twain, perhaps no reelage at all can be unearthed of other literary heroes in America's yawning rendezvous with belles-lettres.

"Innocent Years" was a well handled kind of pleasant cliche in which a film editor—in this case Silvio D'Alisera—takes a strategic role, along with the film researcher (Daniel Jones), and the writers, Salomon and teammate Richard Hanser. It is a thriller-filler to see the madly dashing hot water "bromo seltzer" fire engine so obviously from N.Y., but what kind of fire-fightin' equipment did they use in Philadelphia?

There was vaudeville, which as purveyed on film took on a honky-tonkyism that merely caricatured the original; the dance steps of the period; the songs they were singing and some of the flickers they were seeing.

"Innocent Years" was, in sum, a competent if sketchy socio-political-show-bizzy-history of the period, its narrative—by the able Alexander Scourby—drawn largely from the basic textbooks, its overall viewpoint from the top of someone's head. Since it obviously was never intended to be other than superficial and vignettish, its lack of depth cannot be called to account. The events leading up to the first world war were hardly put in such perspective as to take on significance. It its own way, the Timken Roller Bearing commercials had more scientific preparation than the show proper. A hodge here and a podge there, and out comes "The Innocent Years." *Trau.*

TEXACO COMMAND APPEARANCE
With Ethel Barrymore, Joseph Cotten, Claudette Colbert, Ethel Barrymore Colt, Dolores Gray, David Niven, Carl Reiner, Hoagy Carmichael, Lauren Bacall, Leo Durocher Casey Stengel, Fred Haney, Roy Campanella, others
Producer: Burt Shevelove
Director: Paul Harrison
Writer: Arnold B. Horwitt
Musical Director: Paul Weston
60 Mins.; Sat. (23), 10 p.m.
TEXACO
NBC-TV, from Hollywood

(Cunningham & Walsh)

Any resemblance to Ethel Barrymore's career as "queen of the American theatre's royal family" and the tribute staged in her behalf on "Texaco Command Appearance" last Saturday (23) night terminated with the thought. In fact, for the major portion of the hour-long telecast on NBC-TV, any viewer who hadn't been briefed in advance as to the intent of this Henry Jaffe Enterprises production must have been bewildered and perplexed by a diffuse assortment of talents trying to make something out of nothing.

Strictly on its merit as entertainment, it was shoddy and uninspired. As an attempt to recapture some of the grandeur, the magnetism and the sheer artistry of one of the great performers of the 20th Century, this 60-minute hodge-podge was, at best, a cheap exploitation of a name. For it made no attempt to relate its various episodes to the life and times of Ethel Barrymore, and if it was not the show's intent to recap the highlights in the career of a legend in the American theatre, the least it could have done was to utilize its best creative talents to pay tribute to the lady in the wings.

To compound confusion when Frank Sinatra, for example, in the closing moments made a surprise appearance to sing "Accustomed to Her Face," an obvious natural, it was with the frank admission that he was singing it for himself as he turned toward the camera instead of directing his vocal tribute to the honored guest. For that matter, most of those concerned with the "Command Appearance" gave the impression that they were there with no motive other than to do their individual turn. Any tie-in with Miss Barrymore or her career seemed beyond their ken.

Perhaps the lone exception was Orson Welles' sincere and simple sentiments. Miss Barrymore's own contribution was limited mostly to a brief listing (with accompanying posters) of some of her successes spanning her 1905 "Capt. Jinks of the Horse Marines" through "Cousin Kate." "Doll's House," "Trelawney of the Wells." "Twelve Pound Look," "Lady of the Camellias" and "Corn Is Green" to her latterday Hollywood career in films. Later she introduced her grandson and shook hands with some of the present-day baseball greats.

There was the customary elements of comedy, singing and dancing (along with the co-hosting of Joseph Cotten and Claudette Colbert), with Carl Reiner, Dolores Gray, Hoagy Carmichael, David Niven, Ethel Barrymore Colt, among others, as the participants. What they did could just as easily have been integrated into a dozen other shows.

It's unfortunate that Miss Barrymore should have lent her name to such mediocrity. *Rose.*

IGY: A SMALL PLANET TAKES A LOOK AT ITSELF
(The Quest)
With Frank Blair; Dr. Joseph Kaplan, guest
30 Mins.; 12 noon, Sun.
WRCA-TV, N. Y.

Part of NBC's Educational Television Project, "IGY: A Small Planet Looks at Itself" adds up to an absorbing, informative half-hour of viewing. It's coupled with a sister series, "Survival: The Story Man, Resources and Civilization," likewise a half-hour airer which preemed the preceding Saturday afternoon.

Subtitled "The Quest," Sunday's (24) initial installment was an illuminating session for both young people as well as their elders who may have had a shady idea on what the International Geophysical Year is all about. For special guest Dr. Joseph Kaplan, of the U. of California's Dept. of Physics and chairman of the U. S. national committee for the IGY, spelled out the answers in clear concise terms for the technically uninitiated.

This is "an age of truly reaching out for knowledge," Dr. Kaplan remarked, as he explained how and why some 8,000 scientists and laboratories of 64 nations are cooperating in the study of the earth

(Continued on page 54)

BEYOND THIS PLACE
(Du Pont Show of the Month)
With Farley Granger, Peggy Ann Garner, Hurd Hatfield, Arthur O'Connell, Fritz Weaver; guest star, Shelley Winters; others
Producer: David Susskind
Director: Sidney Lumet
Adaptation (from A. J. Cronin novel): Vance Bourjaily
90 Mins.; Mon. (25), 9:30 p.m.
DU PONT
CBS-TV, from New York

(BBD&O)

As its third program of the season DuPont Show of the Month ventured into straight dramatics on Monday (25), with an adaptation of A. J. Cronin's novel, "Beyond This Place." The 90-minute mystery drama boasted a formidable cast including guest star Shelley Winters, Farley Granger, Peggy Ann Garner, Hurd Hatfield, Arthur O'Connell, Fritz Weaver and a host of others. David Susskind's production credits even enjoyed a Sidney Lumet directorial tag. But for all the energies and talents expended, it was a disappointing show.

For one thing, Vance Bourjaily's adaptation of Cronin's eerie period piece might have survived the ordeals of a tv showcasing far more successfully within a 60-minute framework, for at least it would have eliminated a succession of superfluous sequences that slowed the action down to a walk. But whatever the length, basically the fault lay (1) in the vehicle itself, and (2) in the method chosen for presentation. It was overpretentious and arty. Lumet, it would appear, seemed more engrossed in making "characters" out of each and every one of his multiple performers than in creating and building story interest. His devotion to camera effects, facial studies, shadowy backgrounds and foreboding street scenes misplaced the accent completely. What might have been exciting mystery fare was sacrificed for "camera studies."

As a result, it wasn't even good offbeat tv; the continuity at times was as puzzling and distracting as the Shostakovitch music bridges and backgrounding. Strangely enough, the final scene, at complete odds in mood and reference to the story heretofore unfolded, presented a new and interesting denouement that could have lent itself to a more dramatic and rewarding presentation.

Readers of the Cronin story may recall the intrigue that develops in a gas-lit English village when a young man, determined to find the real murderer for whose crime his father has been serving 18 years in prison, finds himself in a history-repeating-itself frameup. The woman holding the "key" to the father's freedom is herself "done in" by the same religious fanatic who committed the 18-years-earlier crime, with the new murder rap pinned on the son. It takes a lot of characters and sets for a proper exposition of the foregoing. Susskind didn't stint on either count.

But unfortunately for the viewer, it wasn't possible to become personally involved or to care very much about the outcome. With the exception of the highly melodramatic "teaser" as the frontispiece, there was no real emotional quality. There was fog, rain, fire, snow, murky grays and Victorian folderol that, withal, was believable and technically quite an achievement. But what went on within these surroundings certainly didn't run such a gamut.

Farley Granger made the best of his role as the long-suffering son, but he was handicapped by the pace of the entire production. The same, for that matter, goes for Shelley Winters, Peggy Ann Garner, Hurd Hatfield and the others. *Rose.*

MEET LORRAINE
With Lorraine McAllister
Producer: Jorn Winther
15 Mins.; Tues., 7:15 p.m.
CBC-TV, Vancouver

Orbiting on a weekly $842 nutnik, here's a homemade sputnik that shouldn't burn out. To achieve his slashed-budget satellite, Danish producer Jorn Winther signed onetime web tv hillbilly Lorraine McAllister and with backing by local nitery's Chris Gage trio came up with a sweet ballad and bounce package lacking nought but length. Femme is a fetching sight, a deft emcee between pipings of popsong or ballad.

At show caught (20), Miss McAllister, garbed semi-formal, teed off from perch on piano with upbeat "I Feel a Song Coming On" then into mailpulled request items, vocal and pianistic by turns over standout lacework by Stan Johnson on bass, Jimmy Wightman drums. Personable trio is probably the grooviest combo north of Frisco. Chris Gage ivoried a moody "Love Walked In" then chanteuse segued into "A Love Affair to Remember." *Toms.*

Foreign Television Reviews

ARMCHAIR THEATRE
(Man In a Moon)
With Donald Pleasance, Hilton Edwards, Derek Oldham, Basil Dignam, Charles Houston, Jessica Spencer, Keith Anderson, Barbara Everest, Hilda Fenemore, Bob Danvers-Walker, James Raglan, Damaris Mayhew, Job Stewart, Neil Wilson
Writer: Michael Pertwee
Producer: Stuart Latham
Director: Stephen Clarkson
60 Mins.; Sun., 9:30 p.m.
ABC-TV, from Manchester

Though only completed a month ago Michael Pertwee's play, "Man In a Moon," hops on the satellite bandwagon so topically that it had to be altered at the last moment to keep it abreast with the most recent happenings. This tense little drama was not science fiction. Rather it was a psychological study of what gives in the minds of men involved in penetrating the mysteries of Outer Space. In a way it was a form of dramatic reportage and it was absorbing throughout.

Pertwee visualized the State of Mittel-Europa, with 27 satellites already hurtling round the earth. Mittel-Europa must experiment even further. How? A dedicated scientist ups with a bigger and better rocket ship in which he proposes a man should be shot into Outer Space. Selected for this uncongenial task from which he would certainly not return, is a prisoner serving a life sentence. The people are to be deluded into believing that he has volunteered for this grisly expedition in penitence for his past misdeeds and a stirring broadcast to the nation from his flying coffin will ensure him a martyr's death. The high officials are split between those who deplore the whole ghastly experiment and those who regard it as essential for national prestige and scientific expansion.

The cynical trappings unroll. Press and tv coverage are intensified. But at the last moment the prisoner's nerve breaks and he can only be persuaded to carry on by the fanatical scientist's lying promise that he will make an adjustment that will ensure the man's safe return.

All this added up to some thoughtful, exciting drama suspensefully directed by Stephen Clarkson and with a splendid atmosphere of mounting edginess. Pertwee's dialog was plausible and not overladen with scientific jargon and his characters were well shaped. Following the release of the rocket the play ended in somewhat disappointing confusion. Dramatic though the sound of the man's voice from the rocket undoubtedly was, his message wasn't easy to catch and the audience was left in some doubt as to the outcome of his fate.

It seemed that Pertwee rather missed the boat in this inconclusive ending. Since the possibility of a man being fired into Outer Space is by no means out of the question, or so it would seem, the fascinating problem would surely be the reactions of the world to such a scientific experiment. Judging, that is, but the outcry surrounding the Russian dog.

"Man In a Moon" has the benefit of some solid all-round acting with Donald Pleasance setting the right note of sombre menace with a performance of smooth understatement. Hilton Edwards was pompously fussy as an oily Minister, Keith Anderson played the victim with a neat sense of irony and despair. Barbara Everest, Derek Oldham and Basil Dignam also contributed effectively.

Bertram Tyner's settings and his machine effects gave an air of probability to the entire adventure.
Rich.

L'AMICO DEGLI ANIMALI
(The Animal's Friend)
With Angelo Lombardi, Bianca Maria Biccinino
45 Mins.; Wed., 9 p.m.
RAI-TV, from Rome

Unusual show, half way between the instructional and the spectacular, looks headed for perennial status on the local video setup. A Eurovision coverage is being contemplated, thus adding to its continental audience.

The unassuming, good-natured personality of animal trainer and expert Angelo Lombardi makes for ingratiating viewing of the stanza, which usually consists entirely of display and comment on rather more than less wild animals, often without natural barriers of sorts, sometimes in their zoo cages, other times in plexiglass cages set up in the television centers. Penetration of the telecamera into close range situations helps give viewer a cautious thrill, while at same time Lombardi's commentary provides interesting and colorful instructional angles. The "thrills" are heightened, perhaps, by the introduction of a trim femme assistant, Blanca Maria Piccinino, likewise growing into Italian fame. Her (genuine) fear and well-cued questions regarding the beasts on the show make for a Holmes-Watson patter which helps give the presentation much of its charm and flair.

Show uses remote pickups frequently, even going underwater with camera, Lombardi, Piccinino, and animals, in order to present the subsurface view of wildlife. Other remote pickups are planned from various European Zoos in the very near future.

While animals "covered" vary with each stanza, Lombardi winds up each show with a visit to his unusual menagerie, in which monkeys, lion cubs, bears, dogs all play around together in perfect and amusing harmony. Show also has a busy letters segment and deals with animal problems of listeners. High popularity of this presentation is seen in its key-hour (9 p.m.) evening slotting—also unusual for this type of material.
Hawk.

THE STARING MATCH
With William Sylvester, Michael David, Leo McKern, Helen Horton, Oliver Johnston, Percy Herbert, Ardith Pelton, Bessie Love, Gaylord Cavallaro, others
Writer: Jerry McNeely
Director: Alvin Rakoff
60 Min., Fri., 9 p.m.
Granada-TV, from Manchester

Granada-TV's production of Jerry McNeely's offbeat play, "The Staring Match," turned up trumps in all departments. Acting was of a high standard, production was smooth and set at a confortable pace, and sets were good.

Set in an American farming community in the West, which was going through a bad drought, the plot revealed what happened when, in answer to a prayer for rain, two strangers turn up—one dressed in white, the other in black. Both claimed they had come from Heaven to find a bottomless well. The community was left to decide which one came from God and which from the Devil. The issue was decided by a staring match.

Notable performances were given by William Sylvester, as Mr. Black, Michael David as Mr. White and Leo McKern as the agnostic Linus Hobbs, who finally came up with the answer to the problem. The offering was taught, compact and both amusing as well as dramatic, with direction honors going to Alvin Rakoff. *Bary.*

JUNIOR CRISS CROSS QUIZ
With Jeremy Hawk, others
Director: David Main
30 Mins.; Wed., 5 p.m.
Granada-TV, from Manchester

The only difference between the adult version of this quiz game, based on "Tic Tac Dough," and the junior one is that the questions are easier, the competitors younger and the prizes are not cash. Emcee Jeremy Hawk, who also handles the senior version, conducts the kiddies through the quiz.

Age limits for contestants are between 12 and 15-years-old. No one leaves without a prize. Hawk was pleasant without being condescending and put the youngsters at their ease. Prizes were won according to the points scored, and included sports equipment and book and record tokens. Winners with big scores can get a free holiday with their parents. *Bary.*

THE SECOND INTERNATIONAL FESTIVAL OF MUSIC-HALL
With Mimmo, Colette Marchand, Los Chilenos, Nati Mistral, The Elfys, Umberto Basso, The Trio Gipsys, the Eric Robinson orch.
Producer: Bryan Sears
Designer: Tony Abbott
60 Mins., Sat., 8 p.m.
BBC-TV, from London

The BBC made no bones about announcing the fact that the hefty lineup of vaude acts which appeared in the show had travelled over 16,000 miles to do so. But were some of the journeys really necessary? The bill included a comic, a ballet dancer, a juggler, a balancing act, and an acrobatic team, none of whom presented anything novel to British tv audiences. Two acts which really did pay off, however, were Los Chilenos from Chili and Nati Mistral from Spain. The show would have been a lot smoother had the acts been linked together by an emcee instead of an offscreen voice.

Los Chilenos, trio comprising piano, guitar and a vocalist who shared close harmonies with the guitarist on songs from their homeland, rated a smash reception, which was helped a great deal by the beauty of the songstress. In a similar vein, Nati Mistral, another good looker from Spain rated hefty mitts with songs and dances in her native style. Italian zany, Mimmo, came over well with a routine mimicking dance styles of American artists, but marred the earlier part of his act by overdoing a gimmick involving repetitive gestures.

Dancer Colette Marchand did not register as high jinks with a ballet routine to a modern piece of music. Argentinlan balancing act, The Elfys, a male-female duo, capped their act with an applause raising finale by balancing finger to finger. Umberto Basso, a juggler from Italy, did some routine stuff with tennis balls and then picked up eight of them in one hand, and the Trio Gipsys gave out with some spirited acrobatics. The sets were simple but effective, and the Eric Robinson orch was good. *Bary.*

THE SPRINGTIME OF OTHERS
With Diana Wynyard, Tom Criddle, Geraldine McEwan, Madeleine Christie
Writer: Jean-Jacques Bernard
Producer-Director: Peter Potter
Designer: Richard Negri
90 Mins.; Wed., 8:30 p.m.
Associated TeleVision from Birmingham

A well picked cast and good production turned Jean-Jacques Bernard's involved and often slow moving piece into a good teleplay. The play had very little action and relied almost solely on dialog, but notable performances by Diana Wynyard, Tom Criddle and Geraldine McEwan made for easy viewing.

The plot had many facets which at times were difficult to interpret, but there was an almost continuous undercurrent of tension which made up for lack of action. A young man (Tom Criddle), made a strong impression on an aging beauty (Diana Wynyard) and then upped and married her daughter (Geraldine McEwan). They all, it appeared, remained good friends, but the mother both wanted her daughter back and at the same time loved her good looking young husband.

The only letdown was a slight one. This was in the translation from the French which was at times heavy handed. Sets and camera work were good. *Bary.*

BEFORE YOUR VERY EYES
With Arthur Askey, June Whitfield, Vic Wise, Sheena Marshe, Billy Ternent orch, others
Writers: Sid Colin, Talbot Rothwell
Director: Kenneth Carter
30 Mins.; Mon., 8:30 p.m.
Associated-Rediffusion from London

The first in this series of three shows starring Arthur Askey, was brought forward 60 minutes because the comedian was appearing later the same night in the Royal Variety Performance at the Palladium. Unfortunately, the whole of the offering suffered as a result of the impending appearance before Royalty. Many of the gags were levelled in that direction and became slightly tedious. The standard of material was below that delivered by the zany in the past, and only his expert timing and sense of fun, saved the program from being labelled as a barrel scraper.

Sketches, one about a flight to the moon, and another entitled "Teahouse of the Artificial Moon," were in pantomime vein. Askey's flair for exposing the works and his ad libbing, however, provided quite a lot of laughs. *Bary.*

WIDOWER'S HOUSES
With John Welsh, Maureen Connell, Harry H. Corbett, Trader Faulkner, Brian Oulton, Renny Lister, Alfred Hoffmann, Ivan Owen
Writer: George Bernard Shaw
Director: David Bolsseau
90 Mins., Wed., 8:30 p.m.
Associated-Rediffusion from London

George Bernard Shaw's first play, "Widowers' Houses," presented in its entirety by Associated-Rediffusion, can be listed among Britain's top teleplay productions. A well chosen cast and good direction got the most out of this typical tongue-in-cheek knock at Victorian society.

A young man with high morals and scruples hailing from a "good" family becomes engaged to the vivacious daughter of a wealthy self-made man. When it was revealed that his wealth had been accumulated by owning slum residences and twisting the arms of his tenants to get the rent, the groom-to-be refuses to accept any cash from his prospective father-in-law. The tables were turned when, with Shaw glibness, it was pointed out that both the offender and offended were in the same boat.

John Welsh as Satorius, the landlord, gave a crisp and convincing performance with strong backing from Trader Faulkner as the suitor, Harry H. Corbett, Dickensian type well-to-do rough, and Maureen Connell, the spiteful, unheroic heroine. *Bary.*

TEN HAPPY YEARS
Writer-Narrator: Louis Nickolls
Director: Bill Morton
30 Mins., Wed., 11 p.m.
Associated-Rediffusion from London

"Ten Happy Years," a telefilm retrospect of the married life of Queen Elizabeth 2d and Prince Philip, aired by the London weekday commercial tv programmers on the royal couple's 10th wedding anniversary, lacked the punch and slickness that is normally associated with independent tv feature productions, but served its purpose well in covering many of the aspects of their married life during some very busy years.

Where A-R made its mistake was in looking for a new angle. Louis Nickolls, a reporter assigned to Buckingham Palace by a British news agency, was given the job of writing and narrating the story from an inside viewpoint. Nickolls knew his stuff, but failed to put it across with charm and warmth. The story began during the days of the royal courtship, and with the aid of newsreel shots, which were well edited, came up to date with choice clips from the marriage ceremony, the coronation, the birth of the royal children and the many tours the Queen and Duke have undertaken. A little too much footage was devoted to the recent tour of the Commonwealth, which is still quite fresh in the minds of Britishers. As straightforward documentary, the program succeeded, but there was a lack of intimacy.
Bary.

RICORDO LA MAMMA
(I Remember Mama)
With Evi Maltagliati, Otello Toso, Maresa Gallo, Giulia Lazzarini, Alvaro Piccardi, Laura Carli, others
Director: Anton Giulio Majano
Adaptation: Anton Giulio Majano
160 Mins., Fri., 9 p.m.
RAI-TV, from Milan

One of the best—and one of the longest—of this year's Friday night dramatic series, Anton Giulio Majano's televersion of the w.k. John van Druten play showed Italian video at its best. It also allowed a rewarding closeup glimpse, in the key role of Martha, of one of this country's best actresses, Evi Maltagliati.

With few exceptions, the rest of the large cast ably seconded "Mama" in a well-written, well-directed adaptation which bridged the lingual barrier for a strong romantic impact. Sets, lighting, and lensing were also of top calibre. Ivo Garrani stood out in the colorful role of Uncle Chris, while, to name only one other, Maresa Gallo sensitively acted out the part of Kathrin, who tells the story in flashback form. Show lasted two and onehalf hours, with a brief intermission, but appeared much shorter. *Hawk.*

Foreign TV Followup

Chelsea at Nine

Granada-TV is determined that "Chelsea at Nine," its current program pride and joy, shall retain its own unique character and never slide into a light vaude format. "The day we have to introduce trapeze artists or acrobats then the show comes off," stoutly asserts Granada boss Sidney Bernstein. The last show (19) proved that only the very best and most unexpected artists can maintain Granada's praiseworthy objective. This one disappointed despite sound talent and some good ideas.

A French motif was the week's gimmick. Star spot was filled by an excerpt from "The Egg," the Parisian stage click now playing with wavering success at the Saville Theatre. The evening performance was started early to permit Nigel Patrick & Co. to dash to the Chelsea Palace for the telecast. Their journey was hardly worth the trouble despite some conscientious yocks from the studio audience. Best thing was the brilliantly wry introduction to the play by Miriam Karlin.

The ever reliable Dora Bryan was in good form in an indifferent sketch in which she was a gabby Cockney hotel receptionist trying to talk French to telephone callers. Lilo, Parisian thrush, had two spots and was best in her opening when she sang "C'est Magnifique" with torchy spirit. From Paris came Les Mains Jolies, a very good puppet act in which they presented an underwater fish ballet, created entirely by white gloved hands. Gillian Lynne, a versatile ballerina, scored with a conventional apache dance, supported by four young men.

Making his tv debut was an Irish tenor from Covent Garden named Dermot Troy. Doing himself a disservice by clearly banking on a superficial facial and vocal likeness to the late John MacCormack, Troy nevertheless showed promise of good things to come. The Granadiers directed by Cliff Adams were as usual strictly professional but Anthony Oliver's emceeing was coy and unwitty to the point of embarrassment.

Individually the items had merit but the entire show failed to make the sock impact that previous offerings in this very creditable series have led viewers to anticipate. Bernstein's talent scouts and ideas merchants have a tricky task ahead.
Rich.

Sunday Night at the Prince of Wales

Val Parnell's "Sunday Night at the London Palladium" became Bernard Delfont's "Sunday Night at the Prince of Wales" for one night only on Sunday (17) because of Royal Command Show rehearsals. There seemed very little point in even announcing the difference since the vaude showcase retained precisely the same formula as usual, though the settings seemed to have an extra glitter.

The show was dominated by Gracie Fields, who deservedly rated a hefty reception as she sang (in full for the first time) the evergreen "Walter, Walter," a brace of new pop numbers, "Love Letters" and "Let Me Be Loved" and followed up with "The Ugly Duckling," which gave her opportunities to act as well as doing a snatch of whistling. She climaxed her highly professional act with "Mary's Boy Child" and bowed out on "Arrivederci," proving yet again that Miss Fields can take on most new girls and beat them by a mile to an audience's heart. This artist may be surrounded by an aura of sentiment but no one can fail to recognise her sheer technical brilliance. Bert Walter accompanies her ably.

Rest of the bill consisted of Les Cing Peres, the French vocal team whose singing takes off musical instruments, the Trio Rayros, slick trampoline act, and a new comedian, Bruce Forsythe. Latter is a cheerful young man with a likeable personality who gives his impressions of various types picking up a dollar from the sidewalk, followed by a skit on an Edwardian piano player contrasted with a present day rock 'n' roll ivory shaker.

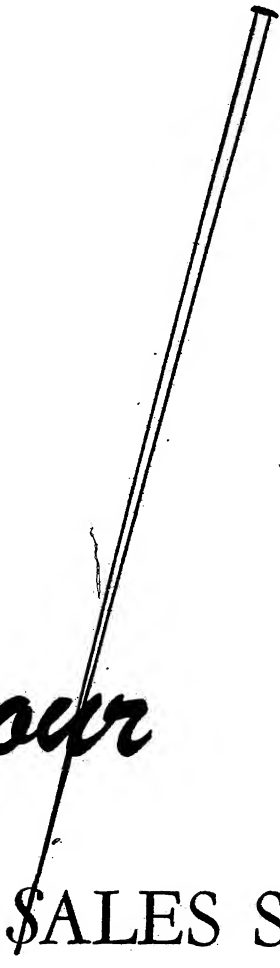
Hughie Green emceed capably, apart from one slightly tasteless gag about Shirley Bassey's recent hotel holdup by a gunman, and coped very well with the "Beat the Clock" spot, particularly with a Danish gentleman who, probably through self-consciousness, tried to hold up the proceedings by being a comic. The John Tiller line of girls and the Beryl Storr Singers completed the show, with Harold Collins a brisk M.D. *Rich.*

Silenzio Si Gira (RAI-TV, Milan)

Nicholas Bros. topped an easy-to-take installment of the now-standard weekly variety hour which follow the Italo vaude pattern with (this time) the absence of an emcee-comedian. Movie-set frame choreographed introductions bridged the gaps to good effect.

Nicholas Bros., teamwork is well-known in this country, and their act, winding with the usual series of terped splits, came across well. First on, a Hungarian acro team.

(Continued on page 56)



Pinpoint your $ALES STORY...

Everyone in Show Business is in the business of buying and/or selling. Mostly selling—because that's where you and your organization make money. When you are selling you sell to only one person in an organization. If that company has a personnel of 10 or 1,000, the only one who can buy from you is that person whose "business" it is to buy. That's THE person you want to reach, impress, and eventually SELL.

By the same token if you are the "buyer" you are the one who must be sold, YOU and YOU alone.

That's why VARIETY is the medium to use to accomplish this mission.

You PINPOINT YOUR SALES STORY to your prospective buyer because there is no waste motion with VARIETY.

Performer, Station, Agency, Network, Station Representative or Sponsor—VARIETY takes your sales message directly to your buyer.

The upcoming 52d ANNIVERSARY NUMBER of VARIETY will pinpoint the Trade Action and Reaction for 1958. The Review of the Show Biz Scene, circa 1957, is the Canvas of the Shape of Things to Come. The special Trade Analyses, Industry Appraisals, Charts, Special Articles and Vital Chronological Data insure extra readership values—for Buyer or Seller.

The VARIETY Annuals are Preserved Editions.

Reserve your Advertising Space at any of the VARIETY offices:

VARIETY

NEW YORK 36
154 West 46th Street

HOLLYWOOD 28
6404 Sunset Boulevard

CHICAGO 11
612 No. Michigan Ave.

LONDON
8 St. Martin's Place
Trafalgar Square

NBC's Fancy Hoopla in Preeming Its New Pitt Radio Acquisition

Pittsburgh, Nov. 26.

More than 300 business and civic leaders here turned out Friday for the "Radio Renaissance Luncheon" in the Penn-Sheraton Hotel on the occasion of the NBC radio network's return to Pittsburgh via its newly-owned stations, WAMP and WFMP. They were formerly WJAS-AM and WJAS-FM, which NBC bought from H. J. Brennen for $750,000.

Guests heard Matthew J. Culligan, NBC veep in charge of its radio network, hail network radio as "today's prime communications system for reporting news of the world and of the outer space of the universe." He emphasized the immediacy of NBC's "hot line news flash" which has brought worldwide happenings to the American public through the facilities of NBC radio affiliates for about a year and said the network has now extended its coverage to the reporting of stories from outer space minutes after they happen.

NBC's purchase of WAMP and WFMP marks the return of the network's service to Pittsburgh, America's eighth market, after an absence of over a year. The web was formerly affiliated with Westinghouse's KDKA.

The service was officially launched during the luncheon with the regular hourly news featuring Morgan Beatty, whose broadcast originated in the Penn-Sheraton Hotel. Mayor David Lawrence proclaimed it "WAMP and WFMP Day" and stations' new general manager, H. W. (Hank) Shepard, welcomed the guests and stated "We hope to provide listeners and advertisers with the most comprehensive radio service in the tri-state area."

Shepard's staff includes Martin Pollins, sales manager; Oscar Campbell, business manager; Jack Buccheit, who was sales chief of WJAS, local sales manager, and William Babcock, who remains as program director.

Ad Agencies Officially Enlisted by AFTRA To Push WCKY Sponsor Ban

For the first time officially, leading Madison Ave. advertising agencies were called together to huddle with execs of the American Federation of Television and Radio Artists in the unions' attempt to blockade station WCKY, Cincinnati, from receiving national advertising.

General feeling among the agencies is that they have the duty to inform the sponsor of the hassle between the station and AFTRA and from this point on the decision to advertise over the station rested with the sponsor.

AFTRA position is that the WCKY has not bargained in good faith and that with other stations they have attained reasonable contracts.

Union claims that a substantial number of national and local accounts have refraimed from advertising on the station. On the other hand, WCKY says the only defectors were those who had run the course of short term contracts.

Agencies representatives from BBD&O, McCann-Erickson, Young & Rubicam, and Ted Bates attended the secret meeting but declined to give their specific feelings over the AFTRA rhubarb.

FELLOWS ANKLING AS 'FATE' PRODUCER

Hollywood, Nov. 26.

Robert Fellows will ankle his producer assignment on Four Stars "Turn of Fate" series after completing four more half-hour telepix, under terms of an agreement reached last week. Parting was described as "amicable" by joint statement issued by Fellows and Four Star prexy Dick Powell, to permit Fellows to make two feature pix.

Vincent Fennelly, currently producing "Trackdown" series for Four Stars, moves over to succeed Fellows on "Turn of Fate."

First feature project on Fellows' slate is pic to be made in Formosa, he states, with cooperation of Chinese Nationalist government.

Canada's Arthur Hailey Going 'Live' in London; Japan, Aussie Kine Route

BBC-TV, which has shown several of Canadian scriptwriter Arthur Hailey's plays in kinescope form, will do one of his shows live for the first time. It's his comedy, titled "The Transmogrification of Chester Brown." Same script was done on "U.S. Steel Hour" earlier this fall, but the Theatre Guild used "The Change in Chester" as a title, even though "Transmogrification," which means the same thing, was Hailey's original tag. British apparently have more fortitude.

At the same time, Canadian Broadcasting Corp. has sold the kinescope version of his "Course for Collision" for telecasting in both Japan and Australia. Kinnie of the melodrama had already been shown on BBC-TV in England twice, and the script has also been sold to CBS-TV here, though no production date is set yet. Language is no problem for the Aussie telecast, but the Japanese will probably use titles or flip-cards for the translation.

Hailey's television original, "Flight Into Danger," which is currently in theatrical release under the Paramount banner as "Zero Hour," will be converted into a novel. Deal's been set with the London publishing house of Souvenir Press under which Hailey will collaborate with novelist John Castle on the novel version, with publication due next summer. All the deals were agented by Maeve Southgate, Hailey's N. Y.-based agent.

Louisville—George A. Johnson, WHAS-TV sales rep for the past three years, has been named sales manager of the station, succeeding Albert J. Gillen, who leaves on Nov. 29 to become vp in charge of sales for WABT-TV and WAPI radio, Birmingham.

RCA's $63,000 Tab For Spectrum Tape Recorder; Dec. '58 Delivery Date

RCA has set production-model prices of $63,000 for its new color video tape recorder and $49,500 for the black-and-white version. Delivery dates for both the tint and monochrome recorders has been set as December of 1958. The Ampex monochrome recorder, RCA's only rival in the videotape field, costs $45,000 for the production model; Ampex makes no color recorder.

With one prototype already completed, RCA is going ahead on manufacture of additional prototypes and has already sold seven of the pre-production machines. Six are going to NBC-TV next spring for its "Tape Central" in Burbank, and the seventh has been purchased by Jefferson Standard Broadcasting for use in its WBTV in Charlotte, N. C. WBTV becomes the first station in the country to be equipped with a color tape unit.

RCA will wind up manufacture of the prototypes late next year, as the production models begin to come off the assembly lines. The new color recorder, though priced higher than the monochrome machine, is a compatible unit, recording both tint and black and white.

WRGB-TV's Open House

Schenectady, Nov. 26.

More than 23,000 persons from six states inspected the new WRGB-TV and WCY studio building Saturday and Sunday (23-24). No comparable turnout had ever been registered in the history of Capital District television and radio.

Clocking was in excess of 1,500 an hour, long lineups being the rule. Those taking a tour of the multi million dollar building included Dr. E. F. W. Alexanderson, retired General Electric scientist, pioneer in high frequency and television transmission, and holder of 300 patents.

Television Reviews

Continued from page 51

during the IGY. Mystery of the earth's crust, the atmosphere and various other physical characteristics of the globe were touched upon briefly.

Conductor of the IGY series (which will be 10 programs in all) is Frank Blair, news editor of NBC-TV's "Today." Flanked by an assortment of "geophysical" props, he ably handled the introductory as well as windup commentary. Balance of the session more or less was Dr. Kaplan's "lecture." Upon occasion there was some slight confusion owing to missed cues. But better rehearsal should result in a smoother "performance" for subsequent episodes. *Gilb.*

SATURDAY SPECIAL
With Leo W. O'Brien, others
15 Mins.: Sat., 5:45 p.m.
ALBANY TIMES-UNION
WRGB-TV, Schenectady

The blending of interpretative news by Rep. Leo W. O'Brien, of Albany, with feature-story interviews conducted by reporters for the Hearst paper and in which Rep. O'Brient joins, does not always come off smoothly. Of three blocks caught, the one in which Phil Joyce quizzed Diane Strubel, comely swimmer (and mother of three small children) who has covered 20 miles in Lake George and who hopes to traverse its 30-odd miles next summer, was the nearest to a real mesh.

O'Brien, former T-U Capitol Hill correspondent and ex chief of the International News Bureau there, asked several questions also, but the physical, technical and projection problems involved in the setup (either he or the guest is usually off camera) were not too intruding. Incidentally, the legislator's news and commentary segment seemed to have been cut on that origination—a shade too much so.

O'Brien, the sole local television commentator at the moment and unquestionably the outstander on the air hereabouts, does late area news as well, on "Saturday Special." He is using a script to a greater degree than usual—the Congressman is an adept off-the-cuffer—because of the news phase. A closeup picture of the White House and a virtual "report" to O'Brien's constituents, of the effect increased spending for missiles and national defense would have on a Hudson River deepening project were skillfully interwoven on the commentary (given an added local twist via mention of the fact Budget Director Brundige is a longago graduate of Albany Academy). O'Brien has a winning video personality. *Jaco.*

FOOTBALL FILM HIGHLIGHTS
With George Mooney
Producer: Ed Greany
30 Mins.: Sun., 6:30 p.m.
LOCAL FORD DEALERS
WMCT, Memphis

Memphis Ford dealers and WMCT snared a nifty package when they engineered a deal to show film highlights of the U. of Tennessee grid sked over Channel 5 here. The 30-minute stanza was wisely spotted by station execs in the choice 6:30 night slot on Sundays which attracted a hefty audience to the preem show spotlighting the U. of Tenn. and Georgia Tech contest.

George Mooney, U. of Tenn. Volunteer sportspieler, turned in a terrif performance on commentary of the gang which is snipped to 25 minutes of actual playing time, with the balance of the half-hour commercials authored in top style by producer Ed Greany. Mooney's voice, style and tempo is better than par for the course in describing the action on film for this hot-bed territory for Southern gridiron clashes.

Film camera work which is handled under direction of U. of Tenn. supervision every Saturday direct from scene of action of all Vol contests is tops. Cameraman was on top of every play and scored heavily with his slow motion action which literally was the highlight of the show. It's a cinch that from reaction of opening show here that slow motion grid action of college classics will grow with momentum and become contagious along tv row both here and nationally. *Matt.*

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mel Brandt replacing **Martha Scott** as host-narrator of "Modern Romances"; she's leaving to do a Broadway play . . . **Rodney H. Clurman,** assistant producer of the "Tex & Jinx" show, enters the Army for a two-year hitch on Dec. 1. He'll be replaced by **Don Lipp,** reporter on the "T&J" staff . . . **Ray Forrest,** host of WRCA-TV's "Children's Theatre," playing Santa on a week-long Christmas toy lift to five South American cities, sponsored by Pan Am-Grace Airways . . . **Elizabeth Lawrence,** back from the Philly tryout of "Look Homeward, Angel," which opens tomorrow (Thurs.) at the Barrymore, picked up her running roles on "Road of Life" and "Search for Tomorrow" and also is cast in an upcoming "My True Story" . . . A. E. Staley deal for **Peter Lind Hayes & Mary Healy** on CBS Radio was set through the William Morris office, not MCA as erratumed. Deal was set for Morris by **Howard Reilly** of the Chi office and Sol Leon of the Gotham homeoffice . . . **Denise Lor** takes three weeks off the **Garry Moore** show to do nitery work in Florida starting Dec. 16; she'll be subbed by **Sandy Stewart** . . . **Joan Mensi,** secretary to v.p. in charge of station administration **Jules Dundes** at CBS Radio, honeymooning in Mexico . . . **Pierce L. Romaine,** formerly v.p. at the Paul Raymer reppery and also with Avery-Knodel, has joined Time Merchants Inc. as v.p. in charge of sales . . . Casting at CBS Radio: **Seth Riggs** and **John Seymour** into "Right to Happiness"; **Alan Bunce** and **Lenora Thatcher** into "Our Gal Sunday"; **Rusty Morris** set for "Backstage Wife," **Jack Livesey** for "Romance of Helen Trent" and **Agnes Young** into "Wendy Warren" . . . **Lanny Ross** will be guest of honor at the 36th anni celebration of the N.Y. State Commission for the Blind Dec. 5 . . . **Jimsey Somers** set for "True Story" cast on NBC Radio Dec. 4 . . . **Bob Quinlan,** CBS-TV news & special events director, to direct the Rose Bowl Parade for the web Jan. 1 . . . **Sonny Fox,** host of "Let's Take a Trip," featured as narrator in Little Orchestra Society presentation of Stravinsky's "Firebird Suite" in Newark over the weekend . . . **Leon Janney** written out of the "Edge of Night" soaper to take a major role in the upcoming "Shadow of My Enemy" on Broadway . . . **Joe Culligan,** v.p. in charge of NBC Radio, to Pittsburgh last week for opening ceremonies of the web's new WAMP and WAMP-FM . . . **Don Morrow** will be host for General Electric on ABC-TV's telecast of the Bamberger's Thanksgiving Day Parade tomorrow (Thurs.) . . . **Robert Goodier** doubles from his "Mary Stuart" off-Broadway stint into the "Omnibus" presentation of segments of the play Dec. 1 . . .

. . . Deliveries to 20,000 youngsters in some 200 Metropolitan New York hospitals is the goal of the 13th annual Children's Christmas Fund Drive now being conducted by WOR Radio and WOR-TV . . . **Paul Ford,** starred in "The Missouri Traveler" has left for Hollywood to appear in the "Junior Miss" spec . . . **Alene Dalton** will star in a new Mutual children's program, "The Story Princess," starting Dec. 2, in an across-the-board slot from 6:35 to 7 p.m. Program will be another in MBS' "station service group." . . . Mutual's news and special events director **Norman Baer** is prepping a weekly science show.

Both Mutual's **Maggi McNellis** and NBC's "Monitor" taping photographer **Gary Wagner's** 10th annual "Good Will" party for 300 celebs on Dec. 5 at the Carnaval Room of the Sherry Netherland for on-the-air use . . . **Joan Sears,** formerly with the traffic dept. at the Ted Bates agency, joined the WCBS-TV publicity dept. . . . Singer-dancer-model **Mary Mon Toy** makes her dramatic debut and straight-thesp **Beatrice Pons** is featured in tonight's (Wed.) "Armstrong Circle Theatre" production of "Have Jacket, Will Travel" . . . WCBS' **Jim Lowe** launches a five-day, round-the-clock Thanksgiving weekend highway safety campaign this morning (Wed.) delivering some 150 spots in all . . . **Dick Heffner's** "The Open Mind" sports **Gilbert Seldes, Max Lerner** and **Virgilia Petersen** Sunday (1) on WRCA-TV in a discussion of "The Intellect and Mass Culture."

Art Van Horn to host **Mike Wallace, Ernest Borgnine, Ogden Nash, Miiko Taka, Hugh O'Brian, John P. Marquand** and, if distaffer is recovered from her recent miscarriage, **Marge & Gower Champion,** week of Dec. 2 on his WABC Radio "Mid-Day Composite." . . . Singer **Betty Ann Grove** to be birthday partied at the Monsignore next Monday (2).

As a result of her "General Motors 50th Anniversary Show" stint, moppet **Claudia Crawford** got a featured spot on "Lamp Unto My Feet" last weekend, was set for "Look Up and Live" next Sunday (1) and was signed by RCA Victor as one of 10 GM cast members to participate in an LP highlight album of the tv spec . . . **Ellen Carr,** a model, was winner of a contest to choose the hostess for ABC-TV's "Do You Trust Your Wife?" daytimer.

Writes **Arnold B. Horwitt:** "I was delighted with last week's VARIETY review of the Kraft play. 'The Big Heist.' However, I would appreciate a correction on writing credit. The show seen on the air was my work based on an original script by **Newton Meltzer.** Because the show was taped one day ahead of schedule, the video credit left out this information."

IN HOLLYWOOD . . .

Ben Feiner, who recently checked off the producer staff at 20th-Fox vidpic subsid, will soon have a pilot in the works, financed by Screen Gems . . . AB-PT prexy **Leonard Goldenson** and the net's program chief, **James Aubrey,** flew 6,000 miles just to pass a few hours with **Frank Sinatra** . . . **Jerry Stagg,** producer of "Telephone Time," credits his cameraman, **Paul Ivano,** with the "prettiest picture in television." What does it, says Stagg, is the low key lighting and depth of focus . . . **Parke Levy,** who has been around in radio and tv long enough to know, says program loyalty is not what it used to be as with Amos 'n' Andy and Milton Berle because "shows are either getting tired or people are getting tired of looking at them." . . . **Molly Low** quit as sales manager of KGFJ to go into business for herself. Her successor is **Lee Roddy,** up from the sales staff . . . This should make it official: **Ed Ebel,** tv boss at General Foods, told a meeting of Advertising Council that "Hollywood is the tv center of the universe." Big Ed is based in Manhattan . . . **Frank Ferrin** has had a camera crew in India for the past four years shooting jungle scenes for a tv show he'll soon offer to the trade. In his 26 years in radio and tv, Ferrin can look back on both glory and disappointment. He put the first filmed show on tv—**Smilin' Ed McConnell,** and on the darker side let both **Jackie Gleason** and **"Lassie"** get away from him . . . **John Patt** came in from Cleveland to meet with a group headed by CBS' **Howard Meighan** on the formation of a Hollywood chapter of Broadcast Pioneers . . . Crew on "Truth or Consequences" will come out of the sunshine for one night a week of televising. **Ed Bailey** produces all of them, **Bob Barker** emcees and **Bill Burch** heads up the "idea" staff.

IN CHICAGO . . .

"Breakfast Club" cast in New York yesterday (Tues.) for ABN's presentation of its live show to clients and affils. Today's (Wed.) show originates from N.Y. . . . **Georgia Drake** winds up her WBKB stint this Sunday (1) and probably will be replaced by half-hour film . . . WMAQ's "Carnival of Books" getting 1957 Thomas Alva Edison National Mass Media Award as best children's radio program . . . **Thomas Henry** added to NBC-TV's central division sales staff in "Today"-"Tonight" unit; he's former MBS salesman in Chi . . . Chicago Motor Club renewed

(Continued on page 56)

EVERYBODY

was great on the General Motors Show!

IN ALL OUR YEARS in the agency business, we have never seen any show get the praise and plaudits of the recent General Motors Anniversary Show.

And before the scrapbooks are closed on this memorable event, we'd like to add our own official thanks to all the experts who made it possible.

So we thank you, Helen Deutsch, for conceiving and writing a show that was such a shining example of how television can be used.

We thank the principals of the cast for their appearance in the show and the brilliance of their performance.

We thank all the creative and production and technical folks —Direction, Lighting, Music, Choreography, Sets and Costumes—for the superlative job each delivered in his own field.

And we thank NBC for their support, cooperation and interest at every turn.

All of you folks have proved a point—when you get the best in the business—you get the best results.

KUDNER AGENCY, INC.

575 MADISON AVENUE, NEW YORK 22, N. Y.

OFFICES IN DETROIT, DAYTON, WASHINGTON, LOS ANGELES, AND SAN FRANCISCO

Radio-TV Production Centres

Continued from page 34

"World Is Yours" for sixth consecutive year on WGN-TV . . . **Josh Brady** expanding morning time on WBBM an additional 45 minutes, with **Jim Conway** switching to an afternoon slot . . . New shows: singer **Mike Douglas** on WMAQ Sunday nights at 10:15 with Art Van Damme quintet and **Al DiBitetto**, show biz columnist for Peacock newspapers, on WBKB Saturdays at midnight. Latter is an interview show . . . **Jackie Van** show on WGN-TV has gone color, the station's third tint show so far . . . WENR-FM carrying ABN's live Metropolitan Opera broadcasts . . . WMAQ's "Chan Show" availing itself to live audience for second time on Dec. 9 . . . **Bob Grant** of WBBM's "Gold Coast Show" addressed Gold Coast Tavern and Restaurant Assn. last week on "Economics of Leisure."

IN LONDON . . .

Two new permanent BBC-TV transmitting stations will be opened on Dec. 12 to replace temporary low power stations in the North of England and on the Isle of Man . . . **Kathleen Byron** will make her first commercial tv appearance on Fri. (29) in an Associated-Rediffusion teleplay, "Not Proven," written by A-R's script manager **Patrick Campbell** . . . **Mario Lanza** headlined the bill of Associated TeleVision's "Sunday Night At The London Palladium" (24). It marked his first British tv appearance . . . Clips from four pictures to be screened during the Japanese Film Festival at the National Film Theatre, will be aired by BBC-TV on Dec. 7 . . . Telerecordings of the Queen's Christmas Day speech, to be televised for the first time, will be flown to Canada and Australia shortly after the transmission . . . **Janet Blair**, currently starring in the London production of "The Bells Are Ringing," will appear in ATV's "Sunday Night At The London Palladium" show on Dec. 8.

IN BOSTON . . .

Walter Cronkite, CBS-TV news correspondent, in for address at joint luncheon of Advertising Club of Boston and Broadcasting Executives Club . . . **Ed Sullivan** presents a gold watch to the "good sportsman of the year" at WNAC-TV's banquet honoring greater Hub college footballers at the Somerset Tuesday (3) . . . WMEX threw a cocktail party to usher in "a new era in Boston radio—color radio" at their studios . . . Dave Garroway in for Thanksgiving telecast from Plymouth over Channel 4, WBZ-TV, arranged by Mass. Dept. of Commerce's p.r. staff, which now includes **Al Sherman** and **Jim Leonard** . . . **Len Hornsby**, former WVDA mgr., joins staff of New York Radio Advertising Bureau Dec. 9 as grocery products sales mgr . . . Campbell's "Lassie" hosted at press party for Hub tv writers Monday (25) at Hotel Statler with **Phyl Doherty**, p.r. and ad director, WNAC-TV, in charge . . . **Donald H. McGannon**, prexy Westinghouse, speaks Dec. 10 in Hub for Emerson College seminar in contempt broadcasting . . . **Frank Luther**, dir. public affairs WNAC-TV and host of his own "Frank Luther Show, making p. a.'s at toy departments . . . **Duncan MacDonald** guests **Al Capp** on her "Yankee Home and Food Show" Friday (29) on behalf of the Asso. for Retarded Children.

IN MINNEAPOLIS . . .

Unusual KMGM-TV publicity stunt has its weathergirl, **Mary Jo Tierney**, buttonholing at 5:55 p.m. weekdays pedestrians passing in front of skyscraper where station's tower is located for their guesses on the day's low temperature. Prizes go to those whose predictions prove the most accurate. . . Radio stations permitted a "Three Faces of Eve" movie spot announcement asking listeners what they'd do if they were married to the town's nicest girl "who now is everybody's pickup" after newspapers had censored it out of Radio City theatre's ads . . . KTCA-TV, new Twin Cities' educational video station, was saluted between Minnesota-Indiana football game halves before 64,000 spectators by the university's 125-piece band with various formations, a great publicity break . . . Taking its cue, perhaps, from the film industry, tv program producers are sending various shows' stars here in person in increasing numbers for publicity purposes. Latest visitor was **John Lupton**, "Broken Arrow" luminary . . . U. of Minnesota radio station KUOM recipient of Minnesota Statehood Centennial Commission $2,400 grant for 39 programs about the state . . . "Music and Man" title of series of 40 KTCA-TV good music telecasts by Minneapolis Symphony orchestra members . . . WCCO-TV to carry St. Paul's Christmas parade on Thanksgiving morning.

IN PITTSBURGH . . .

Dick Pack and Bil Baird were in town to launch the new Westinghouse educational series, "Adventures in Number and Space" . . . **June Buzzelli**, promotion manager for KDKA radio, received her 10-year Westinghouse pin . . . **Bob Dickey**, KDKA salesman, elected to council in Pleasant Hills district . . . **Dave Shallenberger**, WWSW deejay, and his wife celebrated their fourth wedding anni . . . **Tom Keefe**, subbing for vacationing **Davey Tyson** on WCAE's early morning show, came down with laryngitis after two days and had to be spelled by **Tom Shafer** . . . Call letters of WJAS, recently taken over by NBC, have been changed to WAMP . . . **Ed** and **Wendy King** back from Las Vegas vacation; during their absence, **Tom Bender** and **Al McDowell** subbed for them on KDKA radio's "Party Line."

IN PHILADELPHIA . . .

Rupe Werling, longtime WIBG program manager, moving to Florida to take over operation of his recently purchased radio station, WJOE, in Port St. Joe . . . **Kenneth Curto**, formerly with WPRO, Providence, R.I., named television sales manager for WFIL-TV. He replaces **Sherman D. Gregory**, named to the named sales staff of the radio and television division of Triangle Stations . . . **Howard Morris** in for radio and tv appearances in NBC-TV's "Twelfth Night" . . . "The Scout" award of the Philadelphia Council, Boy Scouts of America, presented to WFIL station manager, **George A. Koehler**, and staffers **Jim Felix**, **Al Rosenthal**, **Phil Sheridan** and **Chief Halftown** . . . **Ed Harvey** WCAU's morning man, named president of the Grinnell College Alumni Assn . . . **Charles O'Donnell** appointed news director for WIBG. He also broadcasts all the station's news from 6 am to 12 pm . . . With the Monday night fights on WVUE added to his chores, **Ed McMahon** is the only broadcaster in town to be heard over all four channels . . . **Charles Shaw**, WCAU news director presenting "A Quarter Century of the News," reflections of his 25-year career as a newsman in three special broadcasts, this week.

IN CLEVELAND . . .

Joseph Mertens named audience promotion director and **Ted Anthony**, ex-KRCA, named WJW-TV sales promotion head . . . **Chris Miller**, WSRS, doing nightly stint from Stern's Open Kitchen . . . **Bill McGar**, ex- KYW, named to KDKA-TV promotion staff . . . **Joe Howard**, ex-KYW, published "Swingin Close In" album for Key Record . . . **Don McGannon**, Westinghouse Broadcasting president in for day's (19) visit . . . Cities Service pacted "Year Review" on KYW with **Gene Slaymaker** . . . **Reg Merridew**, WJW manager, chairman of "Toys and Tots" campaign . . . Plain Dealer radio-tv columnist **George Condon** and News assistant radio-tv editor **Donna Onash** in New York on writing chores . . . Asia flu bug hit WERE's veep **Dick Klaus**, program director **Sam Elber**, and chief telephone operator **Emmy Kocis** the same day . . . KYW disker **Big Wilson** pacted to emcee pre-Eisenhower speech festivities . . . WDOK and Cleveland Press sponsoring Hi-Fi show at Hotel Statler.

IN DETROIT . . .

Edwin K. Wheeler, general manager of WWJ and WWJ-TV, was honored at a testimonial dinner in the Statler Hotel by his colleagues for his 20 years of service . . . **John Schubeck Jr.**, formerly on the news staff of WUOM, Ann Arbor, has been appointed to the WJR news staff . . . **James Schiavone**, formerly WWJ-TV operations manager, is the station's new station manager . . . WWJ has launched a "Melody Parade" policy designed to augment its "More Enjoyable Music" formula. The new feature will spin the records in Detroit's current melody hit list, emphasizing melodic tunes with a general appeal to all age groups. In addition, station will include "Melodies to Remember"—the standard faves.

IN SAN FRANCISCO . . .

New building for KTVU, Oakland's new tv station, will go out to bid this week, with one-story, $250,000 structure scheduled for completion April 1. Indie outlet plans to get on air March 1 . . . Back on KGO is **Evangeline Baker** . . . KQED held an educational tv clinic, with **Charles Hettinger**, Pittsburgh boss of tv teaching, explaining how it's done in Pa. . . . **Al Levitt's** new KSFR-FM figures on taking to the air Jan. 1 . . . **Bert Williamson** and **Clyde Bond**, of KRAK, Stockton, applied for a 500-watter at suburban Redwood City . . . KTVU named H-R Television to rep the new outlet nationally . . . **Stuart Minton Jr.** named radio-tv boss at Frisco office of Foote, Cone . . . **Alfred Hitchcock** insisted on KCBS' **Dave McElhatton** for a radio-voice bit in his Frisco production of "Among the Dead" . . . RKO Teleradio applied for a Frisco FM outlet.

TV Follow-Up Comment

Continued from page 50

that she did not think much of the leadership of the present Republican administration and that she had serious doubts about the "convictions" of Vice President Nixon, the hottest candidate for the 1960 Republican Presidential nomination. Questioning covered the general nature of happenings over the past decade including the role of former President Truman, and Mrs. Roosevelt's ideas on the current world and domestic situations.

Wallace managed to get in a few zingers at the end of the show with posers about Westbrook Pegler's caustic description of the former First Lady, the deep rooted resentment of many people toward her husband, and her son's (Franklin) legal representation of the Dominican Republic. Mrs. Roosevelt parried these thrusts with a calm dignity that took most of the sting out of the digs and never lost control of the verbal gymnastics.

A subject that would have been of greater general interest than those discussed, Mrs. Roosevelt's recent trip to Russia and her interview with Nikita Khrushchev was never discussed. Some time devoted to this hot topic could have given the show a definite lift and made for more interesting viewing. All in all, it was a pretty calm half hour for Mr. Wallace and ABC. *Syd.*

Ed Sullivan Show

Ed Sullivan had a diversified entertainment layout on his CBS-TV hour Sunday night (24). Standout on the show were two novelty acts, both involving spectacular body maneuvering.

One, the Morlidor Trio, had a 23-year-old German making like an India rubber man with an assist from two sturdy gals. In the other the femme member of the dance team of Holger & Dolores combined lithesome footwork with astounding acro bits of the split and balancing variety.

The Four Aces, in the opening slot, switched from their usual straight songstering to a jazzed-up "Saints Go Marching In." Tony Martin, piped in from Boston, registered pleasantly on two tunes, while vocalists Barbara McNair and Lu Ann Simms were okay in individual offerings.

Joe E. Lewis was spotted briefly for a few laughs. Ventro Ricky Lane and his dummy Velvel also scored in the humor department, as did the pint-sized Tun Tun with his frenetic movements in an imitation of Elvis Presley and in a terp bit with the Dunhills, a neat tap trio.

Les Garcons De La Rue weren't too impressive in their comedy-songstering contribution. The West Point Glee Club showed up impressively. *Jess.*

Youth Wants To Know

The state of this country's musical culture, both in its longhair and popular phases, was given an inconclusive workover on the "Youth Wants To Know" stanza Sunday afternoon (24). Facing a group of hep youngsters from the N.Y. City highschools was a panel consisting of George Marek, RCA Victor v.p. and general manager; opera singer Rise Stevens and pop songstress Georgia Gibbs, both RCA.

The questioning ranged over the whole musical gamut, leading nowhere in particular. One kid wanted to know why children in the U.S. couldn't whistle symphonic themes. Another asked if the record companies bribed disk jockeys to play their tunes. Still another wanted to know if Communistic artists should be given a chance to perform.

Marek denied that the disk companies attempt to influence jockeys by unethical methods. On the longhair front, he pointed out that classical sales were proportionately higher in the U.S. than in Europe. Marek also said that he generally wouldn't employ as an artist someone known to be an enemy of this country. Miss Stevens, who differed with Marek on a number of points, said that politics should not play a role in one's attitude towards an artistic performance.

Miss Gibbs, handling most of the pop music queries, defended rock 'n' roll as "here to stay" and as "part and parcel of our era." She deplored, however, some rock 'n' roll excesses, but, as she puts it, "excess in anything is bad." *Herm.*

Foreign TV Followup

Continued from page 52

the Five Puztai, performed a series of difficult but standard jump and balancing numbers for a good hand.

Danielle Dupre, a blonde looker, followed with several songs delivered in Piaf-like style and voice, finally having to beg off. Could register in U.S. dates, video or nitery.

In between, and for a gangster-saloon finale dance number, choreographer-terper Norman Thompson and his group headed by Claudia Lawrence performed ably. Lensing and other technical details, as well as direction by Eros Macchi, blended into a pleasing, if not outstanding, whole. What remains a mystery is why RAI-TV still insists on keeping featured attractions on this and other weekly shows a secret until they go on the air, rather than adding to their viewer total, especially when the fare is strong, by advertising the attractions or at least announcing them in the daily video programs. *Hawk.*

Pubaffairs

Continued from page 42

the Daily News and American, besides a rash of column items. From the standpoint of one leave-my-name-out-of-this publicist, "The most important public affairs shows are the ones that make news."

Another station p.r. suggests tie-ins with local papers, a reciprocal deal of the "we'll use your man, you use our picture" order.

Wolters, of the Trib, agrees with the pubbers that there is a space shortage in the press and states he has long felt the papers should expand their tv pages, considering how video minded the public is. Says Wolters, "The first paper to cover tv in the way the newspapers cover sports will reap the benefits."

Radio Reviews

OPINION
With Tex Antoine
Producer: Steve White
Director: Draper Lewis
25 Mins.; Sun., 2:05 p.m.
WRCA Radio, from N. Y.

The man in the street will get a chance to sound off on topics of the day via "Opinion" new show on WRCA, NBC's New York key. Format is simple enough. Host Tex Antoine, with tape recorder in hand, canvasses John and Jane Doe on queries submitted by listeners. It's a hit-and-miss setup depending on the q.'s turned in and the a.'s received.

The kickoff show, labelled a "preview," showed up a major fault that could be remedied once the show gets under way. Tape pickup pointed out that the "man in the street" ain't no thesp. A lot of the comments were hard to make out, background noises, from Grand Central Station, in this case, interfered, and the various opinions seemed to run into each other. A more careful editing job could straighten this out.

To give the listener a taste of pro opinion, show picked up Nat King Cole on European attitude towards U.S. jazz, Ogden Nash on the family piano and children and a vintage recording of Will Rogers on practically everything.

If "Opinion" could get some of that Rogers' bite and humor, it would be a shoo-in. *Gros.*

Radio Followups

This Is New York

WCBS Radio, in the big city, has gone a long way in cleaning up the irritants on this nightly 9:30 to 10:30 strip since the chatter-interview stanza was first heard last spring. It's informal and thankfully less the ever-busy selfconscious show it was six months ago.

The ends have been pulled together and co-emcees Jim McKay and Dave Dugan, easygoing types, don't run interviews, they run conversations. Intermixed is news, sports flashes, and weather. Gab with the likes of authoress Dorothy Thompson, Victor Borge and Max Asnas, entrepreneur of the Stage Delicatessen. When heard Friday (22), the Asnas chat allowed the restaurateur to be colorful, sentimental and slightly egotistical. Miss Thompson seemed high-strung and perhaps too dramatic, but she may be going against her nature in bunching various radio-tv interviews to plug her new tome, "Courage to Be Happy." Borge was Borge, and that's good. If you got time and cock a latenight ear to radio, medium can be fairly revealing. *Art.*

Counterpoint

Rep. Emanuel Celler (D. N.Y.), Chairman of the House Judiciary Committee, was the featured guest on N. Y. indie WNEW and its pub service "Counterpoint" show, Sunday (24). The Congressman, whose views on television and feevee are well known, used the time to restate his familiar gripes about the medium, singling out the networks for special criticism.

The reprise went from too much commercial in "commercial" video to "turnstile television" (feevee) of which he takes a dim view, to the "monopoly" of the nets and the subsequent stifling of initiative, to a blast against the four rating systems which Celler claims are "ruining" television, to the repeated charge of "mismanagement" by the FCC for not getting more stations on the air thus promoting a better quality of program fare for the public, the Congressman claimed.

Nothing very new or startling resulted from the interview which was well paced by host Prof. William Kuntsler and of general interest to those not too familiar with the medium. *Syd.*

'P to P'

Continued from page 34

web alternate-week available for sponsorship. It won't fool with split-network sales any further, but will sell the show on a national basis only. If it should snare a sponsor willing to start earlier than March, it will then grant Amoco relief.

Hamm decision to pull out is based on the fact that it's had the show for more than three years and wants to try something different. General Foods, which might have taken over the Hamm's west-of-Cleveland network, wasn't prepared to do so, having budgeted only for the east.

again

WRC-TV DOES IT

!!!

WRC-TV's share of audience: 44%. A 53% advantage over the second station. A 58% advantage over both of the other two stations combined!

WRC-TV's share of audience: 38%. A 12% advantage over the second station. A 25% advantage over both of the other two stations combined!

WRC-TV's share of audience: 36%. A 9% advantage over the second station. A 24% advantage over both of the other two stations combined!

It's another clean sweep—clear evidence that your product stands to gain a greater share of customers on WRC-TV.

ALL REPORTS: TOTAL WEEK, OCTOBER 1957 **WRC-TV·4** WASHINGTON, D.C. SOLD BY NBC SPOT SALES

J. Carrol Naish Drumbeats Economies, Other Advantages of '6-Minute Take'

Most important new tv filming technique developed recently—at least in his opinion—is the "six-minute take," J. Carrol Naish stated here last week. The technique is just what it says, Naish explained, with camera and sound gear rolling uninterrupted for as long as five and six minutes without any break whatsoever. Traditionally, most film takes, both in feature and vidpix production, run a minute or so, and heretofore any scene going for two minutes or more was considered phenomenal.

Naish was in New York one day (20) on a stopover to Hollywood, arriving from England the day before. He's been in Europe eight months making "New Adventures of Charlie Chan" for Television Programs of America and Incorporated Television Programs on a co-production deal. Series was filmed in London, Spain, Holland, France, Italy and Belgium.

Although he's been in pictures for more than 20 years, Naish explained, to the best of his knowledge no one's ever used the "six minute take" before. It evolved out of production huddles on the "Chan" set, Naish, producer Rudy Flothow and the two directors, Don Chaffee and Leslie Arliss (nephew of George Arliss, silent picture star) participating.

There are many advantages and benefits via the six-minute routine. It enables great economies, not only by reducing the total number of takes, but in the number of "setups," i.e., scene changes and lighting delays. It also simplifies the entire film processing side of things, reducing editing time as well as dubbing time.

Technique, Naish says, works like this: "Suppose you have a payoff scene in a 'Charlie Chan' picture, with Charlie walking into a room where there are four suspects. There are red herrings; one's the guilty person. The camera establishes the overall situation, then picks up Charlie and follows him as he starts talking to Lord Fennevessy, red herring No. 1. Now the camera is in for a tight two shot, showing the actors reacting to each other, and eliminating the need for sharp, jarring cuts going from one actor to the other. Don't forget, each of these cuts is at least one take and a set-up. Eliminating them saves time, money and, frequently, petty irritations.

"The last line of dialog between Charlie and Lord Fennevessy is so written that it sets Charlie in motion, walking to the next red herring. The camera pans with Charlie and moves in again for another tight two shot. This procedure is followed until the scene is completed. We used this technique on almost 20 shows, not only in payoff scenes, but in group scenes throughout, many times at the start of a show to establish the basic plot of the picture."

The "six-minute take," Naish declared, is also a boon to the actors involved as well as the directors. Performers can get into the mood faster and hold it longer and react much more authentically. To the director, it's an effective means of getting greater quality in picture and performance, and at the same time eliminate the headache of multiple "cover" shots and retakes. After the "Chan" crew adopted the technique, Naish declared, not one retake was required for any picture in which it was used. It's the first time in his years of experience that this has ever been so.

Naish also stated that the six-minute method helped producer Flothow bring the "Chan" pictures in at an average of $1,500 below budget per picture. "When you're making 39 films," he said, "that adds up."

'Father's' Germany Coin

"Father Knows Best" becomes "Vater Weiss Es Am Besten" on Jan. 2, when the Screen Gems series bows at the first fully sponsored half-hour show on the West German tv network. German-dubbed entry will be sponsored by Mokri cigarets, which bought the series via the Contact agency.

Show's currently in its fourth year on NBC-TV.

SHULL'S KEY FILM SLOT FOR STORER

Miami, Nov. 26.

Thomas B. Shull, formerly an account exec at MCA TV, has been named director of film operations for the Storer Broadcasting Co. He will headquarter in New York and report to George B. Storer Jr., v.p.

Shull will direct the film operations on the overall company level and cooperate with the managing directors of the five Storer tv stations, WJBK-TV, Detroit; WJW-TV, Cleveland; WVUE-TV, Wilmington-Philadelphia; WSPD-TV, Toledo; and WAGA-TV, Atlanta, Ga. Prior to his association with MCA TV, Shull in 1954-'55 had been prez and general manager of WTOM-TV, Lansing Mich.

AAP's British Deal On WB Features

London, Nov. 26.

Norman Katz, director of foreign operations for Associated Artists Productions of New York, has cemented deals involving 193 feature pictures and cartoons with four major British commercial tv outlets.

The pictures are all Warner Bros. products. Associated Tele-Vision, weekday Midland and Weekend London programmers, has bought the tv rights to 34 of the feature pix, and ABC-TV, weekend programmers for the Midlands and the North, has done a similar deal for 39.

Associated Rediffusion, the London weekday commercial tv outlet, and Granada-TV, weekday programmers for the North, have acquired between them 120 shorts. Katz told VARIETY that he is negotiating several other deals.

Ted Cott's V.P. Stripes

Ted Cott has been given his veepee stripes at National Telefilm Associates, where he's in charge of NTA's owned and operated tv and radio properties.

Cott joined NTA as a general exec last June and since then played an important role in the negotiations for the purchase of KMGM-TV, Minneapolis, and WATV and WAAT (AM-FM), Newark, N.J. The FCC approved the KMGM-TV purchase last week, with an okay still pending on WATV.

'Willie Wonderful' Back to Station Sales

Wonderful Productions, which froze syndicated sales on its "Willie Wonderful" series four weeks ago in an effort to make a network deal on the five-minute kid capsules, is back to station sales. Robert DeVinny, Wonderful sales chief, said that a longer edition of the stanza was being considered by a national bankroller but that the web deal was delayed until next fall rather than Jan. 1.

KSTP, Minneapolis, and KRNT, Des Moines, inked this week for the 195 five-minute segs.

'Cheyenne,' 'Sugarfoot' Sold as Aussie Pairing; Take 'Maverick' Option

"Cheyenne" and "Sugarfoot," the Warner Bros. hourlong telepic westerns currently alternating on ABC-TV, have been sold on the same basis to Australian commercial tv stations in Melbourne and Sydney. TCN, Sydney, and HSV, Melbourne, also have options to buy the weekly "Maverick" from Warners. Stations also bought "Have Gun Will Travel" through CBS Film.

The costly "I Love Lucy" is appearing on Aussie video, but Charles Michelson, who reps the commercial interests, said that the "Cheyenne"-"Sugarfoot" purchase (over 39 weeks) ranked as one of the highest paying deals made Down Under. With commercial video going into its second year there, Michelson recently closed other deals for the same two stations: He bought 50 RKO features and 52 half-hours in Official's "Star Performance" package.

CARIBBEAN SERIES PREPPED BY MCA TV

MCA TV is repping a new series, titled "Caribbean Adventure," starring John Howard, being produced under the banner of Film Studios Bermuda, Ltd.

Being shot on location in the Caribbean area, the series is being supervised by Eugene Solow and Brewster Morgan, who did "Dr. Hudson's Secret Journal," the syndicated skein also starring John Howard. Direction is being handled by Pennington Richards, who directed many of the "Robin Hood" episodes. The adventure series concerning two electronic scientists will be available for a January network start.

Geo. Shupert to Coast

George Shupert, prez of ABC Film Syndication, will leave for the Coast next week to see producers on projected new series.

He will be accompanied by John Burn, v.p. in charge of network sales, on the look-see mission.

TV Film Chatter

Don McClure has checked out as director of film for International Latex. He had been with company more than two years . . . Bob Wilson signed to his seventh year as co-narrator of National Assn. of Manufacturers' "Industry on Parade" vidpixers . . . **Robert Newgard**, formerly with Interstate Television, joined Screen Gems' sales staff as a Chicago staffer.

Norman Katz, foreign manager of Associated Artists Productions, has returned to London from Singapore . . . Irish McCalla of "Sheena, Queen of the Jungle" will appear in San Jose, Calif., on Dec. 14 on behalf of her sponsor General Appliance Co. there . . . Official Films prexy **Harold Hackett** due back from London tomorrow (28) . . . KPRC, Houston, Tex.; KTVI, St. Louis, and KSIX, Corpus Christi, Tex., have acquired the Trans-Lux Encyclopaedia Britannica Film library for five years each . . . WPIX, N. Y., has bought 26 filmed repeats of **Fulton J. Sheen's** "Life Is Worth Living" program for telecasting, beginning Jan. 7 . . . Eight more sales have been inked on ABC Film Syndication's "26 Men" . . . Sterling's "Bowling Time" has been bought by WHDH, Boston; WTVR, Richmond, Va.; and WINR, Binghamton, N. Y.

William Bernal, Robert Lawrence Productions creative supervisor, winging to L. A. for productions confabs . . . Film Producers Assn. tv workshop will probably be postponed until spring; feeling is membership doesn't have enough fresh material to justify a workshop now, as originally planned . . . "Melbourne Rendezvous," the feature of the 16th Olympiad, has been sold to WHDH, Boston, by distrib Trans-Lux . . . National Screen Service has the following tv commercials in production: Big Top Peanut Butter, Bon Ami, Pontiac, and Suffolk-Franklin Savings Bank . . . A BBC television film of the recent visit of Queen Elizabeth, a CBS kinescope of the Commonwealth Ball, and a special tv broadcast of the life and career of Sir Winston Churchill was shown yesterday (26) at the Museum of Modern Art at a special screen for VIP's . . . Al Stern, newly appointed Coast public relations director for National Telefilm Associates, to Hollywood.

Mike Baker did an **Ed Murrow** impersonation with **Bob & Ray (Elliott & Goulding)** on a slide-film commercial for Quaker Oats . . . Screen Gems shifted salesman **Tom Seehof** from L.A. to Salt Lake City as head of the mountain area sales office . . . **Tom O'Brien** completed a series of commercials for Tintair and Curlcreme with **Vera Ellen.**

Inside Stuff—TV Films

The why-cameramen-and-directors-get-gray department: Joe Kohn of MPO Television Films took a crew to the observation tower at La-Guardia Airport last week to film a storm sequence for Player's Cigarets. Weather was appropriately stormy, but the wind was blowing in the wrong direction and no water was hitting the tower windows.

Kohn had to borrow two hoses and send damp crewmen to the slippery roof to train heavy streams of water on the windows, to simulate rain.

Official Films says "so sorry we goofed," on reporting $42,000,000 grossed in retail sales on "Robin Hood" merchandise. To set the record straight, Official Films now states that during the past two years of the merchandising campaign approximately $2,000,000 in retail sales was grossed from sale of various items manufactured by some 30 licensees from which approximately $60,000 was realized in gross royalties.

Robert Lawrence Productions has added a two-story building to its Manhattan telefilm commercial production facilities. Building, directly across West 54th St. from Lawrence's main shop, has a new sound stage and office space. New studio was designed specifically for shooting food and beauty commercial footage, which does not require extensive floor space.

Educational Television & Radio Centre, at Ann Arbor, Mich., is underwriting a series of eight half-hour documentary telefilms being produced by Columbia U's Centre for Mass Communication, bossed by tv scribe Prof. Erik Barnouw. Series, now in the making, has been titled "Decision: The Constitution in Action," with each seg tracing an important constitutional test cast of recent years, using actual participants and locations.

Covered will be disputes over such issues as the right to vote, minimum wages, child labor, union shop, censorship, military-civilian relations and presidential powers. Location shooting will be going on in eight states—Connecticut, Georgia, New York, No. Carolina, Ohio, Texas, Virginia and California.

A non-commercial project, the skein will first be released for educational tv'ers. Stephen Sharff is producer-director.

Desilu Envisions RKO Studio Acquisition As A 'Haven for Indies'

Hollywood, Nov. 26.

Desilu plans use of RKO studios, which it is purchasing, as a "Haven for Indies" in both theatrical and vidfilm fields, exec veepee Martin Leeds reported. It will enable the firm to service tv series without going to outside lots.

No immediate plans to sell Motion Picture Center, where Desilu is currently headquartered. The name RKO Studios will probably be changed to Desilu. Final papers for purchase, at a price over $6,000,000 are expected be signed in two or three weeks.

Between the two RKO studios (Hollywood, Culver City), and Motion Picture Center, Desilu will have a total 35 soundstages available for its own use or rental.

'ROME ETERNAL' AS TELEPIX SERIES

Washington, Nov. 26.

A new Catholic television film series, "Rome Eternal," has been produced in Rome and Vatican City by the National Council of Catholic Men and NBC, with the Holy See cooperating.

Series of four half-hour films traces the story of the Catholic Church and Christian faith from St. Peter to the present Pope, Pius XII, Narration was written by Paul Horgan, historian and novelist, a Pulitzer Prize winner.

A special showing of the films has been set for Thursday, Dec. 12, at the Motion Picture Association's Academia theatre here. The Papal Delegate to the U.S., Most Rev. Amleto Giovanni Cicognani, will be guest of honor. Other Catholic church and U.S. Government officials will attend.

Dope, Mixed-Marriage On Schlitz TV Roster

Hollywood, Nov. 26.

Revue productions is planning a pair of shows on controversial themes for its "Schlitz Playhouse."

James Mason starrer, "No Boat for Four Months," which Lewis Milestone directs, will deal with dope. Series also readying "East of Moon," which will revolve around interracial marriages.

Britain's 'Captive Cinema'

London, Nov. 26.

Several Associated-Rediffusion telefeature programs have been selected by the British Film Institute for screening at the National Film Theatre in a special seven-day season commencing Dec. 11. sented twice nightly.

The program will be called "The Captive Cinema," and will be pre-

Guild Dickering Lippert Bundle

Guild Films has been negotiating with Tele-Pictures to buy the negatives of 144 feature length films, most of them of the post-1948 vintage but which have been playing television for about four to five years. Late last week, however, dickers bogged down.

Tele-Pictures reportedly asked in the vicinity of $250,000 for the former theatrical flicks, which were, in the main, made by Robert Lippert. When Lippert first released the features to the video market, he had a run-in with the screen unions, since only pre-1949 pictures were then covered for tv in producer-union agreements.

While talks have momentarily come to a halt, it has been reported that Guild still entertains hope of a buy-out.

Several months ago, Reuben Kaufman, Guild prexy, indicated that eventually his company, until now engaged only in cartoon and half-hour telefilm syndication, might be forced to buy full-lengthers if the circumstances continued favoring them. This is the first known effort on Guild's part to buy features. The company is still entrenched in production of new telefilm half-hours.

Lippert turned over the flicks, which include "Steel Helmet," "Loan Shark." "Flanagan's Boy," etc., to Official Films about three-and-a-half years ago, where they stayed for a year. Four months ago, Tele-Pictures hired various regional sales reps, including Arthur Kerman in New York. Tele-Pictures is headed by Ed Baumgarten, who took the pictures off Lippert's hands.

About the time the Lippert deal was supposed to have been closed last week, Guild tipped that it was soon to release seven packages of RKO shorts for tv. Contrary to original reports, the tv film company now says that the original theatrical shorts will be peddled for the time being on a straight cash basis and not as barter fooder.

STERLING PREPPING 'SPACE EXPLORER'

"Space Explorer," cartoon serial on space travel done with the assistance of the Hayden Planetarium, N.Y., is being prepped by Sterling Television.

RKO Teleradio, which bought Sterling's Cartoon Classics, also had inked for the "Space Explorer" for its o&o's, WOR-TV, N.Y., WNAC-TV, Boston, and CKLW-TV, in the Detroit-Windsor market. The new serials, like those in Cartoon Classics, will be about five minutes in length, and will be a running story about space travel.

Thank You

ROD ALEXANDER
KEITH ANDES
BILL ATKINSON
LAUREN BACALL
BOB BRAUN
MILT BROWN
SAMMY CAHN
JOHN CALLEY
ROY CAMPANELLA
HOAGY CARMICHAEL
CLAUDETTE COLBERT
ETHEL BARRYMORE COLT
SAMMY COLT
ROBERT CORRIGAN
BOB CORWIN
JOSEPH COTTEN
MIKE DANN
BUSTER DAVIS
LARAINE DAY
LEO DUROCHER
GLORIA GARDNER
BETTY GARRETT
DOLORES GRAY
FRED HANEY
PAUL HARRISON
MURRAY HEILWEIL
JACK HOINS

TEXACO
REG. T.M.

ARNOLD HORWITT
MEL HOWARD
SHELLEY HULL
HENRY JAFFE
EDITH JOHNSON
MARTY KING
ALAN LIVINGSTON
JAMES LOREN
HELEN MENKEN
JOHN DREW MIGLIETTA
DAVID NIVEN
BILL PHILLIPSON
MARIAN REES
CARL REINER
AL RYLANDER
TOMMY SARNOFF
JOHN SCUOPPO
BURT SHEVELOVE
FRANK SINATRA
CASEY STENGEL
JOE STRAUSS
TONTO
BILL WALLACE
ORSON WELLES
JOHN WEST
PAUL WESTON
JANE WESTOVER

FOR MAKING
TEXACO COMMAND APPEARANCE

Honoring Miss Ethel Barrymore

A GREAT SUCCESS

CUNNINGHAM AND WALSH INC.
NEW YORK CHICAGO SAN FRANCISCO LOS ANGELES HOLLYWOOD

NTA's Empire Status

Continued from page 37

also in syndication, and "George Jessel's Showbusiness." In to o, they represent 337 half-hour episodes.

3. The plan is not to hit advertisers with a "pilot and a promise," according to prexy Unger. When the selling season starts in January and February, NTA will have about 15 episodes ready on each of its series for screenings by networks, agencies and sponsors. He acknowledged NTA, developing weights and counterweights via its syndication arm and its film network, could adopt such a procedure of going ahead on production rather than waiting for a sale based on a pilot. NTA, Unger explained, adopted this procedure after its experience during the last selling season when so many pilots were around that it was just out of "fantastic luck" that national deals were made. The plan of having about half the series available for screening has been warmly received by advertisers, he said. Twentieth-Fox is participating financially in the "Millionaire" and "Gun" series.

4. NTA has formed a London headquartered subsid and plans co-production deals on telefilms in England and elsewhere on the Continent.

5. Getting into live production is on the horizon for the organization. It's waiting for Federal Communications Commission approval of its buy of KMGM, Minneapolis, and WATV, in the New York-New Jersey market, a purchase, inciden'ally which included radio stations WAAT (AM-FM). NTA is on the prowl for a full complement of five VHF stations. The o&o's will serve as an experimental base for live shows which could be made in'o telefilm series, or video taped shows to be sold to other stations. Additionally, NTA is thinking in terms of forming a regional live network, with its o&o's as anchors, serving those stations in need of the type of projected programming to be offered.

6. NTA's theatrical reissue arm under Al Schwalberg is prospering. Twin bill of "Armoured Attack," formerly titled "North Star," and "Battle S ripe," once titled "The Men," has grossed about $1,000.000 in theatrical reissue.

The company which became a publicly owned corporation about two years ago, grossed about $17,000,000 at its last fiscal year ended July 31, 1957.

KMGM-TV

Continued from page 36

film with its own stations, as compared to its dealings with other stations in the markets where it proposes to operate."

Turning to the inclusion of NTA in the Government antitrust proceedings, Bartley pointed to Commission policy which provides that "if an applicant is or has been involved in unlawful practices, an analysis of the substance of these practices must be made to determine their relevance and weight as regards the ability of the applicant to use the requested radio authorization in the public interest." This policy, he added, empowers the Commission to "consider and evaluate the conduct of an applicant" even though there has been no determination of the antitrust allegations.

"Where the conduct complained of relates closely to the television industry, as it does here," Bartley declared, "careful scrutiny is particularly called for and an assurance that such conduct, if found to exist, will not be carried over into radio and tv operations."

Commission advised Spearman and Roberson, Washington counsel for KSTP, that in approving the transfer it has "fully considered" the protest. However, in light of representations made to it by KMGM, it said that "no present basis exists for believing that the acquisition of KMGM-TV NTA will in any manner adversely affect the access of the other tv stations in the Minneapolis-St. Paul area to the films distributed by NTA on an equal basis with KMGM-TV."

Whether approval of the transfer disposes of the case remains to be seen. Under the so-called "Protest Act," formal protests against authorizations granted by the Commission without hearings cannot be filed until the grants have been made. This apparently explains why KSTP raised its questions in the form of a letter.

'57 Hurting '58?

Continued from page 37

ing whether it's entertaining, whether it's popular and whether it'll move product."

From the production-distribution end, Barry's sentiments have wide endorsement. Most everyone would like to get into production sooner then allowed under present buying practices. The only outfit that isn't waiting for a pilot buy to go ahead on production is National Telefilm Associates, but they're in an unusual position. NTA, in addition to having a syndication arm, also has the NTA Film Network as a cushion in case a network sale isn't consummated. Production, via tieups with Desilu and 20th-Fox, is under way on "How to Marry A Millionaire," "This Is Alice" and "Man Without A Gun."

Flamingo

Continued from page 37

RKO also has another group of 17 features for tv distribution.

In toto, Flamingo will take over the distribution of 115 half-hours, 35 episodes of "Screen Directors Playhouse"; 26 of "Sailor of Fortune"; 26, "Aggie"; 30, "The Big Idea"; and 13 cartoon treatments of popular fairy tales.

Flamingo Telefilm Sales began with the acquisition of the original Flamingo catalog consisting of 225 half-hours and 240 features. It followed through thereafter with a co-production deal on "Citizen Soldier," the first episode of which now is being shot in Munich, Germany, making a number of key syndication sales on the basis of the pilot. The RKO deal adds another 115 half-hours to its catalog.

Seattle—Clair Weidennar has been named program director for KIRO here.

Inside Stuff—Radio-TV

Storer Broadcasting chief George B. Storer informed stockholders that by year end his "most conservative" projection would put the rat a special screening for exhibs at the Melrose Theatre, Hollywood. which he said will be offset by the capital gain which Storer made by selling properties in Birmingham, Ala., is due largely to the recent purchase of WVUE, the fourth tv'er in the Philadelphia market. As a result, he said, it would take about a year before currently adversely affected earnings are restored to balance.

Storer's net profit before taxes was $9,557,304 for the first nine months of 1957 against $8,304,973 for the same time last year. Net profit after taxes was $5,249,492 or $2.12 per share compared to $3,911,464 or $1.58 per share for the same nine months of 1956.

Company reported that gross radio revenues again were substantially higher than for the comparable 1956 period reflecting a continued improvement on Storer's seven radio outlets. "However," Storer warned, "gross tv revenues were down, reflecting the sale of two unprofitable UHF stations and the expected dislocation and expense of replacing WBRC-TV with WVUE."

Tallulah Bankhead, Dennis King and Peggy Wood salute the Little Church Around the Corner and its pastor, Rev. Dr. Randolph Ray, on CBS Radio "Mitch Miller Show" next Sunday (1). Show is tied to the publication this week by Simon & Schuster of Dr. Ray's new book, "My Little Church Around the Corner," in which the minister recalls his 30-odd years at the church. Misses Bankhead and Wood and King all worship at the church, with Miss Bankhead recalling the marriage of the late Robert E. Sherwood and King reminiscing on his eulogy for Walter Hampden.

CBS Inc. has awarded all employees in all divisions a Christmas bonus equivalent to one week's salary. All employees with CBS since the first of the year are eligible, with those who joined after the first of the year but prior to March 31 getting a half-week's salary. It's the same bonus setup as last year. Payday is Dec. 12.

Of college students who take radio-tv courses, less than half stay in the broadcast industry, survey taken by Ohio State U. prof. Harrison B. Summers indicates.

Survey covered OSU grads between 1949 and 1955, and showed that only 45% have remained in the field. Poll is indicative of entire industry, Prof. Summers holds.

Speaking of broadcast training, the OSU savant notes most employers want graduates with considerable "vocational" training, but also want them to have a broad liberal education.

Voice of America has teamed with Radio Morocco to provide a series of daily radio broadcasts providing complete details of the 16-day U.S. visit of Sultan Mohammed Ben Youssef.

USIA assigned a team of radio reporters to cover the Sultan's activities beginning with his airplane arrival at Washington Airport yesterday (25). The broadcasts are being made both in English and Arabic and transmitted shortwave to Rabat where they are picked up by Radio Morocco and rebroadcast at standard wavelength.

Granada-TV has launched an intensive advertising campaign for its "Chelsea At Nine" British program. As well as taking large space in the national press the programmers also took a half page in the London Evening News to announce the lineup for last week's show.

In an open letter to President Eisenhower, John S. Hayes, prez of the Washington Post broadcast division, has asked the President to name the planned U.S. satellite "The Freedom Sphere."

His suggested name for America's Sputnik received the immediate endorsement of four Congressmen, Senators John Marshall Butler and J. Glenn Beall, Md.; and Rep. Joel T. Broyhill, Va.; and Dewitt Hyde, Md.

John E. Fetzer, head of the regional network bearing his name (WKZO-TV&AM, Kalamazoo, Mich., WJEF-FM&AM, Grand Rapids, Mich., and KOLN-TV, Lincoln, Neb.). sends out Thanksgiving packets of celery from his hometown, which is famed for the vegetable. This year, however, he added a li'l builderupper message on the special boxes, "For tired AM & TV nerves."

Roughly 1,000 tradesters attended yesterday (Tues.) morning's breakfast show thrown by American Broadcasting Network at the Plaza in N.Y. Basis for the ayem session was to push "live fun radio," ABN's recent theme in switching to five new strips with all live talent.

NARTB prexy Harold Fellows was the guest speaker at the ABN session. There were over 100 radio performers, now appearing on ABN, who were present to dramatize the ABN concept in various skits and songs.

AAP Future Veiled

Continued from page 37

that it presently has. Possibility was seen where UA may turn its own features over to AAP.

Trade sources, in the main, greatly doubted that National Telefilm Associates would keep the AAP field forces intact were it to buy Chesler's shares. However, a well informed spokesman for AAP, offered the opinion that NTA could not assimilate AAP because of adverse stockholder and Securities Exchange Commission pressures.

AAP reported that "sales during the past two weeks (roughly the time that the various dickers were known to the trade) hit a pace of one important contract closed each day, including Sundays." Sales to stations included total library deals on the Warner Bros. pictures controlled by the distribution company to sale of AAP's new horror-mystery features and westerns, "wih the steadily moving cartoon contributing their share to the total."

Among new AAP sales is a package of 45 programmers to WCBS-TV, N.Y., for a reported $225,000. It's the fourth sale by AAP to WCBS-TV, and the grand total of WB pix in the station's library now numbers around 300.

Station will begin using them on its "Late Show" and "Early Show," as part of its backlog, of over 1,400 major studio features. The Warner backlog, incidentally, is still not exhausted in the N.Y. market, since the only other sale of the pix other than to WCBS-TV has been to WABD, and there are still over 300 features still available for Gotham stations.

New Orleans — Newsman Nick Gearhart and news film cameraman Vic Randall have been added to WWL-TV's expanding news department, W. Howard Summerville, general manager, said Sat. (23).

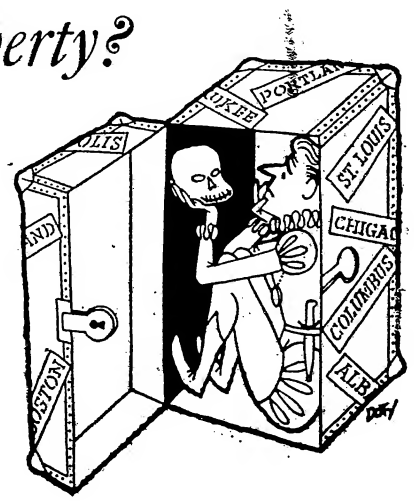
Mgt.: William Morris Agency

WANTED

Contact Man in Hollywood to deliver stars' homes for TV films. Fee per home. TV Prize Man wanted.

Write A. BLACK
450 E. 63 St., New York 20, N. Y.

At liberty?



You can star in a

CHRISTMAS JOB AT MACY'S

Full-time and part-time selling jobs. Earn while you learn ... and take home a good salary, and get 20% discount on personal things, 10% on practically everything else. Work in the world's biggest store ... it's fun.

Interview Monday through Saturday, 9 to 5
Macy's Employment Office, 166 West 35 St.
Westchester residents: Apply Macy's White Plains
Long Islanders: Apply Macy's, Roosevelt Field, L. I.

ATAS SYMPOSIUM ON TV'S YARDSTICKS

An attempt will be made on Dec. 10 to correlate the oftime discordant yardsticks, program research and "creative showmanship," used in choosing network television programs. Academy of Television Arts & Sciences, in alliance with ABC-TV, is underwriting a symposium on the subject.

ABC-TV program chieftain James Aubrey will moderate the four-man ATAS panel with Revlon ad chief George Abrams, Ogilvy, Benson & Mather radio-tv topper Hendrick (Hank) Booraem, Dr. Ernest Dichter (prexy of the Institute for Motivational Research) and Benton & Bowles research boss Dr. Arthur Wilkins.

Munsel, Winchell

Continued from page 35

ABC-TV will be the insertion of Dick Clark in a teenage musical-variety package from 7:30 to 8:30 on Saturdays. This will be an extension of the Clark Monday half-hour show, which will be dropped to make way for this new show. Whereas the current Clark show has no live music, it is expected that the new hour, to bridge CBS' "Perry Mason" and NBC' Perry Como, will have a live orchestra and live performers.

Of course, there is the well-known step being taken of putting "Harbourmaster" for R. J. Reynolds into the ABC-TV Sunday 8:30 anchorage vice "Bowling Stars." This, too, will take place in January.

Incidentally, Dean Martin is set to guest on the kickoff of Frank Sinatra's new live string this Friday.

At the moment, ABC has three shows that definitely will be offered next fall and a fourth package that is said to have a very good chance to be in the network's sales brochures. There is the Screen Gems' "Frankenstein" telefilm series, the new Orson Wells telefilm dramas, which may go either 30 or 60-minutes and a vidfilm pilot (subject still undecided) to be produced on a 50-50 deal by MCA and ABC. Mike Wallace, who does a regular Saturday night interview on ABC-TV, is being seriously considered as the host of a Winchell-like documentary half-hour telefilm drama to be produced by Adrian Spies, Winchell's current scribe.

There is another Wallace possibility, on the same format lines. Talent Associates wants to do a live documentary drama as early as January or February using Wallace as host.

Meantime, Wallace's regular nighttime quiz has been renewed by Philip Morris into Ferbuary, giving the half-hour stanza a consecutive 39-week run from its network inception last April. Stanza will remain on the air, whether sustaining or commercial, until May 1, because that's the way the network's contract with Wallace plays it.

- Thanks
GARRY MOORE...
KEN BARRY

SHOWROOM GIRL
MODEL SIZE 12
36", 26" 36" — Interesting Work
Many People
SUZY PERETTE
134 West 37th Street

IBEW

Continued from page 34

present wage of each member, but since all the IBEW technicians receive $175 top after four years, the majority of the technicians would receive the maximum increase. Raise for technical directors would keep them at 13% above the regular technician grade, same differential as currently obtains.

3. Holidays off. IBEW members currently work on holidays, but demands seek recognition of a no-work status on holidays. Since networks must telecast, holidays would then be classified as overtime.

4. Definite meal periods, replacing the "on-the-run" mealtime status, along with other minor working conditions improvements.

Local also advised its membership to make personal loans from banks now while they are making money so they'll have funds available in the event of a strike, since the union's own war chest isn't expected to be sufficient to cover a prolonged walkout. In light of CBS' executive training program under which some 300 of the web's executive-grade employees are learning the technical jobs at the Tele-Studios in N.Y., any strike, if called, could be expected to be a long-drawn affair.

Whether or not the specific demands formulated by the Gotham local will be the same as those which the International will present to CBS is problematical. The network contract is national in scope, with uniform wage rates for all locals affected, and the N.Y. chapter's demands are customarily higher than those of other locals. Next month's meeting will hammer out that issue.

ABC-TV

Continued from page 35

season has been disappointing. On Wednesdays it's "Disneyland," losing ground to "Wagon Train" and "I Love Lucy" on the opposing nets. "Tombstone Territory," "Ozzie and Harriet" and "Walter Winchell File," which follow it in that order all were deemed to have the potential to get hot. Similarly, on Friday, the 'Frank Sinatra Show" is flanked by such entries as "Jim Bowie" and "Patrice Munsel" on one side, and "Date With Angels" and "Colt .45" on the other. ABC isn't out to promote any single show but intends to make a night of it in both instances. A ratings boost anywhere, it feels, can help all the others. (There will be changes in the Wednesday and Friday ABC lineups: see other story.)

Net is providing the ad layouts (and there'll be plenty), splitting costs 50-50 with the affils. Most of the ads will tout the entire evening. Promotion, exploitation and publicity is to be done at station level, as was done with "Maverick," and the net has encouraged expansion of those departments.

Meeting was attended by all of the web's top brass, including AB-PT prez Leonard Goldenson. At same meeting station heads met for the first time ABC-TV's newly appointed v.p. in charge of sales, Thomas W. Moore.

TV Acad

Continued from page 34

chance of official action by the New York branch, but he believed that "if individual members banded together to do something about keeping production in New York" the measure would be beyond the official scope of the ATAS national board.

Unilateral action from New York could readily affect the sensitivity that has always been under the surface of the relationship of the west to the east in tv. Before the original ATAS branch in Hollywood okayed a blending with New York, there were many harsh words of a sectional nature that were delivered.

There is some doubt at this point that the national head Ed Sullivan could sanction any move by any New York members that would be in direct conflict with the org's unanimity, even though his own CBS hour is primarily a N. Y. emanation.

WJBK-TV; U. of Detroit Team in Telecasting Of Courses for Credits

Detroit, Nov. 26.

First Michigan telecast of regular university credit courses on a commercial station will occur Jan. 6 over WJBK-TV. Local educators and executives hailed the educational courses as an opportunity for the general public to register for classes and to look into the workings of a university classroom.

Bill Michaels, managing director of WJBK-TV, said he believes the new series will be the start of several similar ventures by other schools. The Very Rev. Celestin J. Steiner, S.J., prexy of the U. of Detroit, commended the station for its "vision in giving the public an opportunity to measure the effectiveness of this sort of course. Ultimately, we hope to provide a large number of credit courses to adults as well as the youth of the community."

Detroit's educational tv station, WTVS, has been carrying lectures of the complete freshman curriculum of the U of D College of Arts and Sciences since September.

Nashua, N. H. — Radio station WOTW here has been purchased by Samuel Dane and Theodore Feinstein of Brookline, Mass., owners of the Puritan Network. Arthur A. Newcomb, who sold the station, said the purchase price was "in the neighborhood of $250,000."

Kaufman's Tome

Continued from page 47

Hour," directed and produced by Fielder Cook; third, Tad Mosel's "The Five Dollar Bill," CBS-TV, "Studio One," directed by Robert Mulligan, produced by Gordon Duff. The other four are: "The Trial of Poznan," by Alvin Boretz, NBC-TV, "Armstrong Circle Theatre," directed by William Corrigan, produced by Robert Costello (Talent Associates, David Susskind, executive producer); "Survival," by Alfred Brenner, CBS-TV, "United States Steel Hour," directed by Norman Felton, produced by the Theatre Guild (Marshall Jamison, executive producer); "Lee At Gettysburg," by Alvin Sapinsley, ABC-TV, "Omnibus," directed by Delbert Mann, produced by Robert Saudek (Bruce Catton, historical consultant; Walter Kerr, drama consultant); and "Thank You, Edmondo," by Mac Shoub, NBC-TV, "Matinee Theatre," directed by Allan A. Buckhantz, produced by Albert McCleery.

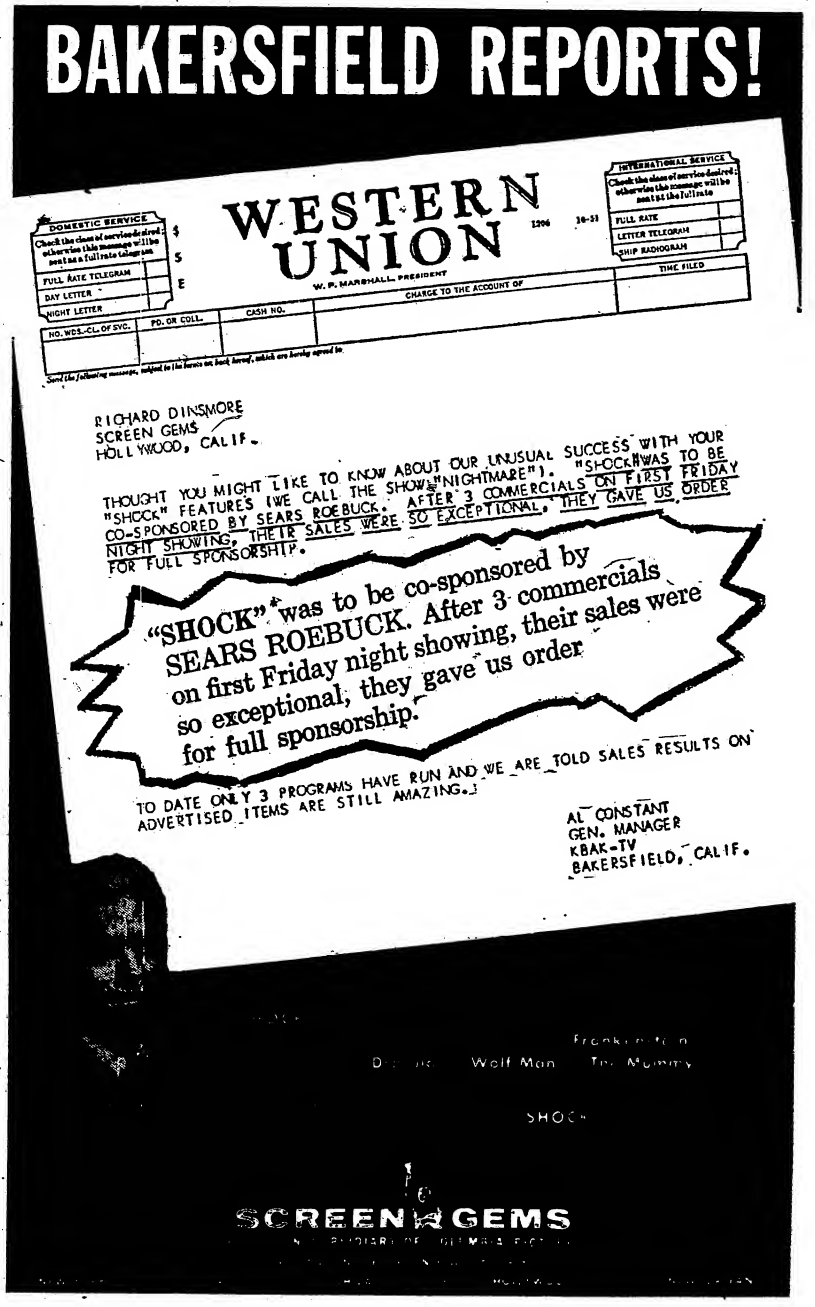
There are 44 plays given honorable mention. Among them are several that in one reviewer's opinion would rate the nod over some of the prizewinners for their actual playability; but since the examination and selection were concerned with the literary form only, the comparison is not meant to be odious.

Although the seven plays are published in full and are the star attractions, there are a couple of good featured acts. In order of their appearance: the honorable mentions; the tv script market listing the programs using dramatic material, the script or story editor, the address, etc.; "an example of the dos and dont's of the television script market" (limited to CBS-TV dramatic program requirements); and literary agents specializing in the tv market. Although the latter appears to be a substantial list, and certainly it includes all the majors and perhaps most of the minors, there are at least half a dozen names that do not belong there as "specialists." At least one of them is exclusively a talent agent, and several are not "tv specialists" at all but derive most of their income from such other media as the theatre, Hollywood films, and the book field. All in all, it is an excellent assemblage and a fine service to beginning writers as well as to tv as a whole.

Trau.

Memphis — Jay Black, sportspieler, has ankled WHHM, local indie, as program and sports director for St. Petersburg, Fla., where he will handle sports for WSUN's tv and radio operations. Black handled major league ballcast creations in this area for several seasons and was the first ballcaster to beam games gimmicked with effects via Western Union over southern web.

BAKERSFIELD REPORTS!



Geo. Gould's Got a Kinescope That Makes Like Taped Video

Claim was made in New York that a camera system used in producing kinescopes can also be used without any known hitches in making taped video programs. Tele-Studios, which purports to have made considerable coin by doing high-quality kinnies for agencies and networks for the past 15 months, said the system solves to a great degree the difficult technical problem in editing tape.

George Gould, Tele-Studios prexy, said that his system, which he calls Telefilming, is capable of doing at least 25% to 30% of the things done on film. Matting and film-like wipes and dissolves are done in the control room at the same moment the cameras are trained on performers, and are designed as a replacement for the fancy optical effects done by telefilm producers in the laboratory after the cameras have stopped functioning. He said that the system can also provide limited animation by integrating Tele-Studio cameras with the method of projecting images on a large screen that was recently developed by Cell-o-Matic.

Gould says the only thing his system cannot do that film can are full-animation and location lensing.

Gould and his promotion-sales veep King Horton plan to install regular tape video equipment next summer. It will be installed beside the $35,000 kinnie machine, made by General Precision Labs, that is now being used in making test and real commercials.

Since going into business, former CBS director Gould says that his company has made a hefty piece of change by lensing blurbs for various agencies. Work has given Tele-Studios the chance to perfect the tape-like system, which can be fully applied once the tape machines arrive.

Chief value of his kine system, he claims, is that fully-processed test blurbs have been turned over to advertisers within a quarter-hour of the time they were shot, and at half the price of a similar film commercial.

Gould says that his kine system, since it is not first intended for live transmission, can get a higher-fidelity than network kinnies produced from actual on-the-air shows. His lighting and camera techniques are designed specifically for kinnies and not for live programming or commercials.

Pittsburgh — Another deejay, third in last couple of years, has left indie station WWSW to go with Westinghouse's KDKA. He is Jim Williams, who made the switch last week. He'll take over a Sunday record show and also do a number of FM programs.

Mutual

Continued from page 39

which also carry American Broadcasting Network's "Breakfast Club."

MBS prez Roberts says there are a number of sponsor orders already in the house on the Kate Smith show. Net also is sounding out affiliates on carrying the Wednesday night fights of the International Boxing Club, recently dropped by ABN, although still telecast by ABC-TV. In the sports department, net has inked for the Christmas night North-South game at Miami Beach. Additional personalities and special events will be added, the pace dependent on sponsor interest and station clearances.

Roberts, in the midst of negotiations for a new pact with Fulton Lewis Jr., reports that Lewis' on the air plea for local sponsorship, made Nov. 8, has brought results. Lewis, co-oped by the net, picked up about 50 additional stations, 30 Coast stations being sponsored by Dr. Ross Dog Food. All told, he now has 140 stations carrying his 15-minute weekly news show. Under Lewis' old RKO contract, he was paid $100,000 yearly, plus a percentage of gross. Net, which was taken over from RKO Teleradio by the Roberts management group last August, currently is operating in the black, according to Roberts.

KCOP

Continued from page 43

regarding their plans for operating the station. The Commission's action was prompted by a complaint filed by the National Assn. for Better Radio and Television.

NAFBRAT wanted the Commission to institute license revocation proceedings against KCOP on allegations that it has violated the industry's code, that it has failed to prevent both sides of controversial issues, that it has carried programs involving commerical hypnotism and "undocumented faith healing," that its children's shows portray crime and violence, and that other programs are of questionable propriety. Singled out were programs by revivalist Oral Roberts, commentators Dan Smoot and Tom Duggan, and hypnotist Emile Franchel.

NAFBRAT also attacked commercial policies of KCOP, particularly for excessively long spots, some over 10 minutes, according to its complaint. Organization charged that during a one-hour period it monitored, 35 minutes were devoted to commercials, as contrasted with the maximum of seven minutes recommended by the code of the National Assn. of Radio and TV Broadcasters.

While ruling that action on the complaint is "not warranted at this time," the Commission advised Crosby, et al, that in view of their statement in their transfer application that they propose "no substantial changes" in the operation of the station, it is "unable to find" that the proposed assignment would be in the public interest.

"The situation," the agency said, "is one which calls for specificity on the part of the assignee, either by reply to this letter or in a hearing."

Crosby and associates, including Kenyon Brown, have until Dec. 20 to file comments or amend their application to provide more "specificity."

National Theatres $7,600,000 Buyout Of WDAF, Kaycee

Hollywood, Nov. 26.

In further diversification of its interests, National Theatres is moving into radio-tv. Chain recently expanded its 320-house operation by developing the Cinemiracle process.

Deal was closed Monday (25) for purchase of Kansas City Star's radio-tv operation. WDAF-WDAF-TV, for $7,600,000. Joint announcement by NT prexy Elmer C. Rhoden, K.C. Star Co. Prexy Roy Roberts said formal FCC application will be made within 10 days.

Charles L. Glett, who heads NT's video operations is prexy of its film production subsid, National Film Investments, Inc. He will head the two stations for which NT has set up a new subsidiary. Rhoden said the move fits the firm's policy of "whenever a good deal is offered, we're interested." Stations are both NBC outlets.

Lotsa Confusion On Ballcast Front

Pittsburgh, Nov. 26.

An indication of things to come on the tv-baseball front in New York next season was revealed here by Joe L. Brown, general manager of the Pittsburgh Pirates, who said he had already been contacted by a prospective Manhattan sponsor about the possibility of telecasting into N.Y. the games the Los Angeles Dodgers and the San Francisco Giants play at Forbes Field this summer. Apparently, according to Brown, other Eastern National League Clubs have no doubt been sounded out on the same idea.

So far, Brown said, nothing has been done about it and in all likelihood nothing probably will because the Pirates' GM has pointed out, that could possibly scramble the entire baseball tv picture between the leagues and give, for instance, the Yankees a clear path to pipe their games into other cities, too.

At any rate, the tv picture as far as baseball is concerned still remains pretty much in the air here for '58. Last season Pirates telecast all weekend away-from-home games. That's obviously impossible now with West Coast originations, due to the time difference, and just what will be done nobody knows, not even Brown.

New ABC Radio Coin

Sterling Drug and Kitchen Art Foods are adding fresh coin to the American Broadcasting Network coffers. After a quick pact, Sterling began on Monday (25) as bankroller of five five-minute segs weekly on the ayem Herb (Oscar) Anderson live music strip.

Same advertiser also bought the weekday news from 7:55 to 8 p.m. cross-the-board. Kitchen Art inked for three five-minute segments of "Breakfast Club" come January.

JWT

Continued from page 35

night "Suspicion" series on NBC-TV, which will be largely determined by the success the opposition "Studio One" encounters when it shifts to the Coast for film star marquee values after the first of the year. Also under the heading of "Mr. Dubious" is the CBS-TV Eve Arden Show on behalf of Lever Bros.

But, call it luck or shrewd buying, Seymour this season has latched on to a couple of Thursday night sleepers on ABC-TV with the back-to-back "Zorro" for Seven-Up and "The Real McCoys" for Sylvania. He brought into the JWT house the new "Have Gun, Will Travel" companion entry to "Gunsmoke" for Lever and, riding the western cycle, has Ford pledged to "Zane Grey Theatre."

Seymour and his Kraft client are today the sole survivors among those dedicated to perpetuating the hour live drama in the East, with "Kraft Television Theatre" (a JWT "production" baby) carrying the Wednesday night live torch on NBC with a hiked budget and upgraded production values.

As evidence of the JWT diversification in programming, Johnson Motors is going for three of the one-hour Bob Hope Shows starting the first of the year; Schlitz stands pat with "Schlitz Playhouse"; Lever and Scott ride "Father Knows Best"; Pharma-Craft has latched on to the Steve Allen Show (giving JWT a Sunday 8 to 9 conflict in view of Eastman-Kodak's Sullivan allegiance); Pan American has "Meet the Press" and Aluminium Ltd. rides "Omnibus."

Agency is all over the tv daytime lot with its clients siphoning coin into Garry More, Arthur Godfrey, "Price Is Right," "Hotel Cosmopolitan," "Tic Tac Dough," "It Could Be You," "Beat the Clock," Linkletter's "House Party," "Matinee Theatre," "Verdict Is Yours," "Queen For A Day," "American Bandstand," "The Edge of Night," "Modern Romances" and "Comedy Time."

It's estimated that nighttime fare represents $100,000,000 in billings, with tv spots and radio making up the $10,000,000 differential.

Who's Buying AAP?

Continued from page 37

UA. Latter is threatening legal action, on the grounds that a prior option to buy all AAP stock was not honored by AAP, and the litigation threatens to tie up any kind of a sale for several months. Evidently, Chesler wants to get out of AAP as quickly as possible in order to get cash for ready reinvestment elsewhere and, it is felt, that a clash with UA lawyers would serve nothing more than to hold him up.

Hyman prefers a UA deal, as there seems to be no evidence that the Hollywood major wants to merge with AAP. Basically, the company wants to use the AAP telefilm distribution setup, since it doesn't have an extensive one of its own. Also to be considered is the fact UA can turn over its own features for tv to AAP for distribution, and benefit financially from any further sales on AAP's Warner Bros. catalog.

Admiral & Muntz Facing FTC Raps

Washington, Nov. 26.

Two Chicago tv receiver manufacturers were charged by the Federal Trade Commission last week with misrepresentation in advertising their sets. Admiral Corp. was cited for deceiving the public by failing to give "adequate" information regarding the "true" size of its picture tubes. Muntz TV, Inc., was charged with exaggerating the size of the tubes.

A complaint against Admiral said the company's use of such phrases as "21-inch," followed by an asterisk, is misleading because it requires the public to read from a footnote in fine print that "diagonal" rather than "horizontal" measurement of the viewable area of the tube is meant.

The complaint against Muntz alleges that the horizontal measurements of the tubes are "substantially less" than the sizes advertised and marked on the sets themselves. Company is also charged with misrepresenting that the sets are sold directly from the factory.

Ted Post Squawks To CBS-TV Over Two-Way SDG-RTDG Allegiance

Hollywood, Nov. 26.

Strong formal protest was registered last week by CBS-TV director Ted Post to clause in contract between net and Radio-TV Directors Guild which requires that all CBS directors, whether in film or live video, be members of RTDG.

In letter to local RTDG office, Post pointed out that he has been assigned exclusively to CBS film shows (he's currently on "Gunsmoke") and has directed no live programs at all. However, since he works in film, he's also required to join Screen Directors Guild, he complains.

He sees "no purpose in paying double dues," he states, and asks RTDG suspend either his membership or his dues until he works on a live video program. Also, he suggested that CBS, RTDG and SDG work out some permanent arrangement under which "contract requirements are not enforced on people who are not doing work covered by the contract."

Scots Protest

Continued from page 43

special uneasiness" that recent appointments to high office in the television services had followed the same trend.

(This was later admitted to be a reference to the new appointment of Sir Ivone Kirkpatrick as chairman of the Independent Television Authority.)

A BBC statement replied: "Of all the broadcasts allotted on a denominational basis, the Roman Catholic Church is allowed one broadcast in 10. There has been no increase whatever in the proportion of Catholic broadcasts."

THE GENERAL MOTORS
50TH ANNIVERSARY SHOW

NBC-TV, SUNDAY, NOVEMBER 17, 1957

". . . a long step forward in creative musical work on television." JACK GOULD, N. Y. Times

These are the music credits:

Musical Director ..... BERNARD GREEN
Associate Musical Director ..... RAY CARTER
*"SYMPHONY OF THE SENSES" Music Score and Other Original Music ..... BERNARD GREEN
Vocal and Choral Arrangements ..... BERNARD GREEN
Orchestral Arrangements: MILTON WEINSTEIN, CLARE E. GRUNDMAN, SID FINE and BERNARD GREEN
Dance Music Arranger for JOHN BUTLER'S Choreography ..... JOHN MORRIS
Vocal Rehearsal Accompanist ..... SANFORD GREEN
NBC Audio Engineer ..... FRED CHRISTIE
NBC Music Library Service ..... WILLIAM PAISLEY
Assisted by ..... JAMES DOLAN
Music Copyists: HARRIET CADY, JACK KANTOR, FRANK FRAZEE, EARL SISSON & GEORGE ZEVITAS
NBC Orchestra Manager ..... AARON LEVINE

* Many thanks and full credit to HELEN DEUTSCH for conceiving and writing the script of "SYMPHONY OF THE SENSES" as well as the great overall script that provided the outlet for all the creative work. B. G.

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

MUSICIANS IN DIMINUENDO

'Sam Goody Decision' Seen Clipping Imports of Cut-Rate Pop Platters

At the Copyright Luncheon Circle meeting last Friday (22) at Toots Shor's restaurant, in N. Y., attorney Julian T. Abeles, the guest speaker, brought up some nuances on the effects of the now importantly established "Sam Goody decision," which may have bearing on imported pop recordings sold in the U. S. Since the Goody case makes the retailer responsible—this important action was instituted by Abeles to curb diskleggers and the like—it also cuts off the American outlets for cheaply made pop platters imported from overseas.

Specifically, U. S. tunes licensed for recording in Germany are naturally at a much lower royalty rate. If some LP catches on, it's cheaper to import the platters in bulk, pressed abroad, whereas pressing them in the U. S. would create a much higher royalty rate.

Heretofore the cutrate diskery importer argued that the music publisher can proceed only against the manufacturer, and since these were made legally abroad, the importer—and the retailer—was not responsible.

The Music Publishers' Protective Assn. which, through trustee Harry Fox instigated the Abeles proceeding in the Goody case, naturally doesn't want foreign-made platters swamping the American market at cutrates. It could follow that pressings could be made in Mexico, Cuba or other Latin American countries where labor is cheap and undermine the domestic market.

Abeles stressed that since the ruling has also established that "sale alone" constitutes an infringement, the other attorneys concerned with copyright, who attend these twice-monthly informal talks, which are under attorney Samuel W. Tannenbaum's direction, manifested much interest.

Vanguard Sets Artists For Its Popsingles Bow

Vanguard Records, which has been active in both the longhair and jazz package market, is breaking into the single field early next year. It is planning to release pop sides in January by such artists as the Weavers, whose latest albums for Vanguard have been consistent sellers; Jimmy Rushing, blues singer formerly with the Count Basie band; Brother John Sellers, a folk and blues artist, and others. Vanguard also has inked Candy Reed, a rock 'n' roll songstress now playing Roberts' Show Lounge in Chicago.

Vanguard plans to cover all aspects of the single market from pop through country & western to rhythm & blues. The Weavers, who were hot several years ago wth such songs as "Goodnight, Irene" and "Tzena," are due to get a heavy spotlighting in the new Vanguard program.

Music Publishers Sue Upstate N.Y. Station

Buffalo, Nov. 26.

Suits against radio station WWIA in suburban Cheektowaga, owned by G. P. Brown of Rochester, were filed in Federal court here by four music publishing companies claiming that on Feb. 6 the station play-copyrighted songs without their permission.

The following publishers seek $250 damages each: New World Music Corp. for "'S Wonderful"; Edwin H. Morris Co. for "Moonlight Gambler"; Leo Feist for "Swingin' Down the Lane" and "For All We Know"; and Robbins Music Corp., for "Elmer's Song."

COL'S WAREHOUSE MGR.

David Ranegan has taken over as manager of the Columbia Record Club's east coast warehouse. Ranegan comes to Col after several years with Montgomery Ward.

He'll assist Arthur Kindler in the opening of the club's eastern shipping centre.

U.S. Constitution as Disk

The U. S. Constitution has now turned up in disk form in an LP released by Kaydan Records, a Coast outfit, under the title of "The Living Constitution of the United States." It's a reading by radio-tv actor Marvin Miller of the original text, plus the Bill of Rights and other amendments. Robert Armbruster wrote the background music.

Dana Tasker, former exec editor of Time mag, and Stacy Keach, radio-tv producer-director, produced the package.

Walt Disney Sues Bourne Music On Pix-Songs Pact

Walt Disney Productions is suing Bourne Music for the return of a flock of valuable film music copyrights, according to an action filed in N. Y. Federal Court last week. Disney's complaint charges that the Bourne firm acquired the Disney music copyrights through "misrepresentation." It further alleges that Bourne's royalty statements to Disney were "false and inaccurate," to the tune of $75,000 to $150,000, since the contracts were entered into in 1933.

Disney claims that the Bourne firm in 1933 induced him to transfer the pic music copyrights to that publisher. Bourne reps claimed, according to the complaint, that they had great experience in the publication and exploitation of music outside of the film field. Disney then assigned the copyrights of tunes in his short subjects to Bourne, including the

(Continued on page 70)

HI TECHNOLOGY VS. LOW TOOTERS

Although the recording industry has made steady advances in hi-fi, pressings and other technical areas, it's losing ground with its most important commodity — the musician.

The big problem facing the industry today, according to Archie Bleyer, Cadence Records prexy, is the vivid possibility of eventually running out of musicians for recording dates. The average age of the musician now being used for diskery sessions is gradually increasing and Bleyer sees no replacements in view.

The dearth of tooters who can handle recording dates already is evidenced by the fact that the companies have no alternative but to call on the same handful of men for each session. It's important to have musicians with a recording studio savvy, Bleyer points out, so that recording costs can be kept at a minimum. With musicians who know their way around, there's never any problem of running into overtime costs, Bleyer said.

Where these pros will come from in the future is a query that the industry should give serious consideration to, Bleyer believes. If something isn't done about it soon, he adds, the recording business will be in big trouble in years to come.

Bleyer feels that the disk business, through its Record Industry Assn. of America, should begin to formulate some plan to bring young people into the musical world. It's more than just a diskery problem, though, he claims, for the whole entertainment business will be affected by the eventual fadeout of the musician.

Because of its overall affect on the entire show biz structure of the future, Bleyer feels that the recording boys should get together with representatives of the American Federation of Musicians, motion pictures, radio and tv to figure out a way to prevent the "live musician" from becoming obsolete.

Plan for Pic Music 'Clearing House' Still Alive; Pubs Want More Data

The issue of the proposed "clearing house" for film music rights is still hanging fire. After the Music Publishers Protective Assn. membership meeting in New York last week, several publishers stated that the general formula merited further discussion, although not taking a position on any of the plan's specifics.

Sidney Wm. Wattenberg, MPAA attorney and co-author of the plan with John Schulman, legalite for the Songwriters Protective Assn., outlined the genesis of the plan to the 40 pop publishers at the conclave. He pointed out that a group of top publishers, including some not in the MPAA, directed him to explore the possibilities of setting up an agency that would clear both synchronization and performance rights with film producers.

Wattenberg stated that he and Schulman hired a Washington attorney, Sigmund Timberg, former Dept. of Justice legalite in the antitrust division, to sound out Justice on their attitude towards such a "clearing house." It's understood that Timberg's fee for the job was $15,000, split between SPA and the publishers for whom Wattenberg was spokesman. It was pointed out that it was not strictly an MPPA matter, since the proposed clearing house would cover a considerably broader segment of the industry. Wattenberg stated that his dealings with Timberg were done with the full knowledge of the publishers involved.

Wattenberg explained that the proposed formula for such an agency which was circulating among the publishers was only a tentative draft and did not represent by any means the final ideas on the subject. For instance, the suggested 10% fee which the clearing house would charge for handling the film deals was only an arbitrary figure, he stated. If 1% would cover costs, then the fee would be that and not any higher.

However, Louis Bernstein, MPAA prexy, was sharply critical of the plan. He particularly rapped the proposed 10% fee and the fact that the clearing house would give the writers a say-so in the negotiating of sync rights, an area that has been handled exclusively by the publishers with the consent of the writers obtained ex post facto.

Hamp's Suds Swing

The Hampden-Harvard Brewery, which services the Massachusettes area, has entered show biz ranks. The beermaker has purchased the Lionel Hampton orch for a series of concerts in towns in which it operates, with admissions going to local charities. If experiment works out, then prexy George Bissel will buy shows for presentation in ballparks during the summer.

The Hampton orch is slated to play Dec. 2 in Springfield, Mass., Dec. 2; Worcester, Dec. 3, and Lynn, the following day. Miles Ingalls and Joe Glaser's Associated Booking Corp. worked out the deal.

Victor Hiking Longhair LPs To $4.98 Feb. 1

RCA Victor is hiking the price of its Red Seal line to $4.98. The new price structure goes into effect Feb. 1.

All distributor orders posted before midnight Jan. 31 will be billed at the present $3.98 price. The same dealer-distributor discount structure will apply on the new $4.98 tab. The new price range will apply to Victor's LM, LCT and LVT series.

Last month Capitol Records upped its classical line to the $4.98 tab, a departure from the $3.98 priced established when Victor slashed the price line a couple of years ago to $3.98. Columbia execs stated they were holding their Masterwork line at $3.98.

It's understood that steadily rising production costs in the disk industry led to Victor's decision to raise its longhair package prices.

Levenson Has a Ball At BMI-Run PC D.C.'er

Washington, Nov. 26.

National Press Club's first annual Presidential Ball got off to a bang last week, thanks to entertainment arranged by Broadcast Music Inc., which took over the talent program on short notice when Eddie Fisher and Debbie Reynolds could not appear.

Sam Levenson had the fourth estater audience rocking with his monolog on the younger generation, problems of modern parents, schooling etc. Seldom has a Press Club group been held in such a steady grip of laughter.

Sharing equal honors with Levenson were Les Paul & Mary Ford who went over big with their clever songs and tricks with string instruments. Pair drew prolonged applause. Betty Johnson, vocalist, and Eddy Arnold filled out the bill nicely. Robert J. Burton, BMI v.p., emceed.

Decca's Longhair And Father & Son Albums

The Concert-Masters of New York, a longhair group made up of former soloists and first-desk men with the top symphony orchs, are bowing on disks via Decca's Gold Label line next month. Under the baton of David Broekman, the orch performs works by Bach and Paganini for the Decca set.

Decca next month is releasing at the same time a father-and-son package with David Oistrakh, the Russian violinist, and his son, Igor.

See Page 53

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36, 154 W. 46th St. — HOLLYWOOD 28, 6404 Sunset Blvd. — CHICAGO 11, 612 N. Michigan Ave. — LONDON, W. C. 2, 8 St. Martin's Place, Trafalgar Square

Jocks, Jukes and Disks

By MIKE GROSS

Johnny Nash (ABC-Paramount). "A VERY SPECIAL LOVE" (Korwin*) is a solid ballad entry which Johnny Nash, with plenty on the vocal ball, builds into a big payoff slice. "WON'T YOU LET ME SHARE MY LOVE WITH YOU" (Rayvent) has a rocking beat which gets a big sendoff via Nash's hardselling style.

Bob Jaxson (RCA Victor). "DECLARATION OF LOVE" (Zodiact) is a nifty ballad concoction with a topnotch vocal showcasing that makes for strong spinning play. "I'M HURTIN' INSIDE" (Delmore*) moves along at a neatly set rhythm pace.

Tom & Jerry (Big). "HEY, SCHOOLGIRL" (Villaget) has the common teenage touch that should bring this swinger in from left-field for a big score. "DANCIN' WILD" (Villaget) is in a similar spirited groove.

Gale Storm (Dot). "WINTER WARM" (Famoust) is a likable ballad with an intelligent point of view in lyric and melody which Gale Storm makes an attention-getter. "GO 'WAY FROM MY WINDOW" (Vera Nova*) has an intriguing blues beat which could spell spins.

Vaughn Monroe (RCA Victor). "THE BEST DREAM OF ALL" (Pincus & Sons*) has a strong ballad appeal that Vaughn Monroe works into a side that could return him to the spinning fore. "STARGAZER" (Johnstone - Montet) is an okay ballad with a good rhythmic line to enhance its potential.

Toni Arden (Decca). "CAN YOU BLAME ME" (Mutual*) gets a warm delivery which builds the romantic ballad qualities into a spinnable item. "LIKE YOU" (E. B. Markst) runs at a hot pace for good turntable returns.

The Teenagers (Gee). "FLIP-FLOP" (Planetary*) rolls in the established rocking form. "EVERYTHING TO ME" (Sylviat) is a routine ballad that gets a bit tiresome.

Eddie Cochran (Liberty). "TWENTY - FLIGHT ROCK" (American†) could turn up as a sleeper because of Cochran's vocal drive and tune's incessant beat. "CRADLE BABY" (American†) is not much different from the rest of the stuff that's been coming out of the r'n'r hamper.

Jill Corey (Columbia). "I TOLD A LIE TO MY DARLIN'" (Korwin*) is a pleasant hillbilly-styled number pegged for pop tastes. It's kickoff on Kraft's NBC-TV show last week will help its commercial values. "EXACTLY LIKE YOU" (Shapiro-Bernstein*) is set in a vintage arrangement for a nifty revival potential.

Sunny Gale (Decca). "WHO ARE WE TO SAY" (BRS†) should attract spins on two counts. 1) Thrush's solid ballad handling. 2) Tune's showcasing in the pic "Jamboree." "A MEETING OF THE EYES" (Sequence*) is a happy meeting of material and vocalist in a spirited item that will win lotsa friends.

Dick Glasser (Argo). "MAKE BELIEVE WEDDING BELLS" (Bourne*) comes out fast and snappy which gives it a stepout potential. "GO ALONG BABY" (Bourne*) has a touch of the rocking beat which ought to appeal to the juves.

Angele McNeil (Felsted). "CAN YOU TELL ME WHY" (Leo Talent*) puts Angele McNeil in a rocking ballad groove and she makes a good job of it. "PLEASE DADDY" (Leo Talent*) has an easy rocking feel that will help it in the spinning competish for the teenage ear.

Vicki Young (Brunswick). "TRIANGLE LOVE" (Figure-Krondest) swings at a lively beat that's pegged for juke action. "A QUARTER'S WORTH OF LOVE" (Aberbach-Canada*) shows off the thrush in a slow rocking ballad mood and she makes the change count.

Sandy Evans (Golden Crest). "BY LOVE POSSESSED" (Pridet) has a pleasing folk quality which Sandy Evans croons appropriately. "THE FIRST KISS IS SWEET" (Pridet) is a lighthearted item that's easy to take but hard to push in today's market.

Christmas Platters

Ruby Wright (Fraternity). "LET'S LIGHT THE CHRISTMAS TREE" (BMIt) shapes as the bright item in the seasonal push. It's got the proper point, a melodic line and a socko rendition by Ruby Wright and chorus. "MERRY, MERRY, MERRY, MERRY, MERRY, XMAS" (Buckeye*) has the kind of joyous choral quality that fits the mood of the season.

Kenny Bowers (Columbia). "WEACH FOR THE WAFTER, SANTA" (Compton*) is the standout Xmas novelty this season. The cute juve-pegged idea is bounced across the groove with lots of fun. "AN AXE, AN APPLE AND A BUCKSKIN JACKET" (Berryt) has a happy quality that will appeal to some Yule spinners.

Bing Crosby (Kapp). "HOW LOVELY IS CHRISTMAS" (Berryt) puts Bing Crosby in the Christmas running again with a neatly fashioned ballad that's warm and meaningful. "MY OWN INDIVIDUAL STAR" (Walton*) is an impressive ballad that may grab attention after the Yule spree.

Jan Peerce (RCA Victor). "A CHILD'S FIRST CHRISTMAS" (Duchesst) is a sentimentally effective Yule dish that Jan Peerce makes pay off via his high-powered piping. "FAITH" (Triple EEE†) is an inspirational message which Peerce gets across in a stimulating manner.

Fred Waring Orch (Capitol). "I HEARD THE BELLS ON CHRISTMAS DAY" (St. Nicholas*) is in its second year now and Fred Waring gives the Johnny Marks' adaptation of the Longfellow poem a reading that's bound to add up to important spins. "CHRISTMAS WAS MEANT FOR CHILDREN" (Shawnee*) will be heard, too, mainly because of the Waring orch and chorus treatment.

Sherry Lynn (Roman III). "SANTA CAN I COUNT ON YOU" counts on pre-teenage moppet Sherry Lynn and she makes it easy to take without getting maudlin about it. "THAT CHRISTMAS'Y FEELIN'" (Smith-Foley*) is a bouncy item that sells the Christmas feeling with lotsa zest.

Ray Ellis Orch (Columbia). "LIKE JINGLE BELLS" (Korwin*) puts the old "Jingle Bells" melody line in a new setting in a standout interpretation that makes for click deejay programming. "SNOW, SNOW, BEAUTIFUL SNOW" (Roxbury*) is another fine instrumental treatment that rates spins during the winter play.

Bobby Helms (Decca). "CAPTAIN SANTA CLAUS" (Amber*) gets a touch of "Space Cadet" that will appeal to the tv-rooted kiddies. "JINGLE BELL ROCK" (Cornell*) puts the Yule season in a rocking stocking but it doesn't fit.

Lawrence Welk Orch (Coral). "MERRY CHRISTMAS FROM OUR HOUSE TO YOUR HOUSE" (Vernon*) is a warm Xmas wish sincerely delivered by the Lennon Sisters and quietly backed by the Welk crew. "SANTA CLAUS IS HERE AGAIN" (Chatham*) is the traditional "Old MacDonald Had a Farm" dressed in Yule garb.

*ASCAP. †BMI.

Best Bets

JOHNNY NASH ..... **A VERY SPECIAL LOVE**
(*ABC-Paramount*) ..... *Let Me Share My Love With You*

BOB JAXSON ..... **DECLARATION OF LOVE**
(*RCA Victor*) ..... *I'm Hurtin' Inside*

TOM & JERRY ..... **HEY, SCHOOLGIRL**
(*Big*) ..... *Dancin' Wild*

Christmas Platters

RUBY WRIGHT ..... **LET'S LIGHT THE CHRISTMAS TREE**
(*Fraternity*) ..... *Merry, Merry, Merry, Merry Xmas*

KENNY BOWERS ..... **WEACH FOR THE WAFTER, SANTA**
(*Columbia*) ..... *An Axe, An Apple and a Buckskin Jacket*

BING CROSBY ..... **HOW LOVELY IS CHRISTMAS**
(*Kapp*) ..... *My Own Individual Star*

LAWRENCE WELK

And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Album Reviews

Johnny Mathis: "Warm" (Columbia). In the past year Johnny Mathis has emerged as one of the top pop purveyors of the ballad form. He's already captured the singles market and will really wrap up the package field with this one. It's a standout ballad potpourri handled with taste and musical care. Tune's range from the newie title tune to such established items as "I've Grown Accustomed To Her Face," "There Goes My Heart," and "While We're Young." Percy Faith is at the baton.

Herb Strauss: "Folk Music For People Who Hate Folk Music" (Judson). The levity ends with the title here. Herb Strauss is a serious folk-song seller who gets a lot out of and into the traditional pieces. Working with a combo topped by Mudell Lowe, Strauss sets up a likeable mood with such as "Story of Shenadoah," "Aura Lee" and "Water Boy."

Mahlon Merrick Orch-Russ Taylor: "Music For Playboys to Play By" (Urania). This package marks Urania's step into the pop album field. It's a highly listenable package that combines the topline work of Mahlon Merrick's orch in tandem with vocals by Russ Taylor and the Sportsmen Quartet. It's a mixture of oldies and newies and they all add up to easy listening.

Jimmie Rodgers: (Roulette). The singles market has become aware of Jimmie Rodgers through his "Honeycomb" and "Kissers Sweeter Than Wine." They're reprised here along with 10 other choice bits, mostly in the folk groove, for fine overall results.

Al Goodman Orch: "Salutes Irving Berlin" (Promenade). Al Goodman has taken a flock of Irving Berlin faves and pegged 'em for the dancing crowd. Arrangements and batoning build a slick musical mood that's as good for listening as terping. It's a lowprice album of high-grade quality.

Winged Victory Chorus: (Vik). For those who dig male chorus work, the Winged Victory Chorus package will be right up their alley. Group, under the direction of Joe Baris and the Neal Hefti orch, show off some topnotch harmony effects in a repertoire that ranges from the romantic "A Pretty Girl Is Like A Melody" to the rousing "Stout Hearted Men."

Billy May Orch: "Jimmie Lunceford in Hi-Fi" (Capitol). Probably no one is better suited to recreate the Jimmie Lunceford style than Billy May. In its heyday (1935-42) the Lunceford band was hard to beat and in this recreation it's easy to see why. May has captured the Lunceford wail, drive and swing in a rundown of numbers associated with the late bandleader. Featured with May are Willie Smith, Trummie Young, Joe Thomas and Dan Grissom.

Johnny Duffy: "Carousel Music In Hi-Fi" (Liberty). The happy quality of carousel music is neatly delineated here via Johnny Duffy's Wurlitzer Pipe Organ. It all adds up to a musical funfest.

Lester Lanin Orch: "At The Tiffany Ball" (Epic). Lester Lanin started the society dance band vogue on wax a little over a year ago with his first LP and he's keeping the ball rolling with his third, "Tiffany Ball" set. As before, Lanin has the dance beat down pat and he makes everyone terp-happy through the 43-tune set.

Ray Conniff Orch: "'S Marvelous" (Columbia). This is a followup to "'S Wonderful," and it's bound to have the same clicko sales pattern. It doesn't follow the same styling of its predecessor because it shows off Conniff in a moodier mood. However, he makes it all fit. "The Way You Look Tonight," "Where Or When," "They Can't Take That Away From Me," "Someone To Watch Over Me," and the like, all benefit from his musical concoctions.

Nat (King) Cole: "Just One Of Those Things" (Capitol). Another natural for the bestseller lists. The Cole style, with Billy May backing, works the mood ballad to the hilt and it hits the right spots. "When Your Lover Has Gone," "Just One Of Those Things," "Don't Get Around Much Any More" and "The Party's Over" set the tone for the album.

Enoch Light Orch: "The Roaring Flirty 30's" (Grand Ward). Enoch Light & His Light Brigade orch have captured the music flavor of the 1930s in a 24-tune, two-12-inch LP package. The arrangements adhere to the original in a bright and brisk manner and the package comes off as a lively bit of musical Americana. The vocalists are vaguely billed as "TV's Most Talented Singers." Who dat?

Chris Connor: "I Miss You So" (Atlantic). Here are more of Chris Connor's subtle and sultry jazz sounds. She's a cool stylist still, giving new but proper dimension to some standout ballads. Among them are "Speak Low," "My Heart Is So Full of You," "My Ideal" and "Mixed Emotions." Ray Ellis' arrangements make everything go her way.

Cy Coleman: "Jamaica" (Jubilee). The Harold Arlen-Yip Harburg score for "Jamaica" gets a hip calypso flavoring in Cy Coleman's hands. Packaged is neatly mixed between vocals and instrumentals with Coleman in charge in both departments. His vocalling, assisted at times by a chorus, has a pleasant, free-wheeling quality and his keyboarding is right in the groove.

Christmas Albums

Elvis Presley: "Elvis' Christmas Album" (RCA Victor). This should be one of the hottest packages in the Yule shopping spree. It's a colorful cellophane-wrapped item which includes photos of Presley back and front as well as a photo album inside. The songs are standard Christmas stuff, of course, but Presley is singing 'em this time and that's what makes the big difference.

Fred Waring & The Pennsylvanians: "Now Is The Caroling Season" (Capitol). When it comes to popular choral arranging, Fred Waring is hard to top. In this package he adds his touch to a flock of faves and they emerge the better for it.

Kenny Bowers: "The Little Star of Bethlehem" (Columbia). Paul Tripp and George Kleinsinger have collabed on a simple seasonal story tagged "The Little Star of Bethlehem." With Kenny Bowers handling the narration, it comes off as an important addition to the Yule shelf. Tripp's book and Kleinsinger's music all it into the Christmas mood. Flip side of the LP features "The Toy Box," a ballet suite by Kleinsinger. It has a lot of musical charm.

The Ames Bros.: "There'll Always Be a Christmas" (RCA Victor). The Ames Bros. have a proper appreciation for Christmas, too. Their harmony talents are showcased to advantage in a round of Yule musical pleasures. Their pop fans will go for it as well as those who like their Christmas songs well done.

LaFalce Bros.: "Christmas" (Jubilee). Here is an 18-carol dish expertly served by the LaFalce Bros. The carols have been culled from the U. S., Britain and some other countries and they add up to a delightful musical round for the season.

Gene Autry: "Christmastime" (Challenge). A Christmas staple since he recorded "Rudolph, The Red-Nosed Reindeer" for Columbia in 1949, Gene Autry is taking another crack at the Yule market

(Continued on page 76)

VARIETY 10 Best Sellers on Coin Machines

1. JAILHOUSE ROCK (7)	*Elvis Presley*	*Victor*
2. YOU SEND ME (5)	*Sam Cooke*	*Keen*
	Teresa Brewer	*Coral*
3. WAKEUP LITTLE SUSIE (7)	*Everly Bros.*	*Cadence*
4. SILHOUETTES (5)	*Rays*	*Cameo*
	Steve Gibson	*ABC-Par*
5. APRIL LOVE (3)	*Pat Boone*	*Dot*
6. RAUNCHY (1)	*Bill Justis*	*Phillips*
	Billy Vaughn	*Dot*
7. MELODIE D'AMOUR (6)	*Ames Bros.*	*Victor*
	Edmundo Ros	*London*
8. CHANCES ARE (9)	*Johnny Mathis*	*Columbia*
9. MY SPECIAL ANGEL (4)	*Bobby Helms*	*Decca*
	Sonny Land Trio	*Prep*
10. KISSES SWEETER THAN WINE (1)	*Jimmie Rodgers*	*Roulette*

Second Group

I'M AVAILABLE	*Margie Rayburn*	*Liberty*
FASCINATION	*Jane Morgan*	*Kapp*
PEGGY SUE	*Buddy Holly*	*Coral*
LITTLE BITTY PRETTY ONE	*Thurston Harris*	*Aladdin*
JUST BORN	*Perry Como*	*Victor*
ALL THE WAY	*Frank Sinatra*	*Capitol*
BE BOP BABY	*Ricky Nelson*	*Imperial*
HONEYCOMB	*Jimmie Rodgers*	*Roulette*
PUT A LIGHT IN THE WINDOW	*Four Lads*	*Columbia*
ALONE	*Shepherd Sisters*	*Lance*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Japan Crazy For Honorable Jazz, Sez L. L. Lorillard

Newport, R. I., Nov. 26.

Louis L. Lorillard, just back from a global tour, says Japan is mad for jazz and the fame of the Newport Jazz Festival has spread around the world.

Lorillard, who was on a 52-day tour shepherding a group of 40 medicos making the global hop by air under arrangements by Lorillard's travel firm, Travel Inc., said India is also very receptive to jazz.

The Lorillard tour ended in Hawaii where Mrs. Lorillard went to meet her husband; then both returned to Newport. Today (Tues.) Lorillard is in New York for the Jazz Festival's annual meeting at which officers will be elected, three new directors chosen and plans for the 1958 Newport Festival discussed.

In places like Hong Kong and Bangkok, the jazz buffs are most often Filipinos rather than Chinese or Thailanders, the jazz festival prexy said. He found that in many spots, jazz fans knew his name and also the name of George Wein, festival producer and operator of Boston's Storyville jazz nitery.

Lorillard said broadcasts on the Voice of America shortwave program handled by Willis Conover, who served as the '57 festival announcer, have helped tell many foreign lands of the anni jazz festivals in Newport. He said the trip renewed his interest in sending Newport Jazz Festival performers on tour with State Dept. help, a project that has been discussed for the past two years.

Keen Names Distrib Chief; Pacts Artists

The indie Keen label, which jumped into the national disk picture with Sam Cooke's etching of "You Send Me," has set Andy Litschi as director of distribution. Keen is part of the Rex Productions setup which also has the Andex line. Rex is prexied by John Siamas.

Rex has set "Stringing Along," an album featuring English vibrist Vic Feldman, guitarist Dempsey Wright, flute and altoist Roscoe Weathers and the Felix Slatkin String Quartet, for release on Andex. Firm also tapped guitarist Dempsey Wright to a three-year disking deal at two albums a year.

L. Wolfe Gilbert's 2d Book

L. Wolfe Gilbert, veteran songsmith and ACSAP board member, is wrapping up negotiations in New York with his publishers, Vantage Press, for his second book. Vantage published his autobiography, "Without Rhyme or Reason," last year.

Gilbert, in N. Y. for ASCAP meetings, is returning to Los Angeles today (Wed.).

Lady Disk Jockey

Jimma Strong

has her own memoir on

Mama Won't You Rock With Me

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Down the Years (80) With Francis, Day & Hunter At Birthday Fete in London

London, Nov. 26.

Theatrical historian W. Macqueen-Pope, speaking at the dinner tossed by British music pubbery Francis, Day & Hunter to celebrate the firm's 80th anniversary, said they were "80 years in which standards have shrunk and the tape-measure precedes talent."

He was proposing the toast, "The Firm," before a distinguished gathering of notables from every sphere of show business. Fred Day, present head of the company, and son of the founder David Day, with his wife Doris, were hosts.

The story of the firm goes back to the 1870s when two brothers, William and James Francis, quit

(Continued on page 70)

Welk as 1-Man TV Orch Trend With No Takers for Low-Cost (15G) Crews

Despite the top-rated success of Lawrence Welk in tv, bands are still having a tough time cracking through the video barrier. A trend happy medium when it somes to westerns, quiz shows or musical variety shows, tv is still reluctant to admit that Welk marks the beginning of a trend for band shows

According to Marvin Josephson who's acting as special tv rep for Sammy Kaye, coordinating his efforts with Music Corp. of America and Kaye's personal manager Dave Krengle, the agencies are unwilling to analyze the situation properly and are reluctant to take any new steps as far as bands are concerned. They've virtually written off the band as oldfashioned and out-of-date despite upbeat in ballroom business around the country and the steady— especially in Kay's case—disk sales rackup.

Whenever a band show is pitched, the agencies discount or overlook the Welk phenom and point to the so-so score of such previous tv-band outings by Ray Anthony and the late Dorsey Bros. Their arguments are weak here, says Josephson, because the Anthony and Dorseys' shows were primarily variety stanzas and not a "band show" a la Welk.

The strange economics of tv is another obstacle Josephson is finding difficult to hurdle in his band sell. He's figured that a half-hour Kaye show could be brought in for about $15,000 weekly, but the networks don't get excited about small budget shows because, they feel that it would hurt their followup periods. A network, he said, feels more secure with a show budgeted around $60,000 with a strong lineup of guest stars to guarantee some viewer loyalty in sticking with the channel.

Josephson, therefore, has been concentrating his pitch at the agencies and here, too, the economics throw the bands for a loss. The agencies say it will be difficult to interest a client in a $15,000 show when the time charges come to more than twice that much.

He could probably do better if he came to network programmers with a high budget band variety format, Josephson concluded, but that wouldn't help the case for bands at all.

Angel's 'Great Records' From British Vaults

Angel Records, U. S. subsidiary of Electric & Musical Industries (EMI), is dipping into the disk archives of the British company for a new series of historic recordings titled "Great Records of the Century." Platters will be drawn from the various EMI labels such as His Master's Voice, European Columbia, French Pathe, Odeon, etc. The series already has been launched in France by Pathe Marconi.

First release in the "Great Recordings" series will be made in February featuring such artists as Fritz Kreisler, Adolf Busch Chamber Orchestra, Edwin Fischer, Nadia Boulanger, Artur Schnabel, Serge Prokofiev, Feodor Chaliapin, Elisabeth Schuman and others.

Dario Soria, Angel prexy, said that reissues have been brought as close as possible to modern recording standards.

Carter on Roulette Bike

Don Carter, national sales manager for Roulette Records, heads out this week on his first western trek since taking over the post.

He'll cover distributors and dealers in Los Angeles, San Francisco, Houston, Dallas and Seattle among other stops.

WNEW Flooding AM-TV With Zaret & Singer's 'On This (Holi) Day'

A radio independent in New York, WNEW, has recorded an "all-holiday" song which it's started distributing cuffo to every radio and tv station in the United States, "in the belief that broadcasting needs an inspired song for our national holidays." Hy Zaret and Lou Singer were hired to write the song, "On This Day," which was recorded by Ray Charles and a 26-voice chorus, and pressed by Columbia.

"On This Day," according to WNEW, was "expressly written for the times throughout the year we, as Americans, reflect on our good fortune: Thanksgiving, Christmas and July 4. On the flip side of the disk being turned out by WNEW is a Ray Charles arrangement of "America the Beautiful." Station points out that the latter has not been recorded anew for several years.

Master platter is being turned over to the American Heritage Foundation, which, WNEW says, plans to distribute copies to every school in the country.

Hayton Back on Disks And Roulette's Got Him

Lennie Hayton is returning to the disk field via Roulette Records. He's been pacted to the label as recording artist as well as arranger-conductor.

As arranger-conductor, Hayton already is prepping albums for Pearl Bailey, Jeri Southern and Frankie Lymon. Hayton, incidentally, is the husband of Lena Horne, an RCA Victor pactee.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Wk.	Last Wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Ten Eyck Record Shop)	Boston—(Jordan Marsh Co.)	Washington—(Disc Shop)	Philadelphia—(Discount House)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton)	Minneapolis—(Dayton's Dept. Store)	Portland—(6th Av. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) **Soundtrack** (DC 9046)	1	5	9	1	3	6	..	4	1	1	5	1	..	1	2	2	..	7	1	1	1	147
2	2	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	2	9	3	2	2	..	..	5	2	6	4	..	..	4	4	5	..	4	2	..	3	108
3	3	**FRANK SINATRA** (Capitol) **Where Are You** (W 855)	3	4	5	4	5	7	..	3	3	2	2	..	2	3	..	..	..	..	5	..	..	95
4	5	**PAL JOEY** (Capitol) **Soundtrack** (W 192)	5	2	..	10	..	2	4	1	8	3	3	..	..	..	..	..	..	6	..	2	10	76
5	4	**PAT BOONE** (Dot) **Pat's Greatest Hits** (DLP 3071)	..	3	..	..	..	..	2	2	..	..	..	..	..	9	..	8	5	9	3	9	4	56
6	9	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful** (CL 1028)	6	6	..	..	..	..	1	6	..	7	7	4	10	..	1	..	..	..	..	..	7	55
7	14	**RICKY NELSON** (Imperial) **Ricky** (IMP 9048)	4	1	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	7	..	30
8	13	**PAJAMA GAME** (Columbia) **Soundtrack** (DL 5210)	7	10	..	..	..	..	8	8	..	4	..	..	..	..	7	..	..	..	..	4	..	29
9A	7	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	8	..	..	..	..	..	..	10	..	..	..	2	..	..	..	2	..	..	5	28
9B	16	**MARTIN DENNY** (Liberty) **Exotica 1 & 2** (LPP 3034)	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	3	..	..	2	28
11A	6	**ELVIS PRESLEY** (Victor) **Loving You** (LPM 1515)	10	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	..	..	6	..	6	22
11B	19	**WEST SIDE STORY** (Columbia) **Original Cast** (CL 5230)	..	..	..	..	1	1	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
13A	10	**HARRY BELAFONTE** (Victor) **Sings the Caribbean** (LPM 1050)	8	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	..	..	9	5	8	21
13B	11	**MANTOVANI** (London) **Film Encore** (LL 1700)	..	..	..	..	6	..	..	10	4	..	..	..	4	..	..	..	..	..	10	..	..	21
13C	11	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	9	..	..	..	10	..	9	..	..	8	3	..	..	..	8	..	9	21
16A	23	**KING & I** (Capitol) **Soundtrack** (T 740)	..	..	7	3	..	..	..	..	..	..	8	10	..	..	..	7	..	..	..	..	..	20
16B	..	**ELVIS PRESLEY** (Victor) **Christmas Album** (ELC 1037)	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	20
18	18	**JIMMIE RODGERS** (Roulette) **Jimmie Rodgers** (25020)	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	19
19	12	**GOGI GRANT** (Victor) **Helen Morgan Story** (OLC 1030)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	3	..	..	..	..	..	18
20	8	**NAT KING COLE** (Capitol) **Love Is the Thing** (W 823)	..	..	..	..	..	..	..	9	9	8	..	..	..	5	..	9	..	..	..	..	..	15
21A	..	**FOUR LADS** (Columbia) **Sings Frank Loesser** (CO 1045)	..	..	..	8	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	13
21B	..	**ERNIE HECKSCHER** (Verve) **Dance Atop Nob Hill** (MGV 4007)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	13
23	25	**MANTOVANI** (London) **World's Fav. Love Songs** (LL 1748)	..	..	..	..	3	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	12
24	..	**LESTER LANIN ORCH** (Epic) **Dance to Music Of** (LN 3340)	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10
25	..	**NAT KING COLE** (Capitol) **One of These Things** (W 903)	..	..	4	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Brad Phillips—WINS—New York	George E. LeZotte—WAVZ—New Haven	Jerry Strong—WMAL—Washington	Ken Garland—WPOR—Portland, Me.	Mike Laurence—WITH—Baltimore	Alan Dary—WBZ—Boston	Lad Carleton—WKOX—Framingham	Lee La Brache—WMOO—Milford	Dick Smith—WORC—Worcester	Larry Brownell—WKBW—Buffalo	Joe Deane—WBBF—Rochester	Al Meltzer—WHEN—Syracuse	Earle Pudney—WGY—Schenectady	Tom Gillies—WTRI—Bradenton	Bobby Lyons—WQAM—Miami	Pat Chambers—WDAE—Tampa	Dike Pike—WNOP—Newport, Ky.	Jim Martin—WIST—Charlotte, N. C.	Jonnny Fairchild—KELP—El Paso	Dave Walshak—KCTI—Gonzales	Frank Bell—KTSA—San Antonio	Ray Schreiner—WRNL—Richmond	Jim Mills—WMAQ—Chicago	Conrad Patrick—WCAR—Detroit	Sandy Singer—WDGY—M'pls-St. Paul	Chuck Norman—KSTL—St. Louis	Lou Emm—WHIO—Dayton	Bill Dawson—WLMJ—Jackson, O.	Joe Angelo—WOHO—Toledo	Don Wallace—KTUL—Tulsa	Robb Thomas—WEMP—Milwaukee	Bill Jenkins—KAFY—Bakerfield	Trav Bayly—KIEV—Glendale	Bill Daniels—KFWB—Hollywood	Lamar Sherlock—KREO—Indio	Bob Osterberg—KHJ—Los Angeles	Dick Cook—KSFO—San Francisco	Jim Blaine—KBMI—Las Vegas	Russ Conrad—KEX—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City	
1	4	5	Pat Boone	Dot	*April Love	1			2	3	3		1	8	4		4	2				8	7		9		2	7	3		2	10	3		6		5	1	2		3	5			1	173
2	1	11	Johnny Mathis	Columbia	*Chances Are	3		1	10		5		3			1		1	4	9	1		5	3	5		1	3				1		5		10	2		7		1	2	5		165
3	3	7	Elvis Presley	Victor	†Jailhouse Rock	2				7			5	4					7	6		5	1	2	10	5				4	5	2		5	4							3	2		119
4	8	7	Frank Sinatra	Capitol	*All the Way	4	8	8	1		6	1		2			9		7							8		5		8		6	6		7	1		4	5	1				6	117
5	5	9	Sam Cooke	Keen	†You Send Me	7			9		8		7		4			3	1		2	2	6	2	3					2						2							3		113
6	6	7	Rays	Cameo	†Silhouettes	6			3				7	3			1	2	2			4							1	9	1	9		1				1					4		111
7	7	10	Ames Bros.	Victor	†Melodie D'Amour		5	7	5		4			1					5				10			3	10	4		9		8		1		9			7	4	5		3	98
8	2	9	Everly Bros.	Cadence	†Wake Up Little Susie	5			8								6		1	4			3	1				6						3							1	1	9	94
9	10	7	Perry Como	Victor	†Just Born	8	3	4				2				10		3			3		8									4	7	10		4							4	73
10	18	8	Patti Page	Mercury	†I'll Remember Today				4		7		2		3	2					8														8			3		2				60
11	15	16	Jane Morgan	Kapp	*Fascination			2			8						7		10				5				2				2				2							2		59
12	26	8	Roger Williams	Kapp	*Till		6		6			4	9								7					5		7				7				3	9		4				7	58
13	21	3	Teresa Brewer	Coral	†You Send Me					8				7		5												2		7	3		3		6					2				56
14	20	3	Will Glahe	London	*Liechtensteiner Polka		9				3				10													10	6	4	8					3		5		3				49
15A	17	7	Margie Rayburn	Liberty	†I'm Available		2			9					5														7	10	1		4				4							46
15B	9	2	Bill Justis	Phillips	†Raunchy					1	9			5															1	3			1											46
17	31	4	Thurston Harris	Aladdin	†Little Bitty Pretty One					4							2		3		1			6					5															45
18	16	3	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	10							10		6	7	6			4								8	10	6	7			9					6		10		41
19	23	6	Perry Como	Victor	*Ivy Rose			6			2			6	3																			5									33
20	11	17	Jimmie Rodgers	Roulette	*Honeycomb			3											8				9	4																		4	7		31
21	33	2	Buddy Holly	Coral	†Peggy Sue					2				2															3				9											29
22	25	3	Marty Robbins	Columbia	*Story of My Life									5			4								4	4												10						28
23	30	5	Eddie Fisher	Victor	*Sayonara									10																														26
24	12	7	Ricky Nelson	Imperial	†Be Bop Baby											8			5	8			6						8													6		25
25A	..	1	Tony Bennett	Columbia	*Never Felt More Falling							5																				5							8	2				24
25B	..	1	Eydie Gorme	ABC-Par	†Love Me Forever		1							9																														24
27	13	10	Bobby Helms	Decca	†My Special Angel		10				1					7			6				10																	10				21
28	22	3	Tony Bennett	Columbia	*Ca C'Est L'Amour	9						8					10			5															3								20
29	..	11	Johnny Mathis	Columbia	*Twelfth of Never															9	9												2							7			10	18
30A	..	3	Eileen Rodgers	Columbia	†That Ain't Right		4					4		8																														17
30B	37	3	Billy Vaughn	Dot	†Raunchy																				9			6								6	6							17
32	28	20	Debbie Reynolds	Coral	*Tammy			10																			1																	15
33A	..	3	Jerry Vale	Columbia	*Pretend Don't See Her				10											2								9																12
33B	..	15	Kay Starr	Victor	*My Heart Reminds Me																						5															5	12
33C	..	1	Frank D'Rone	Mercury	†My Special Angel																9	1																						12
36	..	3	Joni James	MGM	†I Give You My Word								6													10									6									11
37A	..	11	Tune Weavers	Checker	†Happy Happy Birthday														9						8																	6		10
37B	..	25	Victor Young	Decca	*Around the World																							4															8	10
37C	..	1	Larry Williams	Specialty	†Bony Moronie					5																							7										10
40	39	4	Shepherd Sisters	Lance	†Alone		7		7																																		8
41	..	1	Della Reese	Jubilee	*I Only Want to Love You																																	8	7					7
42	..	1	Bobby Day	Class	†Little Bitty Pretty One																												8	9										5
43	38	2	Dinah Shore	Victor	*I'll Never Say Never																																				8	10			4
44A	..	1	Janice Harper	Prep	*That's Why I Was Born																																	10			9				3
44B	36	11	Andy Williams	Cadence	†Lips of Wine												9																									10			2

(Copyright Variety, Inc. All Rights Reserved)

Inside Stuff—Music

Bob Taylor, Boston branch sales manager for Capitol Records, and Herb Dale, promotion manager, worked out a bangup disk jock bally last week with Columbia Pictures' field exploitation chief John Markle on "Pal Joey" album and film. Promosh was topped off day the picture opened (20) at Loew's with a breakfast at the Somerset Hotel where seven Hub deejays, Dave Maynard (WORL), Joe Smith (WVDA), Bill Marlowe (WBZ), Kenny Mayer (WBOS), Jack Carney (WILD), and Norm Nathan (WHDH) selected three winners from radio and participation contest on "Why I Would Like to see 'Pal Joey.'" Jocks and their winners were transported in 1957 chauffeured Buicks to Loew's State Theatre for a special screening of "Pal Joey" and were presented copies of the original soundtrack album on Capitol.

The battle over popular music, sparked by charges of some ASCAP songwriters that the broadcast industry is favoring songs of Broadcast Music Inc., is getting another public airing in the December issue of Redbook mag. Written by a freelancer, Booton Herndon, the article is the latest in a long series of mag pieces covering more or less the same terrain which have appeared in the last couple of years. Entry of such top-ranking personalities as Bing Crosby and Frank Sinatra into the dispute has heightened public interest in the intra-trade hassle.

In line with its continual buildup of the standard and educational division, Mills Music has acquired the catalog of the London firm, W. Paxton & Co. Ltd. for the U.S. and South America.

Catalog of the Paxton firm contains compositions for organ, chorus, piano, voice, children's music instrumental solos, etc. Composers represented are Alec Rowley, Leslie Woodgate, Granville Bantock, Edric Cundell, Thomas Dunhill, Josef Holbrooke, Sigfrid Karg-Elert, as well as such topline longhairs as Purcell, Mendelssohn,, Handel and Bach.

Decca Records is making a de luxe display unit, called the Decca-Dex, available to dealers in time for the Christmas season. Unit is actually an album index, featuring 72 sets on nine different categories such as mood, country & western, classical, soundtrack, etc. On the consumer level, Decca is distributing a "record review" eight-page brochure plugging the company's packages and phonograph line.

Although Gustave Schirmer has resigned his prexy post at G. Schirmer, he'll stay with the ASCAP board of directors through his current term. Schirmer was elected to the board last April. The term runs two years.

Latest teenage cleffers to crack Tin Pan Alley are Tom Graph and

(Continued on page 63)

British Disk Bestsellers

London, Nov. 26.

Mary's Boy Child...Belafonte (RCA)
Party .....Presley (RCA)
That'll Be the Day...Crickets (Vogue-Coral)
I Love You Baby .....Anka (Columbia)
Remember You're Mine Boone (London)
Be My Girl .....Dale (Parlophone)
Tammy ...Reynolds (Vogue-Coral)
Bank, Frank .....Vaughan (Philips)
Little Susie ....Everly Bros. (London)
Diana .....Anka (Columbia)

SCOTS' (BIG) SHOTTS TO PIPE IN RUSSIA

Glasgow, Nov. 1

The pipes and drums of the world champion pipe band, Shotts Caledonian group, will be heard in Soviet Russia next year.

The 25-strong outfit will make a four-week tour in August with a concert party unit. They will offer Russian audiences an all-Scot program, complete with Highland dancing.

Tunes of Robert Burns songs will be transcribed for bagpipe playing. Burns is a fave poet with Soviet customers.

Tour will be sponsored by the Scot area of National Union of Mineworkers as part of the band's prize for winning Scot miners' championship in May this year. Outfit has broadcast and appeared on tv. It was formed in 1910.

Native Songs' 2d Life in Germany After They've Scored in Yankland

Berlin, Nov. 26.

The shortest route for a German writer to click with a tune here in his own country is through a transatlantic passage to America and then back again. Repeatedly, pop melodies by Germans that failed to click here in their original form have achieved hit stature after a workover in the U. S.

Most notable example was the German song, "Muetterlein" (Little Mother), which was just an average tune in this country. Then it was sold to the U. S. where it became a hit under the title of "Answer Me." Back in Germany, it became a standout seller under the new title of "Believe Me."

Currently, another German tune, Heino Gaze's "Immer Wenn Die Tuer Aufgeht" (Whenever The Door Opens), has gained renewed attention since it was adapted by U. S. lyricist Al Stillman into the ballad, "That's The Way It Goes." Eddie Fisher's version for RCA Victor is stirring some noise, as is the German songstress Lonny Kellner's slice for Polydor.

Gaze, who has his own publishing firm, Takt & Ton Music, which is repped by Paul Siegel's Symphony House in the U. S., is savvy to the international music angles and intends strenghtening his ties with the American market. He feels that numerous German songs suitable for the American market are still to be tapped.

It's felt that Germany, particularly during the 1920s, produced tunes with direct appeal to the U. S. Examples are such numbers as "Mack The Knife," from the Kurt Weill score for "The Threepenny Opera," and melodies by Paul Linke, who wrote the "Glow Worm" tune. Such German tunes as "You, You, You," "When White Lilacs Bloom Again," "The Faithful Hussar" and, perhaps the most successful of all, "Auf Wiedersehn," and "Schoener Gigolo" (Just a Gigolo) have proved to be clicks in the U. S.

Int'l Jewish Music Soc. Set Up at Paris Meet

Paris, Nov. 19.

The first international Jewish Music Festival was held here last week with a meeting of musicologists and musicians from the five continents who decided to set up an International Society for Jewish Music with centres in Jerusalem, Paris and New York. The Festival was organized by Leon Algazi, of Paris, and Dr. Eric Werner, of New York, and sponsored by the World Jewish Congress.

Two synagogue concerts were given, with the Rev. Maurice Ganchoff, of N. Y., as soloist. A symphony concert by the Colonne Orchestra, conducted by Charles Bruck, included an ancient prayer chant from southern France, in which the Jews prayed for the health and prosperity of the Pope.

The newly-founded Society, to which Prof. Curt Sachs of Columbia U., N. Y., was elected honorary president, will publish musical and theoretical works, sponsor recordings and concerts, and convene similar festivals and conferences at regular intervals. The Paris Congress was attended by professors of the Sorbonne and by French musicians, by representatives of the Church, and of learned associations as well as the officials of French musical societies.

Yule Be Hearing Lotsa 'Rudolph' Again at Xmas; St. Nick's Other Plans

"Rudolph, The Red-Nosed Reindeer" is readying for its ninth Christmas season ride. For the 1957 Yule spree, the tune has picked up seven new recordings, highlighted by Gisele MacKenzie, who cut it in English and French for RCA Victor.

Since its takeoff in '49, "Rudolph" has racked up more than 90 different disk versions for an estimated total of 26,000,000 record sales. Gene Autry's Columbia grooving leads the way with 3,000,000-plus.

Also on tap for showcasing this Christmas is a special production based on "Rudolph" for New York's Radio City Music Hall Christmas show. Special lyrics for the production were written by Al Stillman. The color film short featuring the song also will be making the rounds again via Astor Films distribution and the tune has picked up the rack order for sheet music for the ninth consecutive year.

Johnny Marks, who wrote the tune and publishes it himself via his St. Nicholas Music firm, figures that the sheet sales have already passed the 2,000,000 bracket. On the Christmas pop level, Marks is going into his second year with "I Heard The Bells On Christmas Day." It was kicked off last Christmas by Bing Crosby on Decca and will get an added push this year from Fred Waring's version for Capitol. Marks' "Night Before Christmas Song," with 10 records to its credit already, has added Gisele MacKenzie and the Ames Bros. (both RCA Victor) for the '57 drive.

Reg Connelly in U. S.

London music publisher Reg Connelly is in New York on one of his periodic business trips but returns to England on the SS Queen Elizabeth next Thursday (5).

Because of his wife, Olive's illness, he is also [illegible] their annual winter holiday trip to Nassau. Mrs. Connelly recently underwent surgery.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	**SAM COOKE** (Keen) **You Send Me**	2	8	5	2	3	..	..	3	1	1	5	5	1	1	3	3	7	7	..	..	118
2	1	**ELVIS PRESLEY** (Victor) **Jailhouse Rock**	1	..	..	1	1	10	6	2	9	..	2	..	3	10	..	..	1	6	1	5	96
3	ul	**PAT BOONE** (Dot) **April Love**	..	5	3	3	5	1	4	..	7	..	..	3	..	7	..	..	4	4	6	2	89
4	7	**JOHNNY MATHIS** (Columbia) **Chances Are**	6	..	..	..	..	2	8	..	5	..	4	2	4	8	..	9	9	..	2	6	67
5	8	**FRANK SINATRA** (Capitol) **All the Way**	8	7	6	4	..	..	..	6	4	10	..	..	..	..	4	4	5	2	7	10	66
6	3	**RAYS** (Cameo) **Silhouettes**	..	8	..	..	2	6	..	4	..	3	3	8	5	..	..	..	..	..	4	3	64
7	12	**ERNIE FREEMAN** (Imperial) **Raunchy**	..	..	..	..	7	..	..	..	..	7	1	..	..	..	..	5	2	3	..	1	51
8A	5	**EVERLY BROS** (Cadence) **Wake Up Little Susie**	3	..	..	..	6	4	10	..	..	..	6	..	..	2	..	..	..	5	5	..	47
8B	11	**THURSTON HARRIS** (Aladdin) **Little Bitty Pretty One**	..	..	..	..	4	..	1	5	3	..	7	10	9	..	2	..	..	..	..	..	47
10A	10	**JANE MORGAN** (Kapp) **Fascination**	..	..	..	..	9	5	5	9	8	4	9	..	..	6	..	..	..	..	..	4	40
10B	9	**BILL JUSTIS** (Phillips) **Raunchy**	..	4	2	6	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	40
12	20	**AMES BROS.** (Victor) **Melodie D'Amour**	..	3	..	9	..	8	9	8	..	6	..	..	10	9	..	2	8	..	..	..	38
13	6	**RICKY NELSON** (Imperial) **Be Bop Baby**	4	..	..	..	..	3	..	7	..	..	8	..	..	4	..	..	..	..	3	..	37
14	22	**BUDDY HOLLIS** (Coral) **Peggy Sue**	10	1	7	..	8	..	3	10	..	..	10	..	..	..	6	..	..	..	..	..	33
15A	15	**BOBBY HELMS** (Decca) **My Special Angel**	5	..	..	..	..	7	7	..	10	..	..	6	9	..	..	..	3	..	..	..	32
15B	13	**WILL GLAHE** (London) **Leichtensteiner Polka**	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..	5	8	6	..	..	32
17	21	**JIMMIE RODGERS** (Roulette) **Kisses Sweeter Than Wine**	..	6	..	8	..	..	..	1	..	..	..	..	..	..	..	..	..	..	8	..	8	24
18	18	**CHUCK BERRY** (Chess) **Rock 'n' Roll Music**	9	..	4	..	..	..	..	..	..	..	..	..	..	3	10	..	..	..	..	..	..	19
18	17	**ROGER WILLIAMS** (Kapp) **Till**	..	..	1	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	18
20	..	**HOLLYWOOD FLAMES** (ERB) **Buzz, Buzz, Buzz**	..	..	..	..	..	..	..	..	..	..	..	1	..	5	..	..	10	..	..	..	17
21	..	**SATINS** (Ember) **Our Anniversary**	..	..	..	..	..	..	2	..	..	..	9	..	..	..	..	..	..	..	..	..	..	11
22	14	**PERRY COMO** (Victor) **Just Born**	7	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	10
23	..	**MARGIE HAYBURN** (Liberty) **I'm Available**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10	..	..	5
24A	..	**PATTI PAGE** (Mercury) **I'll Remember Today**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	..	..	..	3
24B	..	**TECHNIQUES** (Roulette) **Hey, Little Girl**	..	10	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	3

Harms' Mass Suits Vs. Carl Doshay

Hollywood, Nov. 26.

Second of what promises to be a string of 30 to 40 suits against Carl Doshay and his various record enterprises, whose retail outlets are mainly supermarkets and drug-stores, was filed in Federal Court here by Harms Inc. Couple of weeks back, Harms sued Doshay and his Tops Music Enterprises, in another action involving alleged unauthorized use and non-payment of royalties for the 1934 Howard Dietz-Arthur Schwartz tune, "You and the Night and the Music."

Harms' attorney Arthur Katz, of Fink, Levinthal & Lavery law firm, emphasized in complaint that Doshay operates under many corporate identities, and indicates he will file suit against all, which may lead to 30 or 40 separate litigations.

Last weeks' filing was against Doshay and his Cavendish Record Manufacturing Corp., and sets a $30,000 price tag as "reasonable value" for alleged unauthorized use of the Harms name, "You and the Night" song title, and names of Dietz and Schwartz on the disk label.

All This and Ottawa's Mayor, Too, in Salute Of 15-Year-Old Anka

Ottawa, Nov. 26.

The mayor, record company officials, hopping fan-clubbers and almost 7,000 customers packed Ottawa's Auditorium (18) to see local jean-ager Paul Anka collect a golden disk from ABC-Paramount. They also watched and heard Buddy Knox, Jimmy Bowen & His Rhythm Orchids, Drifters, Fats Domino, Crickets, Eddie Cochran, LaVern Baker, Frankie Lymon, Clyde McPhatter, Tommy Brown, Diamonds, Paul Williams band plus, of course, Anka doing his topper, "Diana." Show, lasting two and a half hours, was presented by Super Enterprises Inc. of Washington, D. C. House was scaled to $3.50.

This was Ottawa's biggest and loudest rock 'n' roll event since last April's Elvis Presley booking. ABC-Paramount's gift, besides the gold record, was a watch, presented by the Mayor George Nelms. Anka, 15-year-old son of Ottawa restaurateur Andy Anka (Locanda), gifted ABC-Paramount arranger-conductor Don Costa with a sweater.

MUSIC

LEROY ANDERSON
Another Big Hit
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**SAM COOKE** (Keen)	You Send Me†
2	1	**ELVIS PRESLEY** (Victor)	Jailhouse Rock†
3	5	**PAT BOONE** (Dot)	April Love*
4	3	**RAYS** (Cameo)	Silhouettes†
5	4	**EVERLY BROS.** (Cadence)	Wake Up Little Susie†
6	6	**JOHNNY MATHIS** (Columbia)	Chances Are*
7	..	**BILL JUSTIS** (Phillips)	Raunchy†
8	9	**FRANK SINATRA** (Capitol)	All The Way*
9	10	**AMES BROS.** (Victor)	Melodie D'Amour†
10		**THURSTON HARRIS** (Aladdin)	Little Bitty Pretty One†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	5	*APRIL LOVE—"April Love"-F	Feist
2	1	†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
3	4	†YOU SEND ME	Higuera
4	3	†SILHOUETTES	Regent
5	2	†WAKE UP LITTLE SUSIE	Acuff-Rose
6	7	*FASCINATION—"Love In The Afternoon"-F	Southern
7	6	*CHANCES ARE	Korwin
8	..	*ALL THE WAY—"Joker Is Wild"-F	Maraville
9	10	†MELODIE D'AMOUR	Rayven
10	8	*TAMMY—"Tammy & Bachelor"-F	Northern

(*ASCAP †BMI F-Films)

Inside Stuff—Music

Continued from page 67

Jerry Landis. The sixteen-year-old, students at Forest Hill (L.I.) high-school, wrote "Hey, Schoolgirl," which they also recorded for Big Records under the name of Tom & Jerry. Tune is published by Sid Prosen's Village Music. The Willard Alexander office is now lining up personal appearance dates for them.

Coast songwriter and bandleader Al Trace is currently on a tour for the Damon Runyon Cancer Fund which he is plugging in conjunction with a new Decca album, "Concert In The Sky," with the Teddy Phillips orch. Writer of the theme for the album, Trace is donating all of his royalties to the Fund while paying all of his own expenses in making the disk jockey tour.

Belter Records, Spanish firm, has received the Spanish Gran Prix for records (1957) for its "Recardanto A Tommy Dorsey," which features 18 songs by the Dorsey orch. J. Alfonso is musical director for the label.

CHAMPAGNE TAKES CUE FROM BEER ON MUSIC

San Francisco, Nov. 26.

With the United States Brewers Foundation, trade association for the beer industry, financing a brand-new 54-voice National Chorus of America, now comes word that Paul Masson Vineyards (Fromm & Sichel) will, during the summer of 1958, sponsor outdoor concerts at Saratoga, Cal., under the series name of "Music at the Vineyards."

Ferenc Molnar, cellist with the San Francisco Symphony, will conduct. Soloists lined up include Jean Madeira, Andor Foldes, Margrit Weber, Norman Scott.

Masson produces champagne and brandy.

British Court Orders Trial in Steele Case

London, Nov. 26.

A high court judge, in ordering a speedy trial of the dispute, refused to grant an injunction restraining Tommy Steel's co-managers from signing contracts for a tour of South Africa, America and Denmark for fees totaling $44,800.

The injunction was sought on behalf of Harold Fielding, who claimed he held a contract entitling him to the services of Steele for 16 weeks in the last six months of the present year and that he had exercised an option to renew the contract on similar terms for the first six months of next year.

Kitty Kallen named "personality of the year" by the Variety Club of Washington, D.C. She'll receive plaque at Washington's Hotel Statler Nov. 30.

Col Rubs Lamp, Gets 'Aladdin'

Columbia Records has nabbed the original cast rights to "Aladdin," tv spec set for CBS-TV Feb. 21. Score was written by Cole Porter with S. J. Perelman handling the book.

Set are Cyril Ritchard, Sal Mineo and Anna Maria Alberghetti. Col already has supplied CBS-TV with a special preview platter of four tunes from the show which the network is sending to trade and general reviewers around the country. CBS gave the Richard Rogers-Oscar Hammerstein 2d score for "Cinderella" a similar treatment.

Pat Ballard Teams With Elmer Willett To Reactivate Tunes

Pat Ballard plans to reactivate his ASCAP publishing operation in connection with a stepped-up recording program in association with Elmer Willett, w.k. Pittsburgh entrepreneur, specializing in the C & W and R & B field.

Ballard already has a "sold master" riding on the Chess-Argo label called "Make-Believe Wedding Bells" (Bourne) backed by "Go Along Baby," also a Ballard tune.

"Present conditions in the big-name recording field," Ballard says, "makes it the exception rather than the rule when former hot-selling talent comes through with a smash. The gamble with young, unknown talent has at least the same hit-percentage in its favor and it seems patent that today's young disk buyers prefer renditions in their own idiom with that 'young sincere' sound, whether the tunes be ballads or heavy rockers."

Ballard also figures that being a one-man writing operation he avoids conflicts with collaborators (and publishers) by being able to back his judgment 100% and getting the sound in his material that he wants, without regard to individual tastes of a&r men, arrangers, or pubs. "After all, tell me one guy who isn't just guessing in this market," Ballard says. "I've been in the biz for a long time and find I have acceptance with the kids and d.js, so who could ask for anything more—except a hit?"

Album Reviews

Continued from page 64

with an album on his own Challenge label. It's a likeable, unpretentious seasonal medley of "Rudolph," "Santa Claus Is Coming To Town," "Silver Bells" and the like. Carl Cotner's orch helps Autry get the message across.

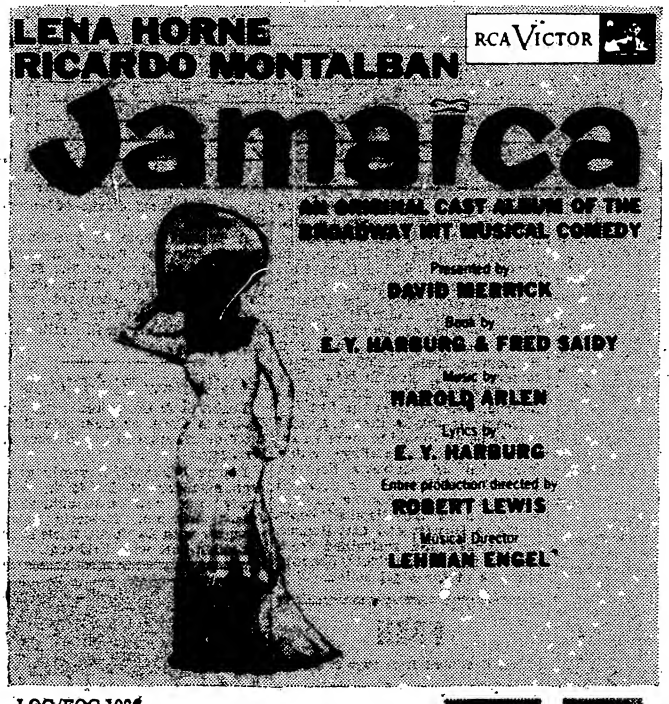
John Klein: "Caroling On The Carillon" (Columbia). The carillon and chimes give off an inspiring sound for the Christmas season. Here, with John Klein as carilloneur, the carols and ballads are given an exciting new hi-fi meaning. *Gros.*

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"
"KATSUMI LOVE THEME"
Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London
M. WITMARK & SONS

Before you start diminishing any fifths,
come Christmastide
See us for her gifts
(She'll be on the flip side)
Women's Haberdashers:
554 Madison Ave. (At 55th)
680 Madison Ave. (At 62nd)

a wonderful seasonal song
STYNE AND CAHN'S
LET IT SNOW! LET IT SNOW! LET IT SNOW!
CAHN MUSIC COMPANY

THE BEST OF HOLLYWOOD AND BROADWAY...ON



LOC/EOC-1036

LOC 1041

RCA VICTOR!

JAMAICA is Broadway's newest, most glittering hit. SAYONARA is one of the year's biggest movies. Delivered at the peak of the selling season of the year, these brilliant Original Cast and Original Sound Track albums are typical of the big things coming from RCA Victor. Order them from your RCA Victor Distributor, display them, push them hard! They'll be hits at your cash register, as well as at the box-office!

And coming soon from RCAVICTOR and Hollywood: The Original Sound Track album of RAINTREE COUNTY.

WATCH FOR THESE NBC-TV SHOWS: THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, AND TIC TAC DOUGH, THEY'RE ALL SPONSORED BY . . . RCA VICTOR

On The Upbeat

New York

Ann Hathaway follows up her current two-weeker at the Holiday House, Pittsburgh, with a four-week stand at the Roosevelt Hotel, New Orleans, beginning Dec. 12 . . . Billy Duke & His Dukes start a month's run at Wally's Clover Club, Miami, Dec. 11 . . . Micki Marlo kicks off a four-week run at El Rancho, Las Vegas, today (Wed.) . . . Epic's Sal Mineo guests on Steve Allen's NBC-TV show Dec. 8 . . . Kenneth Lee Karpe's got a jazz concert going at Carnegie Hall Friday (29) for the benefit of the Morningside Community Center. Bash headlines Billie Holiday, Dizzy Gillespie and Ray Charles.

Max Roach Quintet at Gil Blum's Sugar Hil, Newark, until Dec. 1 . . . Darwin Venneri hitting the keyboard at Bill Rosen's Gatsby's for an indefinite stay . . . Lou Carter's new album for Golden Crest will be tagged "Aqueduct Alley" . . . Bobby Scott returns to the Cafe Bohemia for a 10-day stand starting Friday (29) . . . Ben Webster set for an eastern tour by Shaw Artists . . . Lee Allen left his tenor spot with Fats Domino to go out on his own. He's set to record for Herald . . . Cindy Tyson pacted to Mark Records.

Jodie Sands, Chancellor Records disker, has set Gary Lynes as accompanist and conductor for her personal appearance tours . . . Larry Hovis pacted to Capitol Records. He's a regular on "Wings of Music" out of KPRC-TV, Houston . . . Tina Louise recorded an album, "Date With Tina," for the Crowell-Collier disk operation.

Another midnight jazz concert is set for Greenwich Village's Loew's Sheridan Dec. 7. Jean Shepherd will host a lineup that'll include Chet Baker, Zoot Simms, Sonny Rollins and Charlie Mingus . . . Sam Cooke gets a gold disk for his Keen etching, "You Send Me," on Ed Sullivan's CBS-TV'er Sunday (1) . . . Hal Rosen has joined Murray Nash Assoc. in Nashville . . . Robert D. Browning, former recording engineer for RCA Victor, joined the research and engineering staff of ORRadio Industries, manufacturer of magnetic recording tape . . . Manuscript Records, new Philly diskery, launched by John Facenda, Harry K. Smith, Jack Whitaker, Ed McMahon and Edward Sproat . . . Herb Strauss, unit manager at NBC-TV, doubling as disk singer with "Folk Music For People Who Hate Folk Music," for Judson Records . . . Greta Keller, back in the U.S. again, translated the German click, "South Wind, West Wind," with Jimmy Phillips. Peter Maurice is publishing.

London

Seven traditional jazz outfits have been booked to play at the ninth annual Jazz and Ball Dec. 2 at Hammersmith Palais . . . Nat Temple orch provided the music at the All-London Press Ball held at Royal Festival Hall . . . Sister Rosetta Tharpe lined up for a commercial tv appearance Dec. 17 . . . Tenor saxist Jimmy Skidmore convalescing after a stomach operation . . . Songstress Shani Wallis dickering an American tv date early next year.

Hollywood

E. E. "Bubber" Johnson has resigned as Dot's distrib manager in New Orleans, effective Dec. 1 . . . L. Wolfe Gilbert in Gotham for ASCAP meeting . . . Harry Sukman has been set to compose and conduct score of Ivan Tors' "Underwater Warrior" . . . Manny Harmon orch set to backstop L.A. Examiner's Annual Christmas benefit show at the Shrine Dec. 6 . . . Pee Wee Monte back in the management biz.

Larry Hovis, vocalist-drummer, has been signed by Capitol . . . Dwayne Hickman of "The Bob Cummings Show" has inked with ABC-Paramount and will debut as a disker within fortnight . . . Mack David & Jerry Livingston inked to do 21 original tunes for use on the Shirley Temple tv series . . . Art Mooney cut a dixieland album for the MGM label . . . Howard Jackson scoring and conducting "Manhunt Jungle" for Warners.

Chicago

Riverboat 5 Plus 2 open three-week stay at Preview Dec. 25, after which comes Chain Gang for two frames, Jan. 15 . . . Stan Getz into Town Tavern, Toronto, Dec. 2 for one week . . . Don Thompson Quintet into Club Alibi, New Orleans, Jan. 9 for four frames.

Boston

Harry Marshard orch playing the Boston Auto Show at Commonwealth Armory opening Saturday (30) with Jane Morgan in for the revue dubbed "Fascination." Marshard, who is musical director for the "cars and stars" show, getting good returns from his album, "Harry Marshard Plays Resort Favorites," on Unicorn . . . Pee Wee Hunt and Ted Herbert band combine musical efforts at Lowell Commodre next Wednesday (4) . . . Rosemary Kane chirping with George Cawthorne band at Lakeside-Wakefield . . . Former Jess Stacy drum man Ernie West leading a new group at Valli's . . . Ellie Williams handles the West vocal chores . . . Dizzy Gillespie playing holiday dance dates at Mechanics Hall, Worcester, and Carousel, Manchester, N. H. . . . Jimmy Given's group featured at Rathskeller 74. A rock 'n' roll unit, the band features the Commandos, singing group in the Moonglow-Teenagers tradition . . . Harry DeAngelis cutting the show at Hotel Bradford Carousel room.

Pittsburgh

Artie Arnell band tapped to play West View Park's New Year's Eve dance for the third straight year . . . Marian Vaux, organist, now playing six nights weekly from 11 p.m. at Playhouse Restaurant . . . Four Showmen go into Vogue Terrace Dec. 9 for four weeks . . . Freddy Masters Quintet into Town House Motel for a run . . . Kirby Stone 4 set for two-week stand at New Nixon beginning Dec. 6 . . . Jack Purcell orch played for South Side Hospital Harvest Ball at Penn-Sheraton Hotel . . . Chuck Maurice, Billy Rye & Dick Miller form new threesome at New Chateau . . . Over 21 Dance Club, which holds hops every Friday night at the Sherwyn Hotel, has suspended operations until the transportation strike ends . . . Joe Negri combo had option picked up again at the Copa.

Kansas City

Jean Shannon & The Brooks Bros. are set to pay Toronto, opening Dec. 16 at the Barclay Hotel for one week, their next stop after two weeks at Hotel Muehlebach's Terrace Grill here . . . Staff of the Kansas City Times (morning edition of the Star) has set Dec. 7 as the date for its annual Christmas party and will have two crews putting out music, the Oliver Todd Quartet alternating with the George Shearing Quintet at the Dixie Manor . . . Woo Woo Stevens lending a hand with the kickoff of the annual Shrine Circus, doubling from his date in the Muehlebach for the circus grand opening.

Vancouver

Suzanne, Theatre Under The Stars thrush and sister of web-tv chanteuse Juliette, caroling nightly on first club break, Stan Miles' Pacific-Athletic Club, with Hugo Sartorello back on the ivories after three months at Norm Bobrow's Colony, Seattle . . . Lorraine McAllister to guest-chirp on almamammy, the web-fed Toronto "Holiday Ranch" telecast, Nov. 30, and heads to Montreal to pact for Ritz dates . . . Local theatre-tv dancer Maggie St. Clair now staging Toronto's networked "Showtime" . . . "Jazz a la Carte" in Norman Granz's at Georgia Auditorium Dec. 2 . . . Jose Iturbi at same house Dec. 19 . . . Royal (ex-Sadler's Ballet into Orpheum Dec. 3-7 . . . Suzanne Bloch, lutanist-singer and daughter of composer Ernest Bloch, presents recital over CBC radio web tomorrow (Thurs.) . . . Delta Rhythm Boys from Cave to Isle de Capri, Edmonton, for 10 days . . . Victor Vanderplas, concert violinist from Antwerp, is playing nightly recitals at Dueck's dealer-promotion of 1958 Cadillacs.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Tammy (Northern)	4	1	4	4	2	1	6	1	2	2	2	92
2	3	*Around the World (Young)	1	7	3	3	3	..	3	2	1	5	5	77
3	1	*Fascination (Southern)	2	2	2	10	1	2	4	9	3	..	1	74
4	6	*April Love (Feist)	3	3	1	7	10	3	1	6	6	1	7	73
5	9	*All the Way (Maraville)	5	4	..	2	..	5	..	..	4	3	..	49
6	4	*Chances Are (Korwin)	..	9	7	1	7	..	..	10	8	4	..	31
7	14	*Ivy Rose (Roncom)	7	6	..	6	4	7	..	..	..	..	8	23
8	10	*Affair to Remember (Feist)	..	..	..	..	8	4	..	3	7	7	..	26
9	7	†Melodie D'Amour (Rayven)	..	..	8	..	..	8	7	..	10	8	3	22
10	5	†Wake Up Susie (Acuff-R.)	..	..	..	5	5	9	..	5	..	10	..	21
11	8	*Honeycomb (Joy)	8	..	..	8	..	..	..	4	5	..	..	19
12	11	†Jailhouse Rock (Presley)	..	..	..	..	..	..	..	7	9	6	4	18
13	13	†Silhouettes (Regent)	9	8	6	..	..	..	9	8	..	..	..	15
14	..	*Till (Chappell)	..	..	9	..	6	10	5	..	..	..	..	14
15	..	†Be Bop Baby (Travis)	..	..	..	..	..	..	8	..	..	..	6	8

Disney-Bourne

Continued from page 63

song, "Who's Afraid of the Big, Bad Wolf."

Subsequently, Disney, under the contract, delivered the scores from "Snow White and the Seven Dwarfs," "Pinocchio," "Dumbo" and numerous shorts. Under the pact, Bourne had the right to publish, exploit, collect fees and royalties in the U. S. and overseas in return for payment of a royalty to Disney. Since the tunes in the Disney films were written by composers and lyricists who were employees "for hire," the copyrights were the exclusive property of Disney before their transfer to Bourne.

Disney charges that beginning in 1934 and for a period thereafter, Bourne's royalty statements to him were "untrue, unjust and fraudulent." The complaint charges that Disney learned of the "false statements" on Oct. 1 of this year. Saul H. Bourne, founder and owner of Bourne Music, died in New York Oct. 13. His widow, Mrs. Bonnie Bourne, now operates the firm.

Disney is asking that a special master be appointed to make an accounting of royalties allegedly due him; that all contracts between himself and Bourne be declared null and void; that Bourne transfer all rights to the disputed copyrights to Disney; and that Bourne be enjoined and restrained from dealing in the copyrights, pending outcome of the legal action.

FD&H

Continued from page 65

their jobs with the Chappell's music company to form a troupe of minstrels, known as "The Mohawk Minstrels." A rival troupe "The Manhattan Minstrels," run by Harry Hunter, was making the rounds at the same time. Hunter wrote songs, gags and sketches for his outfit.

The Francis' brothers made a bid for his services and finally won him over to their own troupe. The songs flowed out at a brisk rate and became hits. They now needed a publishing outlet for the numbers. That's where David Day came on the scene. He invested his savings in the venture, and took control of the business, called W. & J. Francis & Day.

When James Francis died, Harry Hunter was made a partner in the firm which was retitled Francis, Day & Hunter; however, he was never an active member of the partnership and sold out his share to William Francis and David Day in 1900. Since then the company has prospered, and seen the introduction of radio, tv and all the other mechanical forms of entertainment.

A general topic of pre-dinner conversation was, what is going to happen to the firm and the music publishing business in the coming 80 years? One comment was: "Whatever happens to the music business, FD&H will still be around."

Col's New Pitt Distrib

Eckhardt & Co. is replacing the Danforth Corp. as Columbia Records' distributors in the Pittsburgh territory.

Robert Eckhardt, formerly general manager of Danforth, will prexy the new distributorship. James Winston, formerly sales manager with Danforth, takes over a similar post with Eckhardt.

The HIT OF THE WEEK

Dick Sam
HYMAN & TAYLOR

THE PEANUT VENDOR
(El Manisero)

and

WALK WITH ME

K 12568
45 RPM

M-G-M Records

KISS THEM FOR ME

Sensational!
THE STORY OF MY LIFE
MARTY ROBBINS
Columbia Records
FAMOUS MUSIC CORPORATION

Just Returned From Extended
PHENOMENALLY SUCCESSFUL EUROPEAN TOUR
JACK TEAGARDEN
SEXTETTE
Starting December 9
BOURBON STREET, New York
CAPITOL RECORDS
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-6383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

COLONEL BOGEY
is the March they Whistle
in Columbia Pictures'
"THE BRIDGE ON THE RIVER KWAI"
Recorded by: Mitch Miller, Col. 41066
Art Mooney, MGM 12590 — Edmundo Ros, Lon. 45-1779
BOOSEY & HAWKES, 30 W. 57 St., N.Y.C. 19

NITERY CIRCUIT'S 'REPEAT ACTS'

Money-Snarled Cleve. Alpine Village Back With Ex-Owner Pirchner Hired

Cleveland, Nov. 26.

Herman Pirchner's bankrupt Alpine Village, which was purchased by three Clevelanders for $39,000, is tentatively slated to reopen next month after nearly three months of darkness.

Former owner will rank as only an employee and managing director in the new company in which his wife, Mrs. Constance C. Pirchner, is a stockholder. She said she invested her own money in it but reports are that a prominent real estate operator helped to finance her in buying a one-third interest.

Two other co-owners are Sherman H. Serre, of the Merritt-Chapman-Scott Corp., elected president of the Alpine Village Co., and Joseph Nemesh, head of Music System Inc.

Sale was approved by a Federal bankruptcy referee, Carl Friebolin, after several other bids were turned down by R. H. Coleman, the bankrupt property's trustee. He said about $20,000 of the purchase price would go to the Government as payment on $68,000 in cabaret and withholding taxes owed by the nitery.

Balance of the sale money will be shared by holders of the club's mortgage, employees who have back pay coming and the state of Ohio for back taxes.

Located in heart of downtown theatrical section, the Alpine Village is now being redecorated and partly remodeled for reopening. Spot will have its dining service improved, kitchen modernized and get a luncheon room.

Variety musical show policy will be jacked up by a permanent line and bigger names as guestars from time to time, Pirchner said. He intends to bring back Dave Ennis' orch for three shows nightly, with Joe Baldi's band probably being reinstated in the upstairs Eldorado Room.

Phil Miles' RC Feedery

Phil Miles, who operates the Hawaiian Room of the Hotel Lexington, N. Y., will open a Radio City eatery. It'll be the second time in eight years that a restaurant not under operation of the Union News Co. will open in that development. Schrafft's broke the "monopoly" with its unit in the Esso Bldg.

The Miles spot, called the Forum, will be in the U. S. Rubber Bldg.

AGVA's Club Nod To Cass Franklin

Cass Franklin Enterprises has been issued a franchise and a club date producers' certificate by the American Guild of Variety Artists. Franklin will operate an agency under his own name. He had been the general manager of Lou Walters Enterprises, whose club date permit has been temporarily revoked by the union for acting as an agent sans franchise.

To obtain the permit, Franklin had to prove that he has no connections with a nitery owner or cafes. The name, Lou Walters Enterprises, will still be retained temporarily for industrial shows under Actors Equity jurisdiction, as well as shows which were contracted for while the former corporation was in action.

Franklin also had to void any outstanding personal management contracts he had in order to return to the union fold.

As part of the settlement, Franklin disposed of his interest in the Metropolitan Sextet, an act which he organized a few years ago. He sold his share to Dick Worthington, baritone in the group. Deal calls for Franklin to agent. They are with the Milton Berle show now at the Latin Quarter, N. Y.

Dinah Washington Faces AGVA Charges on Walkout From Philly's Pep's Bar

Philadelphia, Nov. 26.

Singer Dinah Washington will be brought up on charges today (Tues.) by the local office of the American Guild of Variety Actors (AGVA) for failing to complete her booking at Pep's Musical Bar.

Bill Gerson, owner of Pep's, claimed that the singer missed her opening matinee last Monday (18). On Tuesday evening when they sought to adjust this matter it's claimed that Miss Washington refused to go on at all and left the cafe to return to New York.

Pat Patterson, local AGVA rep present at the dispute was given the singer's $3,000 salary in cash and told by Gerson to make whatever adjustments he considered just. Patterson advised Miss Washington to work out the week, but she is alleged to have ignored him and walked out.

Pact Sue Carson and Set Production for Fla. LQ

Sue Carson has been signed for the season's opener at the Latin Quarter, Miami Beach, to be operated this year by E. M. Loew. Others on the bill starting Dec. 24 include the Bernard Bros. Rudy Cardenas and production singer Gena Genardi.

Donn Arden will do the production and the Walter Nye orch will handle the music. This was the same combo that operated at the now defunct Riviera, Ft. Lee, N.J., Phil Moody & Tony Sherrill will write the score. Spot is being facelifted with Rube Bodenhorn doing the decor. The Milton Berle show moves from the N.Y. branch to the Florida outlet Feb. 5.

NEW NABORHOODS WIDEN DRAW AREA

By JOE COHEN

How frequently an act can stand repeating in a given city is a topic of discussion anew among talent agencies. It's being argued that with new neighborhoods constantly being opened and with a wider radius from which to draw, the old formula of keeping an act away for six months is no longer applicable.

For example, in New York area, various acts have been working not only the midtowneries but within a short time have a fling at the Long Island, Brooklyn, northern New Jersey spots, and should any places develop in the Westchester area, they'll work there as well. Argument is that the various neighborhoods are not in competition with each other.

However, even with spots that are competing and frequently get the same customers, the problem has again been one of heated discussion. In cafes such as Town & Country Club, Brooklyn, and the Copacabana or Latin Quarter, N. Y., the burning question is whether an act can repeat within a comparatively short time. Johnnie Ray opens next week at the Town & Country and he already has been signed for a date, probably in June, at the Latin Quarter. Tony Bennett has been pacted both

(Continued on page 74)

London Savoy Suspends Cabaret As of Year's End

London Nov. 26.

Pending structural alterations to the restaurant, the Savoy Hotel will suspend cabaret as of the New Year until the spring. Frederick Lloyd, entertainment boss at the Savoy, said that until then "we shall continue with our floorshows whilst considering future policy."

Difficulty of finding top-line acts commensurate with the Savoy's international reputation may influence future plans. The Berkeley, also in the Savoy group, nixed cabaret some two years ago.

Walters Grabs Arcadia Site on B'way For His Northern Edition of 'Casino'

The Arcadia Ballroom, long a dancehall fixture on Broadway has been taken over by Lou Walters, who plans to open the site as the Casino de Paris. Deal was made last week by Walters and Philadelphia attorneys representing the owner. It's expected to open as a nitery around April.

Walters originally had anticipated leasing the basement of the building being constructed by Webb & Knapp near the site he's taken over. Deal was under discussion, but with availability of the Arcadia Ballroom, effects of which were sold at auction last week, Walters decided upon the present site rather than wait two years for the new building to become available.

With the acquisition of the Arcadia, Walters will make his return to Broadway after a brief hiatus. Some months ago, he stepped out of the Latin Quarter, which he owned in conjunction with E. M. Loew and from which he still draws a stipulated amount, in accordance with the terms of the sale of his interest. Walters was also partnered with Loew in the operation of the Latin Quarter, Palm Island, Miami Beach, from which he separated prior to the divorcement from the N. Y. club. For this season, Walters leased Copa City, Miami Beach—which brought on the separation from Loew—which will also be operated as the Casino de Paris.

It's expected that Walters will have parallel facilities in both cafes, including a water curtain, provisions for an ice show, and a revolving stage. Should the Arcadia site be readied in time, there's possibility that Walters will move the Miami Beach production in there.

Taylor to GAC-Hamid, N.Y.

Frank Taylor, in the Chicago office of General Artists Corp. for several years, has been transferred to New York where he'll work in the GAC-Hamid subsidiary which handles outdoor shows. Taylor had been in New York briefly a couple of weeks ago for a staff meeting. He started his new assignment Monday (26).

Being transferred to Chicago from New York is Lee Wolfberg who succeeds Harry Bloom, the latter now in the New York office.

Negro Acceptance Up in Albany

Albany, Nov. 26.

A report (21) by the State Commission Against Discrimination that it had found race relations in the Albany-Troy area "amicable and increasingly equitable" contained a section on "Public Accommodations," in which the statement was made, "By and large, Negroes report acceptance at major places of accommodation in both Albany and Troy."

This included "hotels, eating and drinking places, theatres and hospitals."

The report observed, "Some lesser taverns may still discriminate. Barber shops and beauty shops still represent one area of public accommodation in which the races seldom mingle."

There has been a steady increase in the number of Negroes attending downtown theatres in Albany. The increase in Troy has not been as large, numercially—perhaps because that city has fewer nonwhites.

Kitty Kallen chosen "Show Business Personality of the Year" by the Washington Variety Club.

Len Litman's Copa SRO Too Much for Pitt Judge, Who Fines Him a Sawbuck

Pittsburgh, Nov. 26.

Lenny Litman, owner of the Copa, was fined $10 by Police Magistrate John J. Fiorucci and warned to quit overcrowding his downtown nitery. Action was result of cellar spot's turnaway crowds last week for Johnny Mathis engagement.

The information was filed specifically against Litman after Lawrence Maloney, assistant superintendent of police, happened by the Copa Saturday night and thought there was a riot when he saw crowds strung for a block around the entrance. Copa is limited by law to capacity of 156 and Maloney said there were twice that many inside and three times that many crowding the stairway and the outside.

"We don't want another Cocoanut Grove disaster in Pittsburgh," he said, referring to the Boston nitery disaster in 1942 when 491 lives were lost. Like the Grove, the Copa is also located in a basement.

Mathis engagement at Copa was phenomenal; singer broke the all-time record for the nearly 10 years Litman has been in business there and already has been booked back for June. Litman told police he was powerless to do anything about getting the crowds in or out of the Copa because they descended on him in such numbers and so many refused to leave after one show, staying for the entire evening.

Tokyo Nitery Owner Seeks Aussie Talent

Sydney, Nov. 19.

Al Shattuck, operator of the Latin Quarter nightclub in Tokyo, is here on 10-day assignment to pick local talent for a Far East runaround. With Shattuck is Ken Maciler, topper of Universal Promotion vaude-revue loop.

Pair is covering the home-brew night spots an talent quest.

See Page 53

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Jerry Lewis Agrees to Pay Chez Paree 75G Out of Picture Budget

Chicago, Nov. 26.

The Chez Paree is holding Jerry Lewis to his $75,000 obligation to the cafe. Lewis will have to pay the club that amount as a result of his failure to notify the room in time to cancel his three-week date at the Chez which was to have started Dec. 1. Lewis' contract had the standard 30-day cancellation clause.

Since Lewis was to have started his York Productions film, "Rock-a-Bye Baby," on Chez Paree time the obligation to the Chez will be part of the production budget. Paramount is releasing the picture.

Lewis Will Pay

Hollywood, Nov. 26.

Jerry Lewis confirmed the fact that he's shelling out $75,000 to the Chez Paree in lieu of playing the date.

Because of the exigencies of pic production, it would be cheaper to pay the $75,000 than keep the date. A three-week delay in production would have cost York, Lewis' pic firm, an estimated $300,000.

Music Corp. of America, Lewis' agent, however, said that the beef is still in negotiation.

Glasgow Kelvin Hall's Xmas Circus Talent

Glasgow, Nov. 26.

Aerial acts will again be introduced into the Kelvin Hall Circus, opening here over the holiday period. Acts pacted include the Aerial Chapmans, Excess Baggage (pooch turn), Yokoi Troupe, Three Gezzis, Five Christianis, Three Merkeys, and Eddie Rose & Marion.

Circus, with acts gleaned from British and Continental circuses, opens Dec. 9 and runs to Feb. 1. A. R. Delbosq is ringmaster.

Opposition shows over the holidays range from "Around The World in 80 Days" at Gaumont cinema, Norman Wisdom in "Where's Charley?" at King's Theatre, and three leading pantomimes, starring local comedians and top-drawer vaude talent.

O'Shea's Unit for GI's In N. Africa & Azores

A volunteer unit, independently produced by Michael Sean O'Shea, will entertain military installations in the Azores and North Africa from Dec. 14 to 22. Unit will be presented by columnist-commentator Drew Pearson, and will include members of the Harlem Globetrotters, Lisa Ferraday, Clara Cedrone & Damien Mitchell, Siri, Four Jumping Jacks, Barney Ross and a sextet of Hartford Agency models. Burt Bacharach will be musical director.

O'Shea produces several volunteer units annually for entertainment of servicemen stationed in remote areas.

Oldtime Comedians More Durable and Remembered: Cahn's 'Laugh Makers'

"The Laugh Makers" by William Cahn (Putnam; $5.95) is a nostalgic pictorial history of American comedians which points up, with a shade of tragedy that, to borrow a Gobelism, "they don't hardly make 'em like that any more." It is unquestionably true that many of the yesteryear greats might not survive in today's more sophisticated spheres of comedic influence, yet somehow, in their era, their potency was more durable and enjoyed a decidedly more loyal following.

The answer to this, of course, is this sputnik era's too-fast-whirling tastes and standards. The public falls out of step with its favorites with the same rapidity as it takes a Martin & Lewis, a Wally Cox or a Red Buttons to its bosom.

It is this very sense of durability which has left its impact on the mass memory, as witness the historic holds on the American scene still associated with such representative funsters as Weber & Fields, Eddie Foy, Bert Williams, Leon Errol, Harry Watson, Fanny Brice, Rae Dooley, Will Rogers, Buster Keaton, Bobby Clark, W. C. Fields, Lew Dockstadter, Fred Stone, Harrigan & Hart, McIntyre & Heath, the Four Cohans, Gallagher & Shean, John Bunny, Mabel Normand, Chester Conklin, Ford Sterling, Mack Sennett, Fatty Arbuckle, Harold Lloyd, Harry Langdon, Wallace Berry, Marie Dressler, Laurel & Hardy, Joe Cook, Fred Allen—and of course the one and only Charles Chaplin.

Still with us, some new, and many spanning the transition from fruitful and prolific careers in all show media, from the tanbark and the rostrom to today's electronic standards, are personalities like Eddie Cantor, Jimmy Durante, Jack Benny, Red Skelton, Joe E. Brown, a few of the Marx Bros., Smith & Dale, Danny Kaye, Burns & Allen, Bert Lahr, Ed Wynn, Bob Hope, Joe E. Lewis, Jimmy Savo, Al Schacht, Emmett Kelly, Felix Adler, Jack Pearl, Eddie (Rochester) Anderson, Charles Correll & Freeman Gosden (Amos 'n' Andy), Joan Davis, Martha Raye, Edgar Bergen, Jim and Marian Jordan (Fibber McGee & Molly), Gertrude Berg, the Ritz Bros., Jack Paar, Bob & Ray (Bob Elliot & Ray Goulding), Milton Berle, Sid Caesar, Imogene Coca, Jackie Gleason, Victor Borge, Steve Allen, Herb Shriner, Sam Levenson, Art Carney, Lucille Ball, Phil Silvers, Eve Arden, Ben Blue, Henry Morgan, Joey Adams—and of course the above-cited Martin & Lewis, Cox and Buttons.

Author Cahn's layout is attractive; the book is well organized in periods; his summations are on-the-beam. There are "source" credits to VARIETY, to Joe Laurie Jr., and to "Show Biz: From Vaude to Video." *Abel.*

Comment On Biz

Montreal, Nov. 26.

"Things are like this in most Montreal nightclubs," reports Gerald FitzGerald in Montreal Gazette. "A telephone caller who asked the time of the next show got the reply: 'What time do you want it?'"

Vet vaudevillians will understand.

Va. Somers, Varel & Bailly In Rush Duty for Ailing Anna Maria & 'The Body'

Two key Hilton hotels in New York, first the chain's flagship Waldorf-Astoria and latterly the Hotel Plaza's Persian Room, have experienced talent dropouts because of illness. The Anna Maria Alberghetti one-show omission at the Waldorf was otherwise not interrupted, but a mild heart attack, induced by Asian flu, has forced Marie (The Body) McDonald out of the Plaza where she was clicking. The rest of her 2½-week stint will be filled by Varel & Bailly with the Chanteurs de Paris until British diskery singer Alma Cogan follows on Dec. 11. Carol Channing segues on Dec. 30.

Virginia Somers was the emergency stand-in for Miss Alberghetti. She and her husband, British bandleader and Decca (London) disker Reg Owen—Miss Somers also waxes for the same label, but solo—are in the U.E. on business-holiday. She was brought over by Mr. and Mrs. R. J. Scaife (she's a Mellon), of the Pittsburgh clan, to sing especially for their 30th anniversary. Mrs. Scaife had heard Miss Somers at the Colony Club, London, last summer. While this is Miss Somers' first trip back to her native U.S. in six years, it's Owen's first American visit. Both flew to Hollywood this past weekend to visit her family who reside in California.

Last Monday, by happenstance, when Miss Alberghetti couldn't make her supper show at the Waldorf-Astoria's Empire Room, because of nervous exhaustion, maestro Emil Coleman spotted the Owens in the lobby of the hotel and impressed her into a stand-in substitution. They had just come from "My Fair Lady" to meet friends at the Waldorf.

The hotel dispatched a car to the Owens' Blackstone Hotel, where they were staying, for her orchestrations—brought over for the Pittsburgh party—and, to quote the songstress, " it was just wonderful how they followed and read everything, without even a rehearsal. My husband, as a trained musician, will also attest to that."

Miss Alberghetti was well enough for the Tuesday night show until her closing engagement. Harry Belafonte opened last Thursday (21).

Tropicana Bows Name Policy With Nat Cole

The first name booking of the year has been made by the Tropicana, Havana. Nat King Cole is set to start Feb. 7 for two weeks. With rare exceptions, the Tropicana relies on its lush production as its major entertainment draw.

Bulk of name bookings in Havana have been made for the newer hotels, with Jose Greco and Gordon MacRae having been signed for the Capri Hotel, and Ginger Rogers set for the Havana Riviera, both still under construction.

Inside Stuff—Vaude

Milbourne Christopher, the magico who recently completed a European tour, last week obtained a curious memento of British conservatism. During his visit, he did three shots on BBC, finale of which was the bullet catch, which he announced was the last time he would perform this dangerous feat. A letter caught up with him in his N.Y. home telling him that now that he's abandoning this trick, the writer's firm would be glad to do business with him. Missive was signed by a rep of the Crown Life Insurance Co.

Acts have sought renown in a lot of ways, but few, until this year, have tried billboards. On the road to the Catskills, one of the most travelled thoroughfares for talent, one of the simplest forms of exploitation hoves into view as the altitude gets higher. There's a billboard advertising "The Fantabulous one-man-show by Paul Valentine," listing a phone number of his agent.

USO-AGVA Deal: Simon Pures OK If Units of Simon Pros Are Booked

The USO may use amateur entertainment, if it continues with the hiring of pro performers. Issue of whether USO could cast the volunteer Christmas shows was resolved last week with assurances from the USO that it will continue to employ professionals in its entertainment units. These assurances were given at a conference between execs of the American Guild of Variety Artists and USO.

Jackie Bright, national administrative secretary of the union, had protested the casting of the gratis shows because of the widespread use of amateurs. On the Coast prior to a takeoff for Honolulu, where he opened a branch AGVA office, Bright stopped the casting of shows because of the fact that no provision had yet been made for paid units. Under the compromise agreement, there will be four volunteer troupes and one paid unit which will tour the Far East for 10 weeks.

The confab was attended by Bright, Col. Louis W. Jackson, chief of Army Special Services, and Lt. Col. Lionel L. Hayden, chief of the professional entertainment branch of the Dept. of Defense.

Heading two of the volunnteer units will be Bob Hope, who leaves Dec. 16 to entertain at Pearl Harbor, Okinawa, Korea, and Japan, and will return Dec. 29. While abroad he'll tap a teleshow. Deejay Johnny Grant will tour Europe.

Chez Green With Envy

Chicago, Nov. 26.

Following the announcement that some local theatre ops are trying to promote a deal to redeem green stamps for theatre tickets, the Chez Paree disclosed that it is carrying on negotiations to sell an evening-at-the-Chez package for stampholders.

The Chez is considering accepting the stamps of all the premium companies.

Yank Tourist Season In Paris Looks to Extend To Year-Round Affair

Paris, Nov. 26.

The Yank tourist season seems to be extending itself to an almost all-year affair. Paris-By-Night buses are still packed and the Lido nitery shoehorns in more than 1,000 people every night. However, Yanks do not seem to live entirely by night.

Pigalle fleshteries are suffering, the plush Nouvelle Eve has trouble filling up on weekends while the Moulin Rouge seems to have lost its pull in spite of low tabs. The strippery Crazy Horse Saloon gets big play plus some of the plush danseries like L'Elephant Blanc and Jimmy's. Also, the windup places such as Le Petit Cafe, Au Franc Pinot, Calavados, Elysees Matignon, Epi Club and the Turtle. Many of the others are in trouble.

Offbeaters are not up to par except for such jazz spots as Club St. Germain-Des Pres, Metro-Jazz. However, more than 100 clubs somehow keep above board here, and are girding for what they believe will be a bonanza starting next April, which is expected to last for six months.

This is the Brussels World's Fair period. Lack of sleeping facilities in Brussels will have special trains bringing loads of visitors to Paris every night for housing. Local niteries expects to cash in on such a setup. The Lido group will turn the Moulin Rouge into another elegant revue spot for this expected upbeat. And even the offbeat spots are expected to benefit.

Ernie Ford Pays Off But Nags Don't for Ohio Fair

Columbus, Nov. 26.

The 1958 Ohio State Fair finished $21,355 in the black, reported State Auditor James Rhodes. Total receipts amounted to $895,283 and expenditures were $873,928.

The Tennessee Ernie Ford Show cost the Fair $61,619, and took in $85,876. However, horseracing didn't pay its way. The fair received $47,747 in entry fees and $11,527 in admissions to the races, totaling $12,111 less than purses of $71,385 paid out. Gate and auto admissions amounted to $241,450.

MICHAEL CHIMES and HIS FAMILY
An Unusual Harmonica Musical Attraction
187 Hillside Ave., Mount Vernon, N.Y.
Phone MO 4-4141

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 87th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — Single Copies $2.00 — NO C.O.D.'s.
BILLY GLASON
200 W. 54 St., New York 19

CAB CALLOWAY
Featured in PARAMOUNT'S
"ST. LOUIS BLUES"
SOON TO BE RELEASED
Mgt. BILL MITTLER, 1619 Broadway, New York

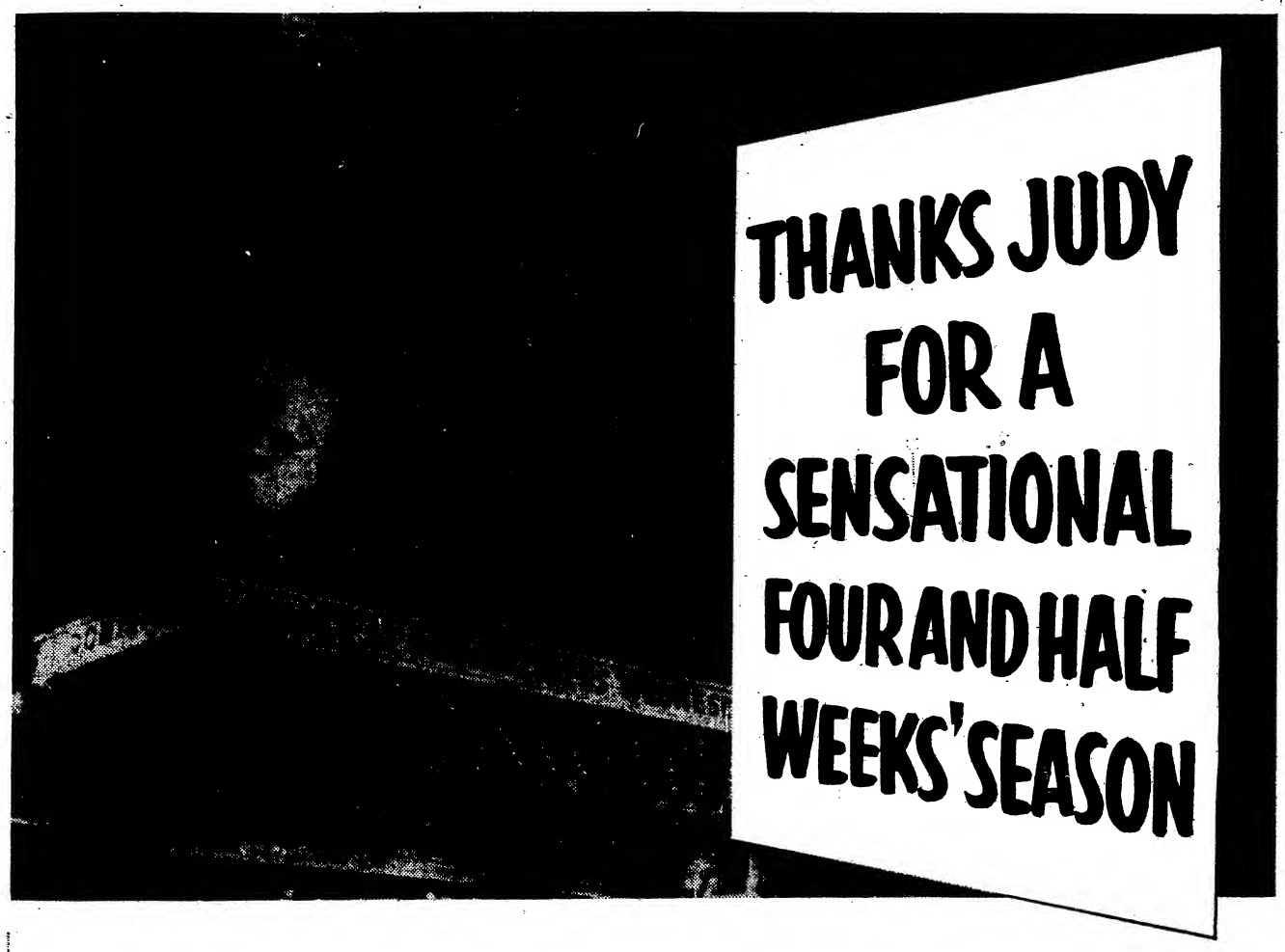
Joey Adams
takes a dim view of sneaky radio-tv commercials in his piece on
Operation Plugerooni
* * *
another Editorial Feature in the upcoming
52d Anniversary Number
of
VARIETY

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.
AVERY & WASHINGTON STS.

HAVE YOU SEEN?
MR. VERSATILITY
Stuffy Bryant

Jack Valentine's Restaurant
New Cocktail Lounge, famous for Ice shows. For sale or sub-lease. The finest restaurant in the finest location in Ft. Lauderdale, Florida. Buyer must be successful restaurant operator with financial responsibility.
Write P. O. Box 217, Boca Raton, Florida or phone Boca Raton 8591.

The DEEP RIVER BOYS
Starring HARRY DOUGLASS
9th International Tour
Currently
LAKE CLUB
Springfield, Ill.
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY



THE LONDON DOMINION
(3,000 SEATS)

ONE OF THE LARGEST AND BEST EQUIPPED THEATRES IN LONDON'S WEST END IS NOW READY TO PRESENT

THE WORLD'S GREATEST ATTRACTIONS

SIX ★ EIGHT ★ TEN ★ TWELVE

PERFORMANCES WEEKLY CAN BE NEGOTIATED

THE FINEST TWO, THREE OR FOUR WEEK ONE NIGHT STAND TOUR IS ALSO AVAILABLE NOW IN THE LARGEST PROVINCIAL THEATRES IN THE BRITISH ISLES

THE RANK ORGANISATION

(THEATRE CONTROL)

11, BELGRAVE ROAD VICTORIA LONDON, S.W.I. ENGLAND

Telephone : VICTORIA 6633. TELEGRAMS : JAROFILM AUDLEY LONDON. CABLES : JAROFILM LONDON.

House Reviews

L'Olympia, Paris

Paris, Nov. 26.

Juliette Greco, Diahann Carroll, Gerard Sety, Domenico Modugno, Soranis (3), Berosini (5), Bob Bromley, John Tiller Girls (16), Suc & Serre; $2 top.

Juliette Greco still looks Charles Addamsish in her long, formless floorlength black gown and long tresses. However, besides the husky voiced Paris street plaints and lovelorn laments, she is now graced with a fine new nose and the blossoming of an impish sense of humor that sits well with her new additions of gently waspish tales of lowlife enjoyments. Also more hep in gesture, and with more singing than just being a diseuse, Miss Greco proves she is a staple star here and no longer just a symbol of a past philosophical phase, Existentialism. She exists, well and wisely, and is in for a big hand.

Wowing them songwise is Yank songstress Diahann Carroll's big-voiced stint. Dark and dramatic looking, plus segues into more earthy outpourings, her big voice, sincerity and looks bring a listening silence rarely heard during the smart black tie openings at this vaudery. Miss Carroll hues to standards and a spiritual of pathos and feeling that had wet eyes in the house. Though many of her songs have been marked by top Yank stars, it is a tribute to her that she made them her own. She is now ready for a rep all her own, too. She is a flock of feathers in the Yank song cap as successive U.S. singing importations show that there is a big, responsive public for them here.

Neapolitan chanter Domenico Modugno does not fare as well. His lilting Italo ditties were fine, but inroads into heavy proletarian drama misses the mark by 16 tons. He shapes a good presence, but needs a songalong to fit his abilities. Suc & Serre are Left Bankers with good renditions of gently anarchic songs. They arrest attention but still remain more boite-like in appeal, on their antics and songs, than bigtime vaude fodder.

Gerard Sety brings his uncanny transformation act in for mighty mitts. Pattering wittily, he sheds clothes and uses them to become a cossack, Napoleonic warrior, a bear, an Arab, a camel, etc. This is topnotch, and a natural for Yank boites and video. However, in a big house he still has to turn his back to the aud. from time to time, and loses the mike also in his bending and arranging for his changes. But it is a solid offbeater. He speaks English and is aided by his thesp background.

Bob Bromley trots his beguiling marionettes through their paces and a stringed trapeze artist and a sad clown are excellent additions to this first-rate filler. John Tiller Girls (15) do three precision routines which fit snugly into the program. Soranis (3) combine trampoline and trapeze for good effect. A girl ups on a trape and plays catcher for the bounding males. It's also a fine entry for act-hungry U.S. video. Berosini are five youngsters who kick each other about as some back to a table and twirl the others about risley-fashion with their pedal extremities. Fast, smart and dextrous, this is also a good filler anywhere. This three-week program looks in for good biz.

Mosk.

Empire, Glasgow

Glasgow, Nov. 22.

Four Smith Bros., Stan Stennett, Harriott & Evans, Jean Kennedy, The Morlands (2), Sally Logan, Rey & Ronjy, Bobby Dowds Orch.

Four Smith Bros., established U.K. song group, headline this lightweight layout. Quartet of brawny singers, each garbed in kilt, scores with friendly style and pop choice of tunes, ranging through "Round World" to "Love Letters in Sand" and "Putting on the Style."

Stan Stennett is goofy funnyman with ogling eyes, but must guard against similarity of silly-style voice between his tunes. He looms as useful bet for tv scouts seeking male for a series of family appeal, and is potential for greater grooming via tv.

Harriott & Evans, colored male twosome, offer pop tunes and ballads, opening with "Bluebells of Scotland" and following through with calypso medley and "Island in the Sun." Score pleasantly. Jean Kennedy, longtime comedienne, has a certain native appeal with old-fashioned patter in broad Auld Lang Syne accents.

The Morlands, in act of strength and balance, are mixed pair reviewed under New Acts. Sally Logan, teenage thrush, has appeal via youth and refreshing simplicity, winning high mitting for a Scot medeley at show caurht. Rey & Ronjy open to pattern in routine terping.

Gord.

Sophie Tucker's Feast

Sophie Tucker has lined up a series of dates going into next year. Following a stay in Florida, Miss Tucker goes to the Roosevelt, New Orleans, Jan. 9; El Rancho, Las Vegas, Feb. 5, for four weeks, and the Ambassador, Los Angeles, March 12.

Miss Tucker is expected to hit some dates in the northwest afterward.

Cole's Aussie Dates; Liberace Later, Maybe

Sydney, Nov. 19.

Nat King Cole planes in here Nov. 29 on third Down Under chore for Lee Gordon, over the Stadium loop. Cole is bringing his trio along, but balance of bill will be local talent.

Liberace was due to make a trip here this month for Gordon but nixed it in the belief he would be appearing at the Royal Command performance in London at the time. He lost out both ways. He is now tapped to make the local chore next January.

Satchmo Entertainment—Not Art, Court Rules

Muenster, Germany, Nov. 19.

Louis Armstrong's concert manager for his German tour lost a round in court on a tax decision here. The court ruled that the same principle applies to the musicians as to a strip tease—if it moves, it's entertainment, if it doesn't move, it's art. Strippers are permitted to appear entirely nude in German clubs only if they're "living tableaus," come in on a moving stage and stand absolutely still. Otherwise, strippers must wear a G-string.

Application of same rule to the Armstrong concert came up when the concert agency asked that Louis Armstrong's appearances in Germany be regarded as art—under German law, any public concert which falls into the art or educational bracket pays only half of the regular entertainment tax. And it would mean a considerable saving to the C. Ebner Agency, which handled the tour in Germany.

Muenster University of Music professors testified that Armstrong's music constitutes art. But other observers told the court when during Armstrong's concert here, "the clarinetist performed cartwheels on the stage," "trombones were played with the feet" and "the bass player danced with his instrument." All that moving around threw the music into the category of entertainment and not art, ruled the court. It turned down the agency request for the lower taxes.

Repeat Acts

Continued from page 71

for the Copa and the T&C, and there's a likelihood that other of the same turns will ply between the N. Y. midtowneries and Brooklyn.

The gap between acts is closing, however, and the agencies' argument is that it's no longer a transient business in many of the major spots. The party, convention and bus tour business has changed the essential nature of the industry, and hence an entertainment buyer frequently loses the right to make a choice. A committee or a travel agent lines up a tour on a take-it-or-leave-it position.

Some years ago, it was possible to go from a cafe into a vaude house without interruption. The clubs played to a $5 minimum crowd, while the kids saw the turn at considerably less with a film thrown in. Disappearance of vaude has eliminated that possibility. However, there was the recent instance of George Matson going from a long run at the "popular" Latin Quarter to the "special" Blue Angel. There was little chance of repeating customers in this instance.

The agencies feel that, with the present shortage of name talent, some performers will have to repeat with greater frequency in any given area. New York is a central test point because of the fact that many entertainers want to be based in this town on the good chance of picking up additional coin through television guest shots. Bonifaces do not like the situation generally, but they fear that they will have to be buying talent shortly after it has played a short distance away.

The local circuits may be growing. Some oldtimers remember that Philadelphia, for example, had more than 20 weeks of vaudeville, with all doing well. The same kind of cafe circuit on a smaller scale may be possible in niteries if the present talent shortages continue.

Vaude, Cafe Dates

New York

June Valli signed to the William Morris Agency. **Dorothy Sarnoff** and **Blackburn Twins & Jerry Collins** dittoed to the personal management of **Buddy Allen** . . . **Evelyn Sharpe**, a recent arrival from Britain, moves into the Casanova . . . **Ralph Chigorl**, formerly at the Waldorf-Astoria's Peacock Lounge, fiddling at the newly opened Bal Masque . . . **Charles Holden** a holdover at the Eden Roc . . . **Jackie Miles** and **Sunny Gale** head the new Old Romanian show Dec. 4 . . . **Jackie Kannon** preems at the Coco Club, Phoenix, Ariz., Dec. 10 on the bill with **Tony Martin** . . . **Odette** repeating at the Bal Tabarin, on bill with comic **Vic Spaddy** and dancers **Gina & Dean** . . . **Rhythmettes** return to Eddys', Kansas City, Dec. 13 . . . **Connie Moore** to the Americana, Miami Beach, Dec. 4 . . . **Norton & Patricia** tapped for the Elegante, Brooklyn, Dec. 11 . . . **Jane Kean** inked for the Beverly Hills Country Club, Newport, Ky., March 12.

Sheila Reynolds tapped for the Statler, Detroit, Dec. 9 . . . **Jimmy Randolph** goes into the Cotton Club, Miami Beach, Dec. 20 . . . **Phil Strassberg**, amusement reporter for the N. Y. Mirror, to wed cafe pressagent **Vivian Coleman** in the summer . . . Hypnotist **George Vidor** used his extra-sensory perception to find Henny Youngman's plane ticket to Minneapolis Monday (25) . . . **Joe Glaser**, head of Associated Booking Corp., off on a biz trip to the Coast.

Chicago

Dolinoffs & Raya Sisters into Cleveland Dec. 4-21 for Shrine Xmas show . . . **Peg Leg Bates** with **Jimmy Valentine** into Pittsburgh Dec. 11-12 for Syrian Mosque Xmas show . . . **Bobby Clark** set for Club Crescendo, Houston, Dec. 4-17, to be followed by Ciro Rimac Revue, Dec. 17-31 . . . **Ford & Hines** pacted for Henry Grady Hotel, Atlanta, Jan. 6 for two weeks and then for five frames at the Adolphus, Dallas, March 3 . . . Johnny Bachemin inked into Club Crescendo, Houston, for two weeks, Dec. 31 . . . **Sylvia Syms** set for Club Morocco, Denver, Dec. 9 for a pair . . . **Paul Grey** takes over at Holiday House, Pittsburgh, for two weeks Dec. 2.

Hollywood

Ronnie Deauville signed for a 10-day stint at the Cal-Neva Lodge beginning July 7 . . . **Ray Anthony** orch will supply the beat for The Thalians' annual Christmas ball Dec. 16 at the BevHilton . . . **Kenneth Chertok** signed as one of four male vocalists in act **Betty Grable** will open at Desert Inn, Las Vegas, Dec. 30 . . . **Carmen McRae** opens at Peacock Lane Nov. 29 for a limited stand.

Atlanta

With two big weekend football games in a row, Atlanta's dance & dine entertainment spots are gathering best talent they can sign to cash in on heavy-spending gridiron sport crowds. Hostelries were jammed for Georgia Institute of Technology's clash with U. of Florida Gators last weekend, and come Saturday (30) Tech's Yellow Jackets will seek to apply stingers deep into hides of U. of Georgia Bulldogs, a traditional game that's SRO long before grid season starts. Every available hotel and motel room has been reserved for this one for months.

Leb's Pigalley started a name policy with **Fifi D'Orsay** starring in this popular downtown spot . . . **Haller & Hayden**, comedy team, top the new bill at Henry Grady Hotel's Paradise Room, and are supported by thrush **Ruth Rogers** and **Erv Hinke** band, with **Jim Scott Duo** in spot's Dogwood Lounge . . . **Pat Moreno**, singer-impressionist - comedian, opened Monday at Clermont Hotel's Anchorage Supper Club, sharing spotlight with **Margo**, billed as "Jewel of the Orient" . . . **Kenny Shaffer**, piano-pounding singer, doing his stuff at Zebra Lounge in Howell House Lobby . . . **Tamara**, Latino terper who does Afro-Cubana routines, is at Club Peachtree, costarring with **Sally King**, who works in black light, plus **Marguerite Sparks**, tap dancer, and **Johnny Glade**, Irish tenor . . . Holdovers include **Four Mints** at Chick Hedrick's Domino Lounge in Imperial Hotel; **Sylvia & Christian**, Continental adagio team, in Empire Room of Biltmore Hotel.

Saranac Lake

By Happy Benway

Saranac Lake, Nov. 26.

Francis L. Franks, who left here a short time ago with an allclear, in for a visit to announce his marriage next spring, and after dishing out stogies he returned to Washington, D. C.

Jay Strader who recently sold his Charlotte, N.C., Poster Exchange but still retains ownership of a theatre there, is a new arrival in our third floor non-TB dept.

Ann Budd whose sister Frances Zingler is a Warners office staffer in Gotham, mastered the bronchoscopy like a veteran.

Kudos to Johnny Garwood, WNBZ announcer, for saluting and greeting ailing artists over the air on their birthdays.

Dr. Charles Trembly who resigned his practice about 10 years ago and who died recently in Miami, was the first physician the old NVA had when they sent their first patient up here during 1917.

Benny Ressler, yesteryear vaudevillian and legiter, upped for short walks which puts him back into circulation again. Also has been freed from his plaster cast.

Reason for the gang getting seconds and extra desserts is that Betty Bryant, daughter of Percy Bryant, the chef of the Will Rogers Hospital, recently got married to Dan McGraw Jr. Percy was stricken with giveaway virus.

Write to those who are ill.

THANK YOU
JOHNNY KING
FOR BREAKING ALL RECORDS AT MY NEW
MONTICELLO
ROUTE 9
FRAMINGHAM, MASS.
We are looking forward to your return.
CAESAR TAMAGNO

"A Lad to Watch"
JOHNNY KING
"Sensational Young Song and Dance Performer"
Just Closed
MONTICELLO
Framingham, Mass.
Breaking House Record
Currently
BLUE MOON
Lowell, Mass.

YVONNE MORAY
V.F.W. CLUB
PASCO, WASH.
(Thank you, Joe Daniels)
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.

"POETRY IN DANCING"
Barbara
AND
Mansell
Thanks to ED SULLIVAN
CBS-TV
and
ARTHUR MURRAY PARTY
NBC-TV
December 4th
AMERICANA, Miami Beach
December 13
NEW NIXON, Pittsburgh
Management: STU & WILL WEBER, New York

ONE MILLION DOLLARS CASH
In Confederate Money
Yours only $2.98
Be a deep south millionaire! Have money to burn! We'll send you exactly one million bucks in honest-to-goodness Confederate money—and all you pay is $2.98! You can do everything with this money but spend it. Amaze and amuse your cotton-pickin' friends. Win bar bets by the barrel! Light your cigars and cigarettes with $10.00 bills! Live it up! It's a million dollars worth of laughs and fun—all for only $2.98. You get one million bucks in $10's, $20's, $50's, $100's, etc., denominations—enough to keep your friends laughing and happy for months—This offer is limited. Only $4 million dollars to a customer. Our supply of this loot is limited—so rush your order . . . One Million dollars only $2.98. Four Million dollars only $10.00. If not delighted keep $100,000 for your trouble and return the rest of the money for a full and prompt refund. Send to—
BEST VALUES CO., Dept. M211,
403 Market St., Newark, N. J.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Clean-Out Special on All 35 Gag Files for Only $15 Plus $1.00 Postage
• 3 Parody Books, Per Bk ... $10 •
• 4 Blackout Books, Per Bk... $25 •
• Minstrel Budget ..... $25 •
How to Master the Ceremonies $3 per Copy
No C.O.D's . . . . . "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 Circle 7-1138
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

KEN BARRY

4th Return Engagement
Hawaian Cottage, N. J.
Mgt.: Stu & Will Weber, New York

Maurice
PHOTOGRAPHERS
116 South Michigan

? ? "AT LIBERTY" ? ?
SHOWGIRLS and DANCERS
(Ages 18-35)
Basic salary $90 a week (Earn up $100.) as dance instructors and partners! Will not interfere with daytime auditions. Work evenings 6 PM to 2 AM. Full time 6 nights. Part time Fri, Sat, and Sun. Apply 5 to 8 PM for personal interview.
MISS GONNELLI
838 Broad St., 2nd floor, Newark, N. J.
25 Minutes from Port Authority Terminal.

New Acts

ERNIE KOVACS & EDIE ADAMS
Comedy, Songs
55 Mins.
Tropicana, Las Vegas

Ernie Kovacs, the moustachioed odd-ball comedian, has a superb sense of timing coupled to his offbeat imagination. His wife, Edie Adams, is a good-looking, shapely blonde whose satiric flair is as sharp as her looks. Together, they are as promising a team for saloons, revues or musicals as has come along in many years, but, unfortunately, they chose the biggest of the big-time, the Tropicana, Las Vegas, for (1) Kovacs to make his very first nitery appearance anywhere and (2) to "break-in" their material. The net result opening night was extremely spotty, though clearly indicating that judicious scissoring and tightening will result in a highly satisfactory entertainment for most of their six-week run here.

The holdover Monte Proser production of "You Gotta Be In Love," themed to a strawhat troupe (en route to Vegas), with music and lyrics by Gordon Jenkins, serves as the framework for the Kovacs-Adams melange of bits, blackouts, impressions and slapstick. A number of the spots, whether by Kovacs and Miss Adams in tandem or separately, are comedy standouts, but as like many are overdrawn, or too specialized in appeal, or just weak. Opening night the show ran 101 minutes and the headliners were on for at least 55 minutes. It was obvious that they could be cut a minimum of 20 minutes to their and the show's benefit.

Kovacs themes his material here to natch, gambling. After a funny pie-in-the-face opening, with Miss Adams on the receiving end, the show opens with Kovacs in a Pullman compartment, accompanied by his own blackjack dealer and cute and personable dancer Neile Adams, a Trop holdover. From there on the show weaves in and around the Kovacs-Adams routines, with highlights being the "Nairobi Trio" musical segment, with Kovacs aided by the Misses Adams, all costumed as apes, his realistic, funny description of gambling people; his takeoff on a lisping tv poet, "Percy Dovetonsils," who reads only the classics—his own poems," a bit that's a little coy for Vegas; their "40 years of celluloid" routine, and, best of all, Miss Adams' devastating takeoffs of a trench-coated, dialectic Marlene Dietrich singing "Hey, There" and a simpering Marilyn Monroe, with much derriere-waving, delivering "Is Wonderful, 'S Marvelous." Also in her favor is a Gershwin vocalese on a "Porgy and Bess" melody.

Definitely on the negative side are Kovacs' takeoff on a Hollywood columnist, "Skodney Silksky," unfunny and too specialized, and his abortive "magic tricks" early in the show.

Just how the Kovacs and Adams team will do the business side only time will tell. At the moment, they don't have very strong competition in Vegas, so at least part of their stay here should be profitable for the plush Tropicana. For the future, though, they'll have to be a better coordinated act for general nitery acceptance as top headliners. *Scho.*

BONAIRES (4)
Vocal Group
20 Mins.
Ciro's, Hollywood

A personable, young quartet, the Bonaires dishes an intriguing vocal blend. Outfit has okay possibilities for the nitery circuit, particularly among the intimeries.

Carefully stylized arrangements form the basis for the harmonics and the songs are sold with an enthusiasm that, unfortunately, sometimes gets out of bounds. Overall impact is good but there's a tendency toward over-staging that could be cut down for better results.

Group concentrates on standards and show tunes and has worked many of them into package routines that enhance the presentation. Thus, a "Tour of the Cities" label is affixed to some tunes that have a civic connotation and is extended to include a song like "Pigalle" as a part of an "I Love Paris" segment. A "Samoan Samba" provides an unusual change of pace for the stint and they use "Webfooted Friends" for an okay getaway.

With staging reduced to the point where it doesn't conflict with the vocalizing, the Bonaires should register. *Kap.*

PENNY SINGLETON
Songs, Comedy, Dancing
40 Mins.
Adolphus Hotel, Dallas

Penny Singleton, vet of 44 "Blondie" feature films, who's launching a nitery career, comes out way ahead as a sock bistro act. She takes full advantage of specialties: costumes by Mitchell Leisen, special material by Earl Brent and choreography by Jon and Helene Gregory. To these accoutrements she lends inherent show savvy since, yclept Dorothy McNulty, she was tap dancing as a youngster.

Shapely blonde gets off fast with a throwaway gag before piping a topical parody of "Little Things Mean A Lot," to score. Comic lyrics of "Everybody's Friendly in Hollywood" keeps auditors, and preludes a medley of 1920 faves.

Clarinetist Nino Tempo, her accompanist, spices the act by onstage joinings for vocals of "Come Rain or Come Shine" and duet of "All the Way." He fills neatly, as she changes to black-sequinned toreador pants, with vocal solo of "Hard Hearted Hannah," then both reprise dances of the 20s. Her tap sesh winds the click show. *Bark.*

THE MORLANDS
Balancing
10 Mins.
Empire, Glasgow

Well-built pair, the Morlands are a strong entry as balancers in the vaude and nitery stakes, and loom as useful booking for general run of situations.

Twosome combine grace and symmetry, and work out their routines to restful, well-chosen orchestral backing. Open with femme lifting male partner into horizontal, then upright positioning, and link in various postures that garner good palming from outfronters. Act's best feature is their near-to-closing trick as male hoists distaffer into locking posture against his body, then does handbalance with femme still tied via positioning. Exit to worthwhile applause. *Gord.*

GARCONS DE LA RUE (4)
Songs, Comedy
14 Mins.
Blue Angel, N.Y.

Garcons de la Rue, a quartet from Paris, seem like an economy edition of the Compagnons de la Chanson and Chanteurs de Paris, both of whom worked U.S. cafes. This smaller package is breaking in at the Blue Angel, one of the more intimate showcases. Evidently a singing act, a lot of physical elements call for various movements which have to be curtailed because of the small amount of working space.

The quartet have improved a curtain to cut off any distracting movement of the orchestra from behind and to set them off more sharply. All sport derbies and three of the taller gents wears striped basque shirts. The fourth, evidently the personality kid in black shirt, takes the lead in the comedic movements, and provides a contrast to the others. Their routines are well worked out. The kids have a showmanly outlook, indicate a lot of work in rehearsal rooms and their thespings out of various songs ranging from "Folies Bergere" to "The Girl on the Swing" (en Anglais) as well as others are a lot of fun.

They are capable of working the larger spots, being a sapient mixture of sights and sounds that should make them a good addition to the roster of standard acts. *Jose.*

JACKIE LEE
Piano Novelty
36 Mins.
Chaudiere, Ottawa

There's more showmanship than keyboard ability in the novelty stanza offered by Jackie Lee, but enough 88ing is there to sell the stint nicely. Male whams through a loud, brassy and fast session of gimmicked piano items plus minor uses of drum and solovox attachment. Best bit is a string of pianistic impressions of Carle, Duchin, Heywood, Shearing, Cavallero, August, Williams, others.

This is okay for niteries and stages, possible for television, but should always have both audio and video for best results. *Gorm.*

JEAN SHANNON & THE BROOKS BROS. (2).
With George Morgenstern
Songs, Dances
37 Mins.
Hotel Muehlebach, Kansas City

In the way of something different Buddy Landon of the Muehlebach has brought in Jean Shannon and her two Brooks Bros., an act which has been out only a few months but already has played with distinction in a number of leading spots. Format has Miss Shannon singing and dancing with constant strong support from Don Heaton and Larry Martin, the dancing-singing "Brooks Bros.," dressed that way to be sure, but brothers only on the floor.

The 37 minutes is packed solid with songs highly embellished with choreography, vocal backgrounds from the men and a sprinkling of comedy chatter. A shapely blonde, Miss Shannon jumps right in with "How Deep Is The Ocean," follows crisply with "Get Happy," and adds a calypso, "Men Smart, Women Smarter," which is just short of a production itself. There are a couple of standards, then a solo by Miss Shannon on "A Good Way To Lose a Man." The wind is a special play on the "Roaring Twenties" which wraps up all their ingredients in a single bit, including some comedy, a parody to "Secret Love," and a ripsnorting Charleston.

Turn is carefully put together, music and choreography up-to-date as outer space travel, and the three work at a topnotch clip throughout. Generally the act shapes as a Vegas type, with lots of flash and a snappy pace, and it could do with an intime touch or two for the cozier Terrace Grill, although probably not needed for the majority of rooms they will play. Brought on by orch leader Ken Harris, doubling as m.c., the house received them modestly at first, warmed with each succeeding number and heralded them off solidly.

Music is completely modern, worked out by George Morgenstern who also leads from the keyboard. Choreography is compact and telling, the work of Don Heaton, one of the Brooks, and costuming is elegant, the work of Larry Martin, the other Brooks. Miss Shannon has a chorine's figure, has a husky quality to her vocalling, and proves apt at clowning a bit.

The turn is highly pro, should fit nicely for clubs and hotel rooms, and is a lot of show from just three. *Quin.*

NICOLA KNIGHT
Marionettes
24 Mins.
Chaudiere, Ottawa

Nicola Knight has been in the marionette business for some years with a partner but is new as a single. It's a slick stint with good ideas and nice staging, including strobe work.

Routine preems with a slow-boy minstrel type who sleeps first, then jumps to a solid beat. Standout has an argument between a poodle and a puppet hydrant, with hydrant shooting dog when he shows signs of getting too fresh, closing with pup's ghost slithering, halo-topped, into atmosphere. Another okay gimmick has a drunk watching a stripper. All bits get deserved palmslaps.

Item is not for video due to blue-tinged material and need for strobes, but is solid for niteries. *Gorm.*

British Writers

Continued from page 1

that American songwriting in general has descended to the depths."

Maschwitz says "we know that Cole Porter, Irving Berlin, Hoagy Carmichael, Oscar Hammerstein, Richard Rogers and others of your truly greats are still writing songs and have wondered why we could not hear these, knowing that they must be superior in taste and originality to the empty hysteria of rock 'n' roll which must have been designed solely for the entertainment of prospective juvenile delinquents!

"The exchange of culture is an important factor in the mutual understanding of the American and British people," Maschwitz declares, but if "the illiterate tripe which is now thrust down our throats" is characteristic of American culture, "one is filled with despair for America." He stated that "if I were an American citizen, I should be less than happy to know that my country was being represented by "All Shook Up" and "Hound Dog."

Maschwitz said that efforts by U.S. Congressmen, such as Sen. George A. Smathers of Florida, to crack down on alleged broadcast control of music has "been received with interest and relief by all songwriters on this side of the Atlantic."

VARIETY BILLS

WEEK OF NOVEMBER 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 28
Marvin Worden
Marjorie Smith
Adriano Vitale
Half Brds.
Rose Bryun
Eileen O'Dare
Bryen William
Wm. Upshaw
Rockettes
Raymond Paige Orc
Roxy 28
Winged Victory Chorus
Diane Corby
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 2
Larry Griswold
Eagle & Man
Johnny Lockwood
A Robins
Rayes & Faye
Rigoletto Bros. & Aimee (3)
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Barton & Stutchbery
Edit Juhasz
Frank Ward

SYDNEY
Tivoli (T) 2
Shirley Bassey
Lili Berde
Neal & Newton
Bobby Limb
Lawman & Joy
Lionel Easton Co.
Dalrays
Jimmy Jeff
Darryl Stewart
Johnny O'Connor
Alan Rowe
Alwyn Leckie
Rita
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

ASTON
Hippodrome (I) 25
Peaches Page
Eno & Gray
Peaches Lovelles
Rockfields
COVENTRY
Hippodrome (I) 25
Al Read
Nat Jackley
Rawicz & Landauer
Tredye Marshall
Gina de Gerardo
The Hassani Tr.
Tilibs Bros.
Margaret Burton
Jean Davis Dancers
George Mitchell Co.
EDINBURGH
Empire (M) 25
Chas. McDevitt Co/
Eleanor Beam's Co.
Terry Wayne
Flying Comets
Bill Linden
Hank Foster Co.
Terry Scanlon
Keith Shirley
FINSBURY PARK
Empire (M) 25
Eric Delaney
Bamberger & Pam
Mack & Kirk
Devel & Pat
Dernos
Ballet Montmartre
GLASGOW
Empire (M) 25
Russ Hamilton
Clarkson & Leslie
Cherry Wood
Oliver & Twist
Nordics
Arrol & Meadows
Donovan & Hayes
Les Brazilianos
HANLEY
Royal (M) 25
Terry Dene Co.
Sonny Roy
Terry Kennedy Co.
Teenagers
Les Hobeaux
Miki & Griff
Zom
Horler 2
LEEDS
Empire (M) 25
Josef Locke
Gilbert & Sylvia
Jo, Jac & Joni
P. T. Barnum
Raf & Julian
Laycock & Bee
O'Neil & Haig
LIVERPOOL
Empire (M) 25
Johnny Duncan Co.
Dancing McKennas
Sally Barnes
Skating Merenos
Billy Baxter
Frank Holder
Jeffrey Lenner
Mundy & Earle
LONDON
Metropolitan (I) 25
Max Miller
Penny Nicholls
Gordon & Colville
The Shermans
Griff Kendell
A & W Shelley
Don Arden
Caruno & Dodos
Cynthia
NEWCASTLE
Empire (M) 25
Ruby Murray
Francois & Zandra
Jones Boys
Harry Jacobsen
Audrey Jeans
Billy Dainty
Skylons
Tomono Locky
NORTHAMPTON
New (I) 25
Pauline Penny
Barry Piddock
Holloways
Annette & Noel
NORWICH
Hippodrome (I) 25
G. H. Elliott
Hetty King
Randolph Sutton
Billy Danver-Jill Jayes
Maurice & Segal
H & W Mack
NOTTINGHAM
Empire (M) 25
Jimmy Clitheroe
Miles 2
Jack Watson
Alicia Dells
Cox 2
Darly's Dogs
J & J Lamonte
Bert Lindon
SHEFFIELD
Empire (M) 25
Colin Crompton Co.
K & A Kemp
Marty Wilde Co.
Griff Kendall
P & P Page
Most Bros.
Carlo Sis
Reg Thompson
Johnny Lesley
SOUTHAMPTON
Grand (I) 25
Morecambe & Wise
Top Drum
Idris & Belle
Paulos
Ron & Rita
The Blue Orchids
Pat Trevor

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Martha Davis & Spouse
Garcons De La Rue
Mike Nichols
Elaine May
Phil Leeds
Jimmy Lyon Trio
Casanova
Virginia Craig
Chateau Madrid
Tun Tun
Tejla Ann
Kittie De Carlo
Ralph Font Orc
El Canay
Candi Cortez
Copacabana
Buddy Hackett
Marion Marlowe
Teddy Randazza
Cindy Tyson
Sammy Devens
Elaine Deming
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Bill Cabot
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman
El Chico
Maria Antinea
Rosita Rios
No 1 Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Rosalynda St. John
Hotel Plaza
Vared & Bailly
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
RSVP
Mabelle Mercer
Stella Brooks
Hotel Statler
Buddy Morrow
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Milton Berle
Betty George
Metropolitan 6
Dunhills
Stan Fisher
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Bobby Short
Old Romanian
Jackie Miles
Sunny Gale
Lou Wills Jr.
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Johnnie Ray
Jean Carroll
Buster Burnell
Ned Harvey Orc
Glenda Orc
Viennese Lantern
Vicky Autier
Jose Duval
Ernest Schoen Orc
Paul Mann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Piute Pete
Bobby Meyers Orc
Village Vanguard
Jimmy Giuffre 3
Mort Sahl
Waldorf-Astoria
Harry Belafonte
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Robert Clary
T. C. Jones
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Slim Gaillard (3)
Cher Paree
Sophie Tucker
Mills Bros.
Lenn Redman
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Pat Moran (4)
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Drake Hotel
Jana Mason
Jimmy Blade Orc
Gate of Horn
Jo Mapes
Blanche Castrillo
Bob Moll
London House
Dorothy Donegan
Mister Kelly's
Gene Baylos
Sylvia Syms
Marty Rubenstein 3
Palmer House
Anne Jeffreys & Bob Sterling
Dior Dancers (4)
Ben Arden Orc.

LOS ANGELES

Ciro's
Amin Bros. (2)
Bonaires (4)
Gen Galian Orc
Coconut Grove
Dorothy Shay
Bob DeVoye (3)
F. Martin Orc
Crescendo
Mel Torme
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Sheily Manne Orc
Largo
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Orc
Mocambe
Peggy King
Paul Hebert Orc
Moulin Rouge
Johnny Desmond
Statler Hotel
Wiere Bros. (3)
Ed. Bergman Orc

LAS VEGAS

Desert Inn
"Oriental Fantasy"
Billy Daniels
Carlton Hayes Orc
Dunes
"Holiday for G-Strings"
Carrie Finnell
Rita Grable
Valerie Valjean
Harbor & Dale
The Elegantes
Tommy Raft
Geo. Murray
Gaudsmith Steeplechase
Dick Dana
Garwood Van Orc
El Cortez
"Rhythm on Ice"
Axidentals
George Arnold
Buster Shaffeli Orc
El Rancho Vegas
Eartha Kitt
Myron Cohen
Mohnar Dancers
Dick Rice Orch
Flamingo
Vic Damone
Dominique
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
Satellites
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Harry Ranch
Billy Regis
Charlita
Riviera
"Damn Yankees"
Royal Nevada
Phyllis Inez
Jack Marlin
Bobby Kaye
Bob Stevenson Orc
Sahara
Kay Starr
Stanley Boys
Four Step Bros.
Cee Davidson Orc
Louis Prima & Keely Smith
Sands
Dean Martin
Paul Gilbert
Copa Girls
Antonio Morelli Orc
San Souci
Arthur Blake
Kathy Ryan
Calypso Joe
Coco
Luis Urbina Dncrs
Hoyt Henrs Orc
Showboat
The Frantics
Eartha Quake
Garr Nelson
Showboat Girls
Vic Arden Orc
Silver Slipper
Hank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Jackie & Roy
Tropicana
Ernie Kovacs
Edith Adams
Neile Adams
Nat Brandywynne

RENO

Holiday
Tony Gumina 4
3 Dolls
Frank Marocco 3
Lawrences & Boyer
Harolds Club
Twin Tunes 5
Don. Dick 'n' Jim'y
Patsy Shaw
Harrah's
Kings IV
Chamako 3
Denis & Rogers
The Moods
Mapes Skyroom
Dave Barry
Judy Scott
Martin Bros.
Skylets
Ed Fitzpatrick Orc
New Golden
Jimmy Lott 5
Jack Nye Orc
Riverside
Sue Carson
Boginos 5
Four Preps
Starlets
Bill Clifford Orc

MIAMI-MIAMI BEACH

Americana
Jackie Miles
Elaine Gorden
Soler & Lorca
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Hildegarde
Something Smith
Redheads
Lord Flea
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Frank Parker
George Matson
Natale Fields 3
Johnny Conrad Dcrs
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Amado Orc
Luis Varona Orc
Nautilus
Dick Havilland
Betty Saxony
Mario & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Weela Gallez
Charles & Faye
Henry Levene Orc
Jimmy Grippo
Fred Thompson
Tommy Angel

HAVANA

Nacional
Monique V. Vooren
Ray Carson
B & J Palmer
Reyes Orc
Parisien Dncrs
Dancing Waters
W Reyes Orc
Sans Souci
Los Xey
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guarracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
Romeu Orq

Latin Quarter, N. Y.

Milton Berle, with Sammy Liner at piano, Betty George, Stan Fisher, Metropolitan Sextet, The Dunhills (Walter Long, Art Stanley, Bobby Roberts), Martha Ann Bentley, Bob Kennedy; Latin Quarter Girls (12); $6 minimum.

The ole master of the saloons is back on Broadway, his first Gotham stand in a decade and still the top stand-up comedian extant. An authority in anybody's bistro or any rostrum, "Mr. Television" was dedicated to that medium in between his last two Gotham nitery stints, first at the defunct Carnival Room in the Capitol Hotel (now a YWCA) and about 10 years ago at the Latin Quarter. He's doing a double-featured encore at the LQs, here for six weeks and six more at the sunkissed road company in Miami Beach. Berle's $19,000 wage for his package also sets a new Manhattan nitery high mark—Ben Maksik's stratospheric salaries at his Brooklyn Town & Country must be taken into consideration—topping anything the Copacabana or even the old Ben Marden (later Bill Miller) Riviera, across the George Washington Bridge, could afford.

Berle is a funfest all the way. He's the answer to what New York needs and has needed for a long time—a laugh joint. Actually the greatest show biz centre in the world lacks a laugh windupperry, as in the halcyon days of Jack White's Club 18 (Pat Harrigton, Jackie Gleason, pre-Fort Knox, the ashcans of garbage from the classy Club 21 across the street, and all that nonsense), and what the old Club Durant, Dover and Parody Clubs represented in the hey-hey days of Clayton, Jackson & Durante. Even Leon & Eddie's was a surefire haven not only for the tourists but for the hipsters who got a bang from Eddie Davis' ribald lyrics and the off-the-cob but always diverting bumps-a-daisy hokum, not to mention the strippers, the upcoming Joey Adamses et al.

With the exception of the Copa, such as Buddy Hackett this semester, Martha Raye just closed, and the perennial Joe E. Lewis and Schnozzle repeats, the niteries, like television, have been from hunger in the laugh department. Berle is filling a much-needed void for six weeks at least and he's a cinch for boffo biz.

He's the same hard-working versatile comedian of yore, in constant command of the floor and everything that goes on in the room. Unlike recent trends where comics seem to aspire to one-man shows, Berle is wise is sharing the wealth. True, whether it's the generously endowed Betty George, Stan Fisher's harmonica virtuosoing, the operatic Metropolitan Sextet or the Dunhills (3), he utilizes them as comedy foils—but he also affords them their innings.

Berle is almost consistently in good taste save for some of the business as the Ozark interloper in the operatic sextet and some extraneous accent on "shticklich," a Yiddishism meaning little bits of (stage) business, i.e., upstaging, clowning, eyebrow-twitching, and the like. You can throw-away one or even two of these—although why suave exponents of the American brand of funstering need it at all has been too long dwelt upon heretofore — but his repetitive usage of the term causes strangers to Lindy's shores to wonder (1) what it means and (2) naturally resent a perhaps "inside" style of humor. Berle's universal appeal has long been proved—and accented—on that broadest of entertainment conveyor belts—television—to require this.

He permits opener Martha Ann Bentley to do her plastic toe work solo but, thenceforth he makes with the mammary gland humor with the well-stacked Betty George. Stan Fisher is a virtuoso of the mouth-organ and does get in an inning or so anyway. The suave Dunhills register all the way with their legmania but they also cue Berle's hoofology versatility. Berle makes with the buxom blonde in the Metoperatic Sextet like Groucho used to leer down Margaret Dumont's bosom, but the mixed double-trio evidence that they can thrush legitimately sans the clowning.

After singer Bob Kennedy's conventional opener with 16 LQ girls, and lookers they are too, Berle goes into his monolog with a flock of topical nifties, many of them on the "inside" type, but great for the firstnighters, loaded with beaucoup lammisters from show biz. Some were a li'l too insidey, viz., "Bob Hope entertaining the troops at Little Rock" or "Chaz Chase ate up his press clippings" but, the surefire stand-up comic that he is, there was nothing Mister Dubious about his sock laff score. 'I wonder where Henny Youngman's dying tonight" and a topical nifty about Red Buttons (among the outfronters, and featured in the upcoming "Sayonara"), keyed to a Nipponese looker in Berle's cast, were other samplings. He also ribbed his penchant for "borrowing" gags, actually a self-libel by now, as a cue into his ad lib to the outfront comics, "Now you'll learn how to deliver 'em."

Another thing that's more in the tossup stage is his harkback to Sandra. His attachment for the his mother is now wellknown and, in fact, he did it with dignity and aplomb during his stint on the telecelebration of "The Fabulous Invalid," the decade milestone in the development of the tv medium. True, Berle is plugging his new Roulette LP of "Songs My Mother Loved," which makes it an exploitation plausibility, although this is not intended to gainsay the sentiment, which no doubt inspired this album.

Berle has Sammy Liner at the ivories backstopped by Jo Lombardi, ex-RKO Palace maestro, batoning the funfurioso.

New bossman E. M. Loew (Lou Walters having sold out) and g.m. Eddie Risman are in for a bull-market as their current star is a cinch to keep the bistro at Berleing cinch to keep the bistro at Berleing pernt. *Abel.*

Sahara, Las Vegas

Las Vegas, Nov. 22.

Kay Starr, 4 Step Bros., Saharem Dancers (12), Cee Davidson Orch (11); production numbers by Sonia Shaw & Bill Hitchcock; produced by Stan Irwin; $3 minimum.

Kay Starr's return to the Congo Room showcases her distinctive pipery to top advantage, as her pace-changing repertoire is presented in a well-balanced, fast-moving production. With such well-received warmups as "Mama Goes Where Papa Goes," "Two Brothers," "I Don't Want to Know" and "Side By Side," Miss Starr glides into her disclick, "Wheel of Fortune," to enthusiastic mittine. In one number, "Shake, Rattle and Roll," she's joined by the Four Step Bros., and in the atmosphere-churning demonstration they toss huge dice souvenirs into the audience.

In their own portion of the show, the Step Bros. again prove themselves hep showmen and dance technicians. Their strenuous tapterpery, punctuated with bits of comedy dialog, was rewarded by first-nighters with hefty yocks and applause.

The Shaw - Hitchcock opening production is a clever bit of staging featuring a giant slot machine with lights and moving cylinder which flashes "jackpot" when the line girls (12) come shooting out on a slide for the payoff. Stage manager Sy Lein and his crew deserve special credit for maneuvering the intricate props. Cee Davidson orch expertly backs the package. *Duke.*

Hotel Radisson, Mpls.

Minneapolis, Nov. 23.

Quintetto Allegro (5), Don McGrane Orch (8); $2.50-$3.50 minimum.

With its Continental brand of entertainment comprising music, song and tomfoolery, Quintetto Allegro is holding forth for a fourth time in this tony Flame Room. Since the act's last local visit two years ago, the five Italian male entertainers have amassed some additional prestige by an appearance on Bob Hope's television show. As a matter of fact, Hope, here on a picture plugging trip, caught them in this very bistro and made the deal on the spot.

All of the group's members play a variety of instruments and the ensemble and solo work, as well as their vocalizing of such numbers as "Oh, Marie" in broken English, French, Spanish and German, and their didoes, have a savory foreign flavor that's refreshing and a deviation from the usual fare here.

Upon this occasion the group brings some new members and comedy business, including even a dip into rock 'n' roll, and it also repeats the best of its former successes such as an impression of a passing regiment and a massed assault on a piano. At opening dinner show in fairly well filled room they were called back repeatedly and finally wound up with a begoff. It's an act that seems made to order for this sort of intimate class room.

Don McGrane and his musicians lend the kind of support that enhances the act's entertaining qualities. Quintetto is here through Dec. 4 and then organist Ramona Gerhard comes in for her second Flame Room engagement. *Rees.*

Waldorf-Astoria, N. Y.

Harry Belafonte with Millard Thomas and Vic Messer Folk Choir (12); Emil Coleman, Bela Babai orchs; $3-$4 cover.

Harry Belafonte, who started out as a folk singer and hit the top via the calypso detour, goes back to folk singing in his current Empire Room stint. It's his fifth date at the Waldorf and he delivers a sock show that holds the room spellbound.

This isn't the same Belafonte nitery audiences here have known in the past. He's grown more serious and more mature. Much of the material he presents is new, and he performs with a skill and intensity that confirm him in the rank of a topflight artist. Backed by the 12-member folk choir (male) and aided by original and imaginative arrangements, singer in effect has transposed his concert act to the nitery floor, and it goes over with a bang.

It's a long show, running over 75 minutes. Belafonte, in the trademark open shirt and tight trousers, sets the mood with his familiar "Did'ya Hear About Jerry" and follows up with the folk ballad, "Shenandoah," which gets him big mitting. In line with his clever pacing throughout, he then delivers "Jump Down, Spin Around," which gives the choir a chance to shine via some excellent rythmic coordination.

"Here, Rattler, Here" is a chain-gang song which comes off with the accent on the clever arrangement. "Take Me" seems to be of West Indies origin and is new in the Belafonte repertoire here. Then he and the choir engage in a bit of nonsense via the Langston Hughes shortie, "Of Great Importance," following this with a laugh-getting variation on "The Saints Go Marching In."

Other numbers include "Mary's Boy Child," the Spanish "La Bamba" and a Hebrew number. Windup comes with a overlong nod to calypso ("an era I'm trying to forget") called "Little Flea."

(Whatever his personal feelings about calypso, Belafonte in subsequent shows pulled the "Rattler" number, but the "Little Flea" calypso up top and wound up with "Matilda" via "popular" (and management) request.)

In his current stand, Belafonte makes few other concessions. His sometimes exaggerated mannerisms are gone, and he no longer "flirts" with his audience. He does move around the floor with a showman's knowhow, but for the most part he just stands and sings, which seems to be just fine with the ringsiders. He's a performer who radiates sincerety (in fact he seems overly serious at times) but is very adept in putting over the required light touches. He and the choir along with his two guitar accompanists have a routine worked out, but the table assigned to this reviewer by the Waldorf didn't allow a view of anything more than the performer's heads. In mid-show, Belafonte takes a break and lets the chir take over with a repeat on "Jerry," which seems superfluous, though it's well done. Ensemble follows up with a well-rehearsed "Rodeo" number.

Belafonte is in for the pre-holiday season and the Waldorf can pride itself on the attraction. Emil Coleman's men give the show fine backing and also for the dansapation. Bela Babai gives alternately out for the dancers. *Hift.*

Ben Blue's, Santa Monica

Santa Monica, Cal., Nov. 20.

Ben Blue, Barbara Heller, Muriel Landers, Lois Ray, Sammy Wolf, Ann Mason, Ivan Lane Orch (5); $3.50 minimum.

Call It Slapsy Maxie's Revisited. Or even Charley Foy's-at-the-Beach. By any name, Ben Blue's new nitery on Wilshire Blvd. in Santa Monica looks like a click; it's a return to the zany, sometimes blue, type of nitery layout that flourished here years ago and has been represented latterly only by the part-time operation of Billy Gray's Band Box.

Everybody gets into the show here, the waiters, busboy, cigaret girl, hatcheck girl, men's room attendant—everybody. They're all onstage for the madcap revival of the Ben Blue Glee Club that winds up the 90-minute layout. It's good but not necessarily clean fun throughout.

Not that the show is without a flaw. Over the 90-minute course there are some sags, but Blue's a canny showman and there will be changes made. Among them, probably, some of the quickie blackouts which fail to meet the standard set when the form was the bulwark years ago of the original Slapsy Maxie's. Too, something will have to be done about getting better material for Muriel Landers, a good comedienne who's wasted here.

Hit of the show is Barbara Heller, a thin comedienne who has been around for a while but never showcased better. Her "Born in a bunk in a junk in the middle of the China Sea" remains a hilarious satire, particularly for a show-wise crowd, and her impressions of Bette Davis, Tallulah Bankhead and Roberta Sherwood are all good. Sammy Wolf is also around for his familiar stooge work and he too scores, as always, with take-offs on the Ink Spots, Liberace and Johnnie Ray; and then he and Blue team with a pair of fine routines on Ted Lewis' "Me and My Shadow" and a Durante-Jackson carboning with Blue doing the strut. Singer Ann Mason registers well in a quartet of tunes.

There could be more of Blue, who spotlights himself principally on the "Bee" pantomime bit and is on and off during the evening with a succession of comments, and in the midst of the welter of tamfoolery, Lois Ray's good tapping should be spotted differently. Show backing is a tip-notch musical job by Ivan Lane and his orch, which also handles the dance stuff. *Kap.*

Sands, Las Vegas

Las Vegas, Nov. 22.

Dean Martin (with Ken Lane), Paul Gilbert, The Vogues (3). Copa Girls (14); choreography, Bob Gilbert, Renne Stuart; music, Jimmy Van Heusen; lyrics, Sammy Cahn; produced by Jack Entratter; orchestrations, Billy May; Antonio Morelli Orch (19); $2 minimum.

Dean Martin's second trip as a single into the Copa Room finds his stylized song delivery supplemented with a larger helping of comedy. He has many very funny lines, many of them throwaways, and the result is that his act is growing more important as a bistro attraction. Martin is introed as "coming direct from Cedars of Lebanon hospital," since there was some talk of postponing the opening because of his recent surgery. He rushes to the stage from the audience singing "Just in Time," and follows with special Las Vegas lyrics to "Lady is a Tramp." Selections include "All the Way," "True Love," "Once in Awhile," plus a bow off with his disclicks. At one point he sez, "I have a 15-year contract with the Sands—my option comes up after every song."

Paul Gilbert, usually seen elsewhere on the Strip, makes his Copa Room debut in this show, and comes up with much new material. He revives his w.k. "Medic" skit for big yocks, and also scores with his horse player and striptease bits. Gilbert's strong delivery contrasts sharply with Dean Martin's casual approach to humor, and between them they provide a show that has more laughs per minute than any other in town.

The Vogues (3) present the new Copa Girls (14) with pleasing songology in an original number wherein the line steps one by one from a TWAirliner. Jack Entratter personally selected these girls in Texas, where the Sands conducted special contests. Most of them have never been on the stage, and represent housewives, secretaries, nurses and salesgirls — so it's especially notable that after only 11 days of rehearsal they were molded into a group of terpers which performs with professional skill. Antonio Morelli orch provides excellent backing for the show, skedded through Dec. 17. *Duke.*

Statler-Hilton, Dallas

Dallas, Nov. 19.

Tony Bennett, with Ralph Sharon Trio, Bob Cross Orch (12); $2-$2.50 cover.

Tony Bennett, with mucho aficionados here since last year's smash date at another hospice, may break Empire Room b.o. records in his fortnight here. Anticipating that, hotel has added an extra Friday show, plus the usual two on Saturdays.

Opening to a packed room, lusty singer smartly paces the tempos in his 15 songs during 35-minute stint. After a brace of warmups, Bennett gets lusty mitting reprising wax hits—"Rags to Riches," "Because of You," "Taking a Chance on Love" and "Middle of an Island." Dramatic, sobering bit is "Lost In the Stars." Rapport with patrons increases as singer does some ringside handshaking, doffs tie and coat before belting "One For the Road." Begging of responds with two added encores, "Sing, You Sinners" and "From This Moment On," to garner terrific applause.

Slick accompaniment comes from the Ralph Sharon Trio, backed solidly by Bob Cross' orch. Latter loads the floor with hoofers at terp time. *Bark.*

Blue Angel, N. Y.

Martha Davis & Spouse, Phil Leeds, Mike Nichols & Elaine May, Les Garcons de la Rue (4), Jimmy Lyon Trio; $6 minimum.

The Blue Angel bill has a wide variety of interest with talent familiar to the clientele and a pair of turns that are entirely new here. The sum total adds up to a session of potency for this Herbert Jacoby-Max Gordon hospice.

In the vanguard of the vet entertainment is Martha Davis & Spouse, a volatile Negro team who pour out a stock of staples with Miss Davis at the piano and spouse Calvin Ponder at the bass. The focal point of interest is, of course, the distaff side, a big babe with an ebullient personality and a knack of punching out a song in which she creates her own humor with each number. There's an appreciative mitt for each offering, and as in her many visits at this spot, she's encored amply.

Other experienced hand is Phil Leeds, doubling out of "Romanoff & Juliet." Leeds is a quiet little guy with a lot of knowhow in gathering laughs with skilled underplaying. His gab is literate and punctuated with laughs. He gets across with applause to spare.

New to this house, but with a break-in as Gordon's companion nitery are Mike Nichols & Elaine May, a pair of promising players. At this point the youngsters are too much impressed with themselves, and become too precious at several stages in their act. It's a mixture of set routines and improvisations on any theme called out by the audience. This needs the intimacy of a small room and an audience of spirits kindred to theirs. This type of crowd is available at this spot as well as the Vanguard, and so they are amply appreciated. However, without a broader common denominator, their horizons are limited.

Under New Acts are Garcons de la Rue (4). Jimmy Lyon Trio backstops capably. *Jose.*

Mocambo, Hollywood

Hollywood, Nov. 19.

Peggy King, Paul Hebert Orch (5), Frankie Sands Trio; $2 cover.

The steady growth of Peggy King as a singer is reflected in her latest stand at the Mocambo. Gone is the cloying ("pretty perky") atmosphere and the derivative singing style. She's now strictly Peggy King, a standup singer standing up there on her own and selling her ware—and she's pretty good at it.

Miss King has wisely buried the "pretty perky" routine once and for all with this stint, with a special material bit kidding the idea and herself. It's well done, both as a piece of material that changes the pace of the act and as a declaration of independence.

Thirty-minute turn is launched with "Everything I've Got Belongs to You," which also has some added lyrics, and runs through a range of material that lets her showcase her ability from belting to bleating. Whether on the torchy "Get Out of Town" or the bouncy "Lonesome Road" (and there's a natural parlay for someone), she works effectively. Both the vocal and visual impact is good but that coat affair she wears has got to go.

Singer gets good backing from a trio consisting of Jack Elton on piano, Max Bennett on bass and Ralph Donerly on drums. Paul Hebert orch and the Frankie Sands Trio share the dance assignment. *Kap.*

Mr. Kelly's, Chi

(FOLLOWUP)

Chicago, Nov. 18.

Diversification in the selection of chirpers has brought almost every type of song styling into Mr. Kelly's of late. True-to-life blending of lusty girlish daydreams and the frustrations of a workaday reality characterize the plaintive or giddy song treatments of Sylvia Syms. To put all this over in the gilded confines of an intimate nitery takes an astute musical ear and showmanship braced by considerable self-control. All this comes to the fore in Miss Syms, who can put considerable meaning into "Get Me to the Church on Time," "Mad About the Boy" or "English Muffins and Irish Stew."

Backing the thrush is the Marty Rubenstein trio, a sharp and lively combo with plenty of technical savvy shown both in the supporting role and between acts.

Headliner Gene Baylos continues as a crocker. No audience is too unruly to get the best of him, and the material sounds continually fresh. Baylos stays for two more weeks and Miss Syms for three. Helen Merrill opens Dec. 9. *Lepa.*

Bon Soir, N. Y.

Kaye Ballard, Annette Warren, Tony & Eddie, Jimmie Daniels, 3 Flames, Phil Della Penna, Dick Boyd; $5 *minimum.*

The Bon Soir is a steadying factor in this changing era of sputniks and anti-jaywalking campaigns. It remains the same. The crowds still overflow the premises, most of the performers are either regulars or returnees and the show, as usual, is good.

Kaye Ballard, the comedienne-songstress, is back again with some fresh material. She's food for a load of laughs, particularly in her opening tranquilizer bit, in which she reclines on top of the piano, and a followup item covering stock remarks made by mothers to their children. Other offerings in the comedy vein aren't as potent, but have a sufficient sprinkling of humor. Miss Ballard, who knows how to mug her way through a line, changes pace for a straight ballad closer that's okay.

Annette Warren, a newcomer to the Greenwich Village cellar club, scores with her savvy styling. The gal, who's been around the nitery circuit, delivers expressively, sinking her teeth into the ballads and getting right bite out of the more frolicsome tunes.

Tony & Eddie, who've just about set up permanent residence in the basement operation, continue to break up the customers with their zany record pantomiming. They're still probably the noisiest act in the business. Although they're not everybody's cup of tea, there's no questioning their sock impact with the Bon Soir clientele.

One segment of their act, however, almost misfired on them at the show caught last week. With the room blacked out, the sudden spotlighting of a monster-masked waiter among the tablesitters caused one femme patron to scream out in actual fright which turned to embarrassment when the room relit.

Host-singer Jimmie Daniels continues in fine form. Ditto for the Three Flames, easily one of the top combos around. Waiter Dick Boyd has succeeded Bruce Kirby in doubling into the Tony & Eddie routine, Kirby, incidentally, has moved to Julius Monk's Downstairs club. Phil Della Penna handles the interim keyboarding nicely. *Jess.*

Beverly Hills, Newport

Newport, Ky., Nov. 22.

Eydie Gorme, Morty Gunty, Donn Arden Dancers (10) *with Chris Roberts, Mary Fassett, Ronny Meren; Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Youth comes through with flying colors in this fortnighter at Greater Cincinnati's ace nitery. Eydie Gorme and Morty Gunty, youngsters on their initial visits, lose no time in meriting hurry-back invitations. Supporting them in style are the location Donn Arden group and Gardner Benedict's combo.

Miss Gorme, dark-haired cutie, with a flock of her tv and record fans in evidence, clicks all the way in a 32-minute song cycle. Biggest returns from opening nighters were for "After You've Gone," "When I'm With You," "Gypsy in My Soul," "I'll Take Romance" and "Chicago." Supplements personality and vocal range with polished delivery. Joe Guercio is her pianist-director.

Funster Gunty, delightfully different on style and crisp material, is of the Jerry Lewis stripe. Puts a lot of energy, mugging and some hoofing into singing, storytelling and impressions. A 26-minute bellringer.

Two classy production numbers by the Donn Arden unit round out a gay 80-minute floorshow. Sam Levenson headlines the layout opening Dec. 6. *Koll.*

Cherry Lane Rest., N. Y.

Mary Lou Williams Trio, Clyde Burke; $3 *minimum weekdays,* $4 *minimum weekends.*

The chow and jazz formula continues to spread in New York. Latest eatery to swing over to a music policy to attract the hipsters is the Cherry Lane Restaurant, adjacent to the Cherry Lane Theatre in Greenwich Village. Spot had been operating as a straight feed room for the past two years until it decided to follow Gotham's "music room" trend.

It's a comfortable layout that makes for easy dining and listening. And with Mary Lou Williams to start things rolling, the room is off to a good start. She's only in on a two-week booking, though, which may not be enough time to get the word around.

Miss Williams, who recently appeared at the uptown Composer, is a slick stylist on the ivories. She's got a free-wheeling jazz feel out of the old school that gives each item an invigorating spark. Working with Bill Clark on bass and Bruce Lawrence on drums, she hits continual rhythmic rounds through sets that run about 30 minutes each.

Clyde Burke takes over the keyboard for a solo stint when the trio takes time out to stretch. Burke has a quiet and likeable manner at the 88 and he helps his repertoire with some pleasing vocalistics. "They All Laughed," "Dancing on the Ceiling," and "Mountain Greenery" are examples of the kind of material he prefers. *Gros.*

Americana, Miami B.

Miami Beach, Nov. 23.

Jackie Miles, Elaine Gordon, Soler & Lorca, Jackie Heller, Lee Martin Orch; $5 *minimum.*

Jackie Miles is boxoffice insurance for the Bal Masque. Working the plushery four times a year, he maintains steady draw power with considerable of the locals, who've been conspicuous by their absence from the bigger cafes but are coming out for his appearances. They're present in abundance, with current TOA conventioneers, tourists and package tours combining to give the room a midseason look.

Miles has a book of tried & true routines to fit the varied groups, adding topical overtones and new twists to give his standards a touch of freshness. For the theatre owners, his movie attendee bit is prime stuff for the tourists, the overblown Texan (once a garment centre type) and rundown on hotel life here, with bit on tv's effects on home life, toting up the laugh load that is a constant thing when he's on.

Elaine Gordon was in a tough spot at show caught. Somebody forgot to adjust the mike volume properly, with result, a struggle for attention. Credit the attractive brunet with winding a winner, thanks to standup vaude-style delivery that belted a Jolson medley to a palm-raising beat. Soler & Lorca make for expert exponents of the Latin patterned terps, purveyed in authentic, authoritative manner to earn them warm reception.

Jackie Heller has been house emcee here for a long term, and is showing tendency to stay on too long in his opening song spot, whether another male singer is on the bill or not. With it he's also making with overload of bubbly "the greatest" theme in buildups for the acts. A reappraisal of his approach is indicated. He's a warm, winning little guy, manages to get their attention despite the overdone enthusiasms.

Lee Martin and his orch rate as one of the top orchs in town. Arriving end of week: Joni James and Jaye Bros. *Lary.*

Viennese Lantern, N. Y.

Vicki Autier, Jose Duval, Ernest Schoen Orch; $3.50 *minimum.*

Max Loew's gemutlich weinstube has one of its strongest bills in a long time. The annual return of Vicki Autier from France, and the bow of Jose Duval to uptown audiences, provide a show of especial delight in this environment.

Miss Autier, smartly gowned in the harem silhouette, is a singer of warmth and charm. Whether at the portable mike or at the piano, she has an ease of demeanor and an intimate delivery that get excellent results. Her tunes are mixed so that there's the comfort of the w.k. Gallic items, several tunes en Anglais, plus catchy songs new to her repertoire. She's elegantly received in a pleasant and highly effective routine.

Duval has been around for some years, but at this point seems to be approaching a peak that bespeaks great potential. He has a powerful baritone that carries amply sans amplification. Duval, at one time in the traveling troupe of "The King and I," shows a thespic ability in his tunes as well. There's a lot of shading and color and he has excellent control. In short, there's a lot of technical and artistic virtues in his songs. Duval's choices range from a sensitive "Toreador's Prayer" to pops and the semi-classics. The Cuban-born singer has a range that permits him to essay stands in niteries as well as musicals, and seems headed for a climb.

The orchestral chores are in the keeping of Ernst Schoen, who aside from providing an air of lightness with the Viennese lieder, chimes in capably with song. Schoen conducting from the violin is able to handle virtually any kind of musical request. *Jose.*

Eden Roc, Miami Beach

Miami Beach, Nov. 24.

Hildegarde, Somethin' Smith & The Redheads, The Maxwells, Mal Malkin Orch; $3.50 *minimum.*

Several years of absence from this area hasn't dulled the draw value of Hildegarde, who is pulling in heavy dinner biz needed to hypo recent in-and-out patronage at hotel-cafes. She's still the same ebullient personality, with adroit way of getting ringsiders involved in her routines comprised of standards she's been associated with, and the assortment of specials the Hildegarde bent for tongue-in-cheek light comedy requires.

Slick approach serves to obscure minor vocal lacks with audhold maintained throughout her 30-odd minutes. There's now more of the 88-keying at which she is expert, with accompanist Martin Fried lending apt assist on the inserts. Superbly gowned and handsomer as ever, Hildegarde adds up as a class performer making it solidly in a class room.

Somethin' Smith & The Redheads also are longtime absentees from this sector and for no good reason. They're a commercial property, with the right blend of the corny, the satirical and the musical spoofs that mixed resorters here take to enthusiastically. Their instrumental work on piano, banjo and bass is top-drawer, while the clowning is easy-to-take stuff that earns them hearty laughs. Non-typical of the "slick" hep trios around, their fresh appearance and eager-to-please approach spark the big palm payoff.

Panto-comedy-lined balancing of the Maxwells—an unusual booking in this room—sets well. Their deliberate pace serves to focus attention on their tricky stunts, with the mugging garnering gigles, albeit the gasps come with their ceiling-high finishes. Mal Malkin orch sets up the act's arrangements in top style with maestro handling the intro chores in smooth manner. The Four Lads take over at end of week. *Lary.*

Flamingo, Las Vegas

Las Vegas, Nov. 21.

Vic Damone, Dominique, Don Kirk, Flamingoettes (12), *Jack Cathcart orch* (14); *choreography, Jean Devlyn;* $3 *minimum.*

Vic Damone's sometimes-belting, sometimes-caressing approach to a note provides pleasant listening in all offerings at his new Flaming Room show. First-nighters were reluctant to let him exit after they gave maximum applause to such numbers as "Lulu's Back in Town," "Bewitched, Bothered and Bewildered," "Cheek to Cheek" and "September Song." His skits in which he reveals his ambition to be a dancer, and the one about the songs he rejected which became hits, are packed with showmanship. Bill Miller gives skillful assistance at the piano.

Dominique, the pickpocket comedian, makes his first appearance here in a couple of years, and still gets expressions of amazement — plus a lot of yocks — from his victims and the audience with the theft of such items as watches and wallets. He's also an expert with the card tricks, and a remote microphone enables him to wander about the room unencumbered.

Don Kirk is featured in the opening production with a set of solid pipes, and the Flamingoettes (12) parade prettily with Rockette precision. Jack Cathcart orch smoothly blends the notes. *Duke.*

Eddys', K. C.

Kansas City, Nov. 19.

Preston Foster & Family (3), *Kay Cee Jones, Tony DiPardo Orch* (8); $1-$1.50 *cover.*

Present acts at the Eddy establishment are both new to town, and between them show a considerable assortment of talent, largely on the musical side. There's also a good sprinkling of comedy chatter somewhat folksy on the part of Preston Foster, frau Sheila Darcy and daughter Stephanie, and more on the vivacious side from pert Kay Cee Jones, billed as a songstress but showing up as a singing comedienne. There's more than enough of the combined talents for the 50-minute show, and by and large the customers are happy over the proceedings.

The personable Miss Jones is a Decca pactee and also of the "Double Time" show on KTLA, L.A. She gets a good deal of sparkle and bounce into her 20 minutes, singing numbers such as "I'm in Love," "Small Town" and her waxed "Sayonara." She also gets some fun in her chatter between songs, tosses in some original bits and warbles in several languages. She's a very sprightly brunet and a welcome show opener.

The main question with the Foster trio is "what do they do?" as a customer bluntly put it. The answer is they do some folksongs, some chatter, some clowning, some pops, some special bits, some guitar plunking and generally bring it off clean cut and effectively. Foster is quick to say the dramatics are not for him on a night club floor as he resorts to guitar and quip, and soon has the audience with him on his new tack. Shortly Sheila joins him to reveal a singularly low register voice for duos in the folksong style, and presently it is young Stephanie singing soprano. They join to close, and by that time have built their 30 minutes to a hearty reception.

Next is Roger Williams opening Nov. 29 for a fortnight. *Quin.*

Gatineau, Ottawa

Ottawa, Nov. 22.

Gilda, Ruby Hill, Bobby Dae & Babs, Al Costi, Champ Champagne Orch (8); $1 *admission.*

Gilda, a male who does a clicko femme impersonation, is into the Gatineau Club as a single. Previous local appearances (at other niteries) have surrounded him with a company, but the solo idea turns out as strong as if not stronger than the group.

Vividly gowned and wearing convincing makeup, Gilda has a remarkable resemblance to La Dietrich, the impression enhanced by deep-toned pipes and French accent. The Marlene picture is broken, however, by a cuteness he could nicely omit. Stronger material would help, too. He's in to Nov. 27.

Held over is socko chirper Ruby Hill. Bobby Dae & Babs handle a slick terp session, mostly in tap. Standout is a routine done to Gershwin tunes. Al Costi emcees plus between-show pianoing and chant chores in the lounge. *Gorm.*

Gomans' Gay 90's, S. F.

San Francisco, Nov. 21.

Ray K. Goman, Bee & Ray Goman, Bonny Perkins, Joy Healy Dancers (6), *Wally Rose Orch* (4) *with Elliston Ames;* $1-$1.50 *cover.*

Gomans' new, 50-minute show needs tightening, more rehearsal. Cool reception of opening-night crowd reflected this.

Show is based on hotel theme, with Papa Ray Goman acting as emcee-clerk, son Ray K. offering intermittent comic bits, Mama Bee doing a songalog and brief blackout bits. Material tends to be blue, but this is no objection if it comes out crisp and fast. Unfortunately, such is not the case, particularly in dull, drawn-out skit between opening dance number and singer Bonny Perkins belting out "Oceana Roll" and "Redhot Mama."

Papa Ray gets good hand with banjo numbers as "Roll Out the Barrel," "Baby Face," "Sleep, Sleep, Sleep," "Alabamy Bound," "Sweet Sue," and Ray K. does some very funny bits with a dozen or so hats—all one-line gags and the show's best.

But by then it's too late. Joy Healy Dancers hoof nicely, pianist Elliston Ames and Wally Rose orch are swell and colorful costumes tops, but some performers have to go back and learn their lessons. Show's run is indefinite. *Stef.*

International, Houston

Houston, Nov. 19.

Kirby Stone Four, Carl Sands Orch (9); *no cover or minimum.*

Shortly after International boniface Porter Parris booked the Goofers, the musical madmen headed for London and boff returns at the Palladium. If Houston reaction is criterion, history ought to repeat for Kirby Stone Four, also slated for Palladium stint following closing here (27). Act is solid talent & laffs from first hot beat of "Sugarfoot Rag" opener to third begoff following second encore.

Although in this 10-gallon country for the first time, group has a considerable rep via appearances on Ed Sullivan and ex-Martha Raye shows. Pacing and savvy of headman Kirby Stone also guides guys well clear of regional pitfalls to paw-pounding clicks.

Aud loves imitash man Larry Foster who somehow takes on appearances of personalities he mimes, from Ed Sullivan to Marlon Brando. Mike Gardner, deadpan accordionist and Eddie (Little Poison) Hall, a sometime drummer, along with Stone himself, are all big yak-getters in their own right. Fave bit on night caught was "Monitor Report on Rock 'n' Roll Around The World" featuring British version of "St. Louis Woman" ("Piccadilly Woman"). It was a riot. Results in London ought to be interesting. *Burt.*

Crescendo, Hollywood

Hollywood, Nov. 22.

Mel Torme, Billy Barnes Revue (6), *Dave Pell Octet;* $1.50 *cover.*

Time was when Mel Torme was a singer with an eccentric jazz style that drew accolades from a small, but devoted, following. With his return to the Crescendo this trip, however, Torme has achieved a new stature; he's a singing entertainer, still with a fine sense of jazz values, but purveying his wares in an easy, lighthearted styling that will earn broader appeal. It should be a good three-week stand for the Crescendo.

Vocally, there appears to be only subtle differences in styling from the Torme of the past. He still works from highly effective arrangements to deliver a different tonal quality and phrasing and derive top response from such standards as "Lady Is a Tramp," "Mountain Greenery" or his own "Christmas Song." But there's an infectious good humor added to the turn, as in a fractured French version of "Autumn Leaves," that makes the 30-minute showcasing easy to take. Act is well paced, bouncing between standards and recent pops and items like "Must You Bury the Tune." Torme alternates between a standup chore and some piano-piping, winding up with "Lulu's Back In Town" (what else?) to round out an offering that never disappoints.

Billy Barnes Revue is back again to peddle its slickly satirical material on a variety of subjects. Group maintains a freshness and enthusiasm that sharpens the material and registers solidly. *Kap.*

Cave, Vancouver

Vancouver, Nov. 19.

Delta Rhythm Boys, Frank Radcliff, Paul Suter Orch (6); $1 [illegible] $2 *cover.*

Boniface Isy Walters goofed here by farming resident terp team and chorus line to Seattle, filling with colored scat 'n' trumpetman Frank Radcliff as only warmup to Delta Rhythm Boys. This plus flu, labor layoffs here and epidemic shellfish poisoning, have hexed latter's first plunge into home waters since Madrid.

In for a fortnight after three years away, the Deltas click well with what turnout there is and menu is varied, comprising standards, Broadway stuff and "special material" such as "A Substitute For Love," a droll monolog by basso Lee Gaines reflecting on thrills per pills, and other spoofs that get warm plaudits though hardly ignite.

Song's the thing, but somewhere since Europe the Boys junked the stage savvy that starts the spenders pounding. Handsome presence, whip-smart timing make poor coverup for personality department, the offering losing by overmuch form-fours biz behind the mike. Act projects less customer woo in 40 minutes on than occurs on a tape sesh in a sound booth.

Frank Radcliff's offering is a mishmash of evergreen tunes and softshoe engagingly done, nicely received. *Toms.*

Amato's, Portland

Portland, Ore., Nov. 20.

Ink Spots (4) *with Herman Flintall, The Claydettes* (6), *Julian Dreyer Orch* (6), *Joyce Carey & Barbara McFarland;* $1.50 *cover, no minimum.*

Charles Fuqua's Ink Spots are making their northwest nitery debut at this plush showcase. From their preem (19) till they close in two weeks, the boys should pull plenty of customers to hear them give out with their top perennial tunes.

The foursome please the payers with their w.k. style which is often imitated but never quite captured. They display plenty of showmanship and close harmony throughout are businesslike all the way, and have that "makes ya wanna listen" merchandising quality. Dave McNeil, basso narrator; Charles Owens, 2d tenor; Chas. Fuqua, baritone; and 1st tenor Jim Holmes deliver their standard faves with a good change of pace. They use their original trademarked sound for nearly all stuff. "We Three," "To Each His Own" and "If I Didn't Care" stop the show cold.

The Claydettes are on for two terrific line numbers. Tee off with a nifty nautical number and finale with a Roaring '20s thing that gets male customers from the audience onstage for a rip-snortin' Charleston. This house line trained by Emery Clay is one of the best because gals are real dancers and know how to pick 'em up, and lay 'em down in top precision manner for smash results. Choreography, costuming and lighting are big time. *Feve.*

Show On Broadway

The Rope Dancers

Playwrights Co. & Gilbert Miller production of three-act (five scenes) drama by Morton Wishengrad; staged by Peter Hall; scenery and lighting, Boris Aronson; costumes, Patricia Zipprodt. Stars Siobhan McKenna. Art Carney; features Joan Blondell, Theodore Bikel, Beverly Lunsford, Joseph Julian. At Cort Theatre, N.Y., Nov. 20, '57; $6.90 top Friday-Saturday nights, $5.75 weeknights ($6.90 opening).

Lizzie Hyland ..... Beverly Lunsford
Margaret Hyland ..... Siobhan McKenna
Moving Man ..... William Edmonson
Mrs. Farrow ..... Joan Blondell
Clementine ..... Barbara Ellen Myers
James Hyland ..... Art Carney
Lameshnik ..... Joseph Julian
Cop ..... Joseph Boland
Dr. Jacobson ..... Theodore Bikel

Sitting through "The Rope Dancers" is something like being the victim of a mistaken-identity assault—you take a beating without knowing why. Since there's probably only a limited public for punishment plays, this Morton Wishengrad drama seems a questionable boxoffice bet, unless a rave from Brooks Atkinson in the N.Y. Times, plus the personal draw of television's Art Carney and perhaps Siobhan McKenna can hypo it. The play is dubious film material and negligible for stock or little theatres.

Although the chastisement in "Rope Dancers" seems purposeless, it is skillfully dished out. So despite the acute discomfort, the audience is never bored, and there is no coughing or other telltale sign of restlessness. Though the author gives the impression of trying to make a point, presumably an urgent one, he fails to make it clearly enough. Even the intensely moving performances of Miss. McKenna, Carney and Joan Blondell don't clarify it.

"Rope Dancers" is a tragedy in which love and hate, pride and humility, superstition and wisdom, terror and courage are all mixed up. The harried characters hurt each other agonizingly. But a playgoer leaves the theatre asking himself, "Why, why, why?" The title, as the weak, errant husband and father points out, refers to human beings who are like dancers on a tightrope, always in peril of falling off, whether they go forward, backward or remain in one place.

Perhaps the meaning is very simple, if overly implicit. Maybe the author is saying that pride, ignorance and hatred bring their own punishment. Or possibly he means that if we do not understand the violent emotions that assail and rule us, they may destroy us. But if such is the theme, it leaves much unexplained and confusing.

The wife and mother of the play is one of those grimly self-righteous, proud people who are unable to overlook an injury, who cannot unbend enough to show affection or even accept it, and who punish themselves and those around them for their own sense of guilt. She's perhaps a pitiable character, but not a lovable, or likeable or even admirable one.

The husband and father, an eloquent, amusing and charming talker, is a weakling who cannot earn a living and lacks even the backbone to stand up to his wife or defend his cowed little daughter. He has been driven out of their home, but he loves the little girl and she loves him, a fact that the wife and mother is unable to understand or forgive.

The 11-year-old daughter is a hysterically shy, frightened youngster, pathologically ashamed of having been born with a sixth finger on her left hand. She has been convinced by her mother that the deformity is a mark of sin, so she keeps a mitten on her hand and usually has it in the pocket of her immaculately clean, daintily ironed dress. She is not allowed to go to school or play with other children, but skips rope endlessly, composing little jingles to accompany herself.

The locale of the drama is a New York tenement at the turn of the century, and the leading characters are Irish imigrants. As the mother, Miss McKenna has a compelling blend of fiercely inhibited emotion, of repressed maternal love for her daughter, still-smouldering but unconscious passion for her husband, and aloof scorn for the kindly neighbor who would befriend her. It's a searing performance, with Miss McKenna avoiding the occasional vocal excesses that have marred her playing in previous New York appearances.

Carney, in his Broadway stage debut after establishing himself as a television character-comic on the Jackie Gleason television series, is a revelation as the apparently relaxed, assured gab artist who can talk his way into the affection of everyone but his embittered wife. His portrayal starts on a low key, as does the part, but grows in depth and color as the indolent would-be writer in engulfed in tragedy.

Miss Blondell, top-featured as the goodhearted, simple but basically sensible "slob" from downstairs, gives a performance that also grows in force, definition and dimension as the evening unfolds. Her early scenes offer modest scope for comedy, which she handles with seeming effortlessness, and later passages of emotional depth, which she plays with the skill of a real pro.

Beverly Lunsford reveals considerable talent as the pathetic daughter caught in the crossfire of marital hostility, and her mother's rejection and corroding superstition. If she is not always believable it is probably because the part is enormously difficult, if not unplayable, for a child. Certainly her performance is a credit to a moppet actress.

Theodore Bikel gives a vivid portrayal as an earnest, sympathetic, tired doctor who looks as if he hadn't had time to change his clothes in weeks, and there are admirably individualized bits by Joseph Julian as a conscientious, harrassed truant officer, William Edmondson as a disgusted moving man, Barbara Ellen Myers as a dirty-faced urchin neighbor and Joseph Boland as another of the stolid cops he enacts so realistically.

The staging by British director Peter Hall appears to emphasize the dramatic elements of the play effectively, without bringing out whatever point the author must surely have had in mind. Boris Aronson has designed a graphically grubby tenement interior and Patricia Zipprodt has provided brilliantly appropriate costumes.

Wishengrad, a veteran of radio and tv ("The Eternal Light," etc.), is a playwright with evident power and fire, and he creates characters that are painfully alive, but in this first produced play he has not elucidated the meanin that might make the tragedy bearable and thereby theatrically justifiable. For the Playwrights Co. and Gilbert Miller this stacks up as a worthy failure.

Hobe.

Stock Review

Answered the Flute

Washington, Nov. 19.

Arena Stage production of three-act (eight scenes) drama by Sam Robins. Directed by Zelda Fichandler; settings, Dick Nelson; lighting Leo Gallenstein. At Arena Stage, Washington, Nov. 18, '57; $2.75 top.

Cast: Geraldine Rehrig, Allen Joseph, Larry Crowley, Dorothea Hammond, John Hazen, Astrid Wilsund, Claton Corsatte, Charles McRae, Nicholas Coster, Tom Bosley, Ed Preble, Lois Alexander, Bobbie Cokinos, George Vogel.

Screenwriter Sam Robins has done another of those plays about failures for whom life as bearable only as long as they can keep their illusions. In this instance, when the illusions are destroyed the audience is left to take over.

The author seems to have collected incidents of seductions, the treadmill movements of classical Russian plays and something of the harshness of Tennessee Williams. The result is overlong, sometimes confusing, and too often seems pointless.

Principal dreamer is the proprietor of a small candy, newspaper and tobacco shop in Baltimore. He lives upstairs over the store, with his wife and highschoolage daughter. He plays a flute and likes to think that he is potentially a great symphony musician. His daughter believes the fable.

His wife, embittered by their lack of economic progress, seeks to destroy her husband's illusion while she supports her own, about the supposedly now-rich man she might have married. When the latter's son arrives to attend medical school and becomes a boarder with the family, the self-delusions begin to shatter.

The youth seduces the teenage daughter, or vice-versa. The mother also tries to seduce the young man, but he pushes her off and reveals that his father is a pennyless phony. The storekeeper tries out for the Baltimore Symphony Orchestra and is told bluntly he has no talent. The teenager runs off with a neighborhood boy, is found and returned by the police, and finds she's even afraid to commit suicide.

Arena Stage, the Washington theatre-in-the-round, has introduced a number of new plays, but this isn't one of the better ones.

Lowe.

Roger D. Sherman has succeeded the late **Alen R. Matthews** as general manager of the Jamestown Corp., producer of the outdoor historical presentations, "The Common Glory" and "The Founders."

Jules Archer

is another writer who expounds on

Domestic Blitz

* * *

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

CONTRADICTS MERRICK ON ENGLISH STAGE CO.

Washington.

Editor, VARIETY:

I am writing as the artistic director of the English Stage Co. referred to by Broadway producer David Merrick in an interview in your issue of Nov. 13. In his efforts to justify himself, Merrick has chosen to attempt to diminish the position of the English Stage Co. and the Royal Court Theatre, from which the production of "Look Back in Anger" sprung, by suggesting that the Royal Court is an off-Broadway type house of little significance. Anyone who knows the London theatre will tell you that that is palpably untrue. However, that is finally a matter of knowledge and opinion.

In his statement about the artists contracts, however, Merrick is entirely inaccurate. None of them has ever played at the Royal Court for as little as $28 a week, nor are the artists concerned under contract to us at present. I am extremely annoyed that Merrick should have made such a misstatement and I would be obliged if you could see your way clear to correct it.

George Devine.

(The writer is the director of the revival of "The Country Wife," which was trying out in Washington last week and opens on Broadway tonight (Wed.), with Julie Harris, Lawrence Harvey and Pamela Brown co-starred—Ed.)

Equity Upholds Merman, Censures Gene Wesson

The Actors Equity Council, finding that statements made in radio interviews last summer by Gene Wesson constituted "conduct prejudicial to the welfare of the association" and Ethel Merman, issued an official apology to the actress yesterday (Tues.). The council, tendering its apology to Miss Merman for the conduct of Wesson as a member of the association, further directed that Wesson be "sharply censured and that he refrain and desist from a repetition of such statements."

Charges had been filed with the union against Wesson by Miss Merman after he had publicly accused her of being responsible for his being fired from "Happy Hunting," which she denied.

Research Pays Off

This could lead to a revolution in the theatre. Probably not, though, as other performers aren't likely to have the resourcefulness and pointed wit of Joan Copeland.

Interviewed on the "Nightbeat" television show last Friday night (22), the actress took exception to Brooks Atkinson's reference to Yvonne Printemps in his N. Y. Times review of last week's off-Broadway revival of "Conversation Piece." Recalling the French star's appearance in the original production of the Noel Coward comedy, the critic indicated a nostalgic preference for the French actress rather than Miss Copeland in the same part.

Miss Copeland revealed to the tv audience that she had looked up the 23-year-old Times notice, and she reported that Atkinson had not been as happy with Mlle. Printemps at the time as he remembered. If they want to make comparisons, Miss Copeland quipped, "critics should go to the morgue."

'Pins and Needles' Anni

"Pins and Needles," the revue sponsored, produced and performed by members of the International Ladies Garment Workers Union, and in those tenuous 1937 days stressing problems of "social significance," is on the threshold of its 20th anniversary. So reminds Mrs. Hilda Cohen, 937 56th St., Brooklyn 19, N.Y., who is sponsoring a reunion of all personnel from cast members to porters.

She writes, "Some continued in the theatre and attained considerable fame. Others sought to continue but never made the grade. Some went back to the shops, others didn't and couldn't. Several have passed away, some during World War II. On this 20th anniversary all . . . would like to celebrate together. For this was truly a democratic group where everyone, the directors, actors, musicians, ushers, concessionaires, porters, were kneaded together in a close community, equal and sharing each other's experience."

The ILGWU revue (in two acts, 19 scenes) opened at the Labor Stage, N.Y., Nov. 27, 1937, to $1 top. It later moved uptown to the Windsor Theatre. It had two successive editions. The original show had songs by Harold J. Rome, sketches by Charles Friedman, dances by Gluck Sandor.

The cast was alphabetically listed and apparently had no outsiders from show biz, other than Rome, Friedman and Sandor, who were called in from the professional stage, as were sketch writers Arthur Arent, Marc Blitzstein and Emanuel Eisenberg, the latter p.a. for a ILGWU group. Rome's songs included "Sing Us A Song With Social Significance," "One Big Union For Two," "Doin' the Reactionary" and "I Used to Be on the Daisy Chain."

VARIETY opined that "this ILGWU production, if kept in its present quarters or not too ambitious a theatre, might easily turn into another of the season's unexpected clicks. Professional Broadway will have a hard time laughing off this amateur revue with a cast recruited entirely from the garment trades. It's one of the most vigorous and effervescent entertainments to be seen in the metropolis at the present time."

After a two-year run a second edition opened April 26, 1939, this time staged by Robert H. Gordon, again with songs by Rome, and sketches by Charles Friedman, Rome and Arent, augmented with others by Joseph Schrank, David Greggory and John Latouche. Music arrangements were by George Davis and Baldwin Bergersen. Felicia Sorel was called in to stage special numbers and the scale had been titled to $3.30. But with the third edition, which opened Nov. 29, 1939, this time moved to the Windsor Theatre, the scale came down to $1.65.

Shows Out of Town

A Shadow of My Enemy

Baltimore, Nov. 26.

Nick Mayo presentation of two-act (four scenes) melodrama by Sol Stein. Staged by Daniel Petrie; settings and lighting, Donald Oenslager; choral music, Semour Barab; conducted by Noah Greenberg. Stars Ed Begley. Gene Raymond; features William Harrigan, Leon Janney, Mason Adams, Howard Wierum, William Zuckert, John McGovern, Anne Hegira, Alma Hubbard, Ulla Kazanova, Tom Gorman. At Ford's, Baltimore, Nov. 20, '57; $3.87 top.

Mr. Populus ..... Leon Janney
Augustus Randall ..... Ed Begley
Horace Smith ..... Gene Raymond
Interrogator ..... Mason Adams
Congressional Interrogator ..... William Harrigan
Lawyer ..... Howard Wierum
Prosecutor ..... William Zuckert
Holly Handall ..... Anne Hegira
FBI man ..... Tom Gorman
Gretchen Muller ..... Ulla Kazanova
Maid ..... Alma Hubbard
Dr. Hans Eberhart ..... John McGovern
The Singers—Morris Gesell, Gordon Myers, Charles Bressler, Brayton Lewis

As with "The Day Lincoln Was Shot," no one has to be told the ending of "Shadow of My Enemy" in order to spoil the suspense. That is the major flaw in this courtroom drama by Sol Stein.

The author leaves not the slightest doubt that "Shadow" is based, just about fact for fact, on the Alger Hiss-Whittaker Chambers case, right down to the typewritten documents, the pumpkin papers, the farm in Maryland and the verdict of guilty that sends "Horace Smith" to prison. A weakness in the play is that it is so reportorial rather than theatrical.

What Stein has done is reproduce a situation rather than dramatize it, and the result is good newspaper copy but weak stage material. Unlike "Inherit the Wind," there is no outside action and unlike "Witness for the Prosecution" there is little inside. Stein's characters are one-sided, with no depth, and beyond what is already on the record, nothing is learned about them.

Had the author taken liberties with the characters and plot, "Shadow" might have been a better show. The only respite offered from the factual testimony is by a representative of the public who occasionally barges down the aisles and shouts lines from the audience.

The author makes one deviation from the original when, after the verdict, the defendant calls his antagonist by the name he supposedly used when both men were allegedly active in the Party. That leaves the audience to speculate and argue whether the defendant was really guilty or innocent.

The play's entire action takes place before a Congressional investigating committee with the former Time mag editor sticking to his accusations and the State Dept. official insisting to the last that he is innocent.

The production is fine, with special credit going to Daniel Petrie for direction and to Donald Oenslager for an excellent setting. As the Communist-turned-informer, Ed Begley is convincing, and Gene Raymond provides effective contrast by underplaying the role of the defendant. Good, too, are Leon Janney as the rabble-rouser at the trial, William Harrigan as Congressman doing the investigating, Mason Adams, Howard Wierum and William Zuckert as attorneys, and Anne Hegira as the accused's wife.

Cedro.

Miss Isobel

New Haven, Nov. 20.

Leonard Sillman & John Roberts production of three-act (five scenes) drama by Michael Plant and Denis Webb. Stars Shirley Booth; features Robert Duke, Edith King, Peter Lazer, Kathleen Maguire, John Randolf, Nancy Marchand. Directed by Cedric Hardwicke; setting, Peter Larkin; costumes, Audre; lighting, Lee Watson; production associate, Jacqueline Adams. At Shubert Theatre, New Haven, Nov. 20, '57; $4.90 top.

Mrs. Ackroyd ..... Shirley Booth
Mrs. Ling ..... Edith King
Miriam Ackroyd ..... Nancy Marchand
Robin ..... Peter Lazer
Ellen ..... Kathleen Maguire
Howard ..... John Randolph
Nurse ..... Dennis Smith
Andrew McNeil ..... Robert Duke

"Miss Isobel" is an intriguing, but not completely satisfying play in its premiere condition. It is intriguing in its story offering several possible interpretations, but somewhat unsatisfying in its slow start.

The drama contains moving passages and lethargic segments, but the final effect seems disappointing. The fact that it never clearly resolves certain portions of its theme can be taken as either a letdown or as a challenge to the imagination. The answer to that question may resolve the show's fate.

The play involves an elderly Australia-born widow living in a remodeled San Francisco mansion in which she rents apartments to support herself and her misfit daughter. When the latter seeks to obtain money to finance a project for her incompetent suitor, there is a scuffle, the mother is injured and becomes subject to irrational spells.

Shirley Booth gives a notable performance as the once-wealthy widow whose nostalgic memories come and go, making the character intensely human and touching. In featured support, Nancy Marchand should make a memorable Broadway debut as the romantically barren daughter. In a moppet assignment, young Peter Lazer exhibits understanding beyond his years, and good supporting portrayals are given by Edith King as a friendly Chinese apartment neighbor, Kathleen Maguire as the boy's wholesome young mother, Robert Duke as a blind ex-GI and John Randolph as the daughter's romantic walkout.

Peter Larkin's setting of an old Frisco domicile is a gem atmospherically, although much of its upper level value is lost via sightlines. Lee Watson has lighted the production deftly and the costumes by Andre are satisfactory.

Cedric Hardwicke's staging hits an interesting pace in both tense dramatic sequences and intermittent comedy scenes.

Bone.

Pix Have Replaced Road as Mass Medium for Legit Hits: Joe Fields

Hollywood, Nov. 26.

Films, rather than legit, are now the vehicle for presenting the leading theatrical hits to most audiences. That's the belief of Broadway playwright - stager Joseph Fields, who's in Hollywood to direct and co-produce his own adaptation of his own and Peter de Vries' legit comedy, "Tunnel of Love," based on the latter's novel.

Tightening economics have virtually done away with the road for all but the very top boxoffice smashes, Fields observes. "Touring shows are generally too expensive for the revenue available," he says. "Few shows can be depended on to pull the sort of consistent big grosses that mean sufficient profit.

"Most touring shows do only moderate business, even with favorable notices, and even that is likely to be a s' in-and-out basis, with the retu.. om several good weeks wiped out by one bad week. People frequently forget," he points out, "that authors, directors, stars and the theatre—everyone—shares in the profit on a healthy week, but nobody shares the deficit on a losing week.

"An increasingly severe problem in recent years, particularly with the growth of television, is that it's almost impossible to get top actors to go on tour. A few stars will go out, usually on very high salaries or stiff percentage deals, but the better featured players are very difficult to get. Yet critics in audiences in road cities resent anything but the original Broadway cast. Chicago, in fact, seems to resent everything."

As his next screen project, following "Tunnel of Love," Fields plans to do another of his Broadway hits, "Anniversary Waltz," on which he collaborated with Jerome Chodorov. He figures on making film versions of other stage hits. "With the financial risk of pictures so high," he notes, "it makes sense to have all the insurance you can get.

"Junior Miss," another Fields-Chodorov collaboration, based on the magazine series by Sally Benson, is being revamped as a musical for television presentation in December. If that's successful, the piece may be expanded into a Broadway musical.

Anonymous Windfall

Joseph Stein, co-author with Will Glickman of the book of the musical of several years ago, "Plain and Fancy," and the upcoming "Body Beautiful," also has at least two nonbilled collaborations paying him royalties.

He did script doctoring, without program credit, but with a share of the royalties, on "No Time for Sergeants," the Ira Levin dramatization of Mac Hyman's novel, and the E. Y. Harburg-Fred Saidy book of the musical, "Jamaica."

Industrials Big Legit Employers

Industrial shows have developed into a major source of employment for legit actors. A recent 12-month Actors Equity survey reveals that about 1,500 of its members earned over $1,000,000 in industrials during that period.

The industrial show field operates on a year-round basis, dwindling during the summer and hitting its peak in the fall. Occasionally there are as many as 10-15 shows out at the same time, with runs varying from a few days to as long as 42 weeks as was the case with one Westinghouse presentation.

Westinghouse, it's understood, is also planning a six-month, two-company tour, which would take it about four performers in each unit. In the past, one firm has employed as many as 103 actors in different companies at the same time. Those playing industrials include semi-names and occasionally a star.

The average run for an industrial show is about four-and-a-half weeks, including rehearsal time, for which the performers get full pay. Equity, incidentally, has contracts with 38 industrial show producers. The union's department, covering that field, is headed by William Gibberson.

"The Golden Six," a new play by **Maxwell Anderson**, will be given its first American presentation next May by Boston U.

Aim Pre-War 'Fric Frac' As French Stage Tuner

Paris, Nov. 19.

Edouard Bourdet's "Fric Frac," a pre-war local legit entry, is being adapted into a French musical. The tuner treatment is being handled by Francis Blanche and Henri Lefarge.

A film version of the play, with Fernandel, Michel Simon and Arletty, was distributed in the U. S.

Stevens Squares Off at Merrick On 'Entertainer'

If David Merrick has trouble obtaining a suitable theatre for his scheduled Broadway production of the London success, "The Entertainer," Roger L. Stevens will be glad to lease him one of the houses operated by Producers Theatre, of which he's one of the partners. However, the producer-theatre operator-realtor says, Merrick should be willing to pay the prevailing London rental, 40% of the gross, instead of the usual Broadway share, 30% for a straight play.

Stevens is burning at Merrick, whom he blames for the collapse of his own (Stevens') plans to import the John Osborne drama, with Laurence Olivier repeating his original star performance. According to Stevens, he was informed by Olivier that the deal had been closed with Merrick, "as I was told that you were no longer interested." Merrick clinched the show on a quick trip to London between the closing of the Boston tryout of "Jamaica" and the opening on Broadway the following week. Merrick is the producer of the musical.

Stevens had hoped to obtain the rights to "The Entertainer" through his various previous deals with Olivier, particularly the purchase of the star's company, Olivier Productions, on a highly profitable capital gains basis for the actor. Since the availability of a suitable Broadway theatre is understood to be a key factor in Merrick's plans for the Osborne drama, Stevens figures that he may be in a position of controlling a badly needed house.

Through his Producers Theatre company, Stevens is operator of the Helen Hayes Theatre, which

(Continued on page 84)

25 Years Experience Fails to Qualify, McClain Now an ATPAM 'Apprentice'

Itinerant Role

Mary James is making a career out of "Career."

The actress, who originated the role of the talent agent in the off-Broadway version of the James Lee play, has also appeared in the part in two subsequent out-of-town productions of the drama. She temporarily withdrew from the off-Broadway cast last summer to appear in the play at the Playhouse in the Park, Philadelphia, and last month took off again for the Coast presentation at the Ivar Theatre, Los Angeles.

She's now back in the off-Broadway production, which opened last April, and is scheduled to close next Sunday (1).

17 Paris Houses Rush Legit Shows

Paris, Nov. 26.

With the big year-end holidays in sight, 17 legit houses here are feverishly readying plays, revues and musicals to come in for this big coin that Parisians will be spending. Most of them come in before Christmas, but a few will not preem before New Year's.

Theatre De Paris will have the Robert Dhery Co. in "Pommes A L'Anglaises," a revue showing the English as the French see them. Dhery is just back from London where he had a two-year run with "La Plume de Ma Tante" which was the French as the English see them. Theatre Michel will have a comedy about the trials of a group of honeymooners in Venice, "Les Pigeons De Venise," by Albert Husson.

Comedie Wagram will give Jean-Pierre Aumont's "Farfada" a tale of a selfish young lady's man and his comeuppance. Theatre Charles De Rochefort has a thriller-type comedy, "Un Remede De Cheval" (Horse Remedy), about a wife trying to do away with her husband with horse medicine. Theatre D'Aujaurd'hui has Diego Fabbri's "Inquisition," a drama of a wom-

(Continued on page 84)

Having done away with the "new blood" clause in its basic contract with the League of N. Y. Theatres, the Assn. of Theatrical Press Agents & Managers is apparently determined to enforce strictly its limitations on the admission of new members. That is indicated by its refusal to accept the application of a company-house manager candidate with 25 years theatrical experience and the endorsement of three union members.

The applicant was George McClain, for 24 years an employee of the United Booking Office and since the closing of that agency working in the Legit Independent Theatres of North America booking office and more recently in the Independent Booking Office. He was also for a time auditor and general representative for producer Frank McCoy and secretary to the late Marcus Heiman, UBO prez.

McClain's application was sponsored by the required three ATPAM members, John Shubert, an executive of the Shubert theatre interests, and company and general managers Herman Bernstein and Ben Boyar. It was stated that the candidate was in line for two jobs, either as house manager at a Shubert theatre or company manager for one of producer David Merrick's three current Broadway shows.

The ATPAM membership committee approved the application by a vote of five-to-two. However, the union's board of governors, after two weeks' discussion, reversed the committee and ruled that McClain must serve the regular three-year

(Continued on page 84)

British Equity Calls For Campaign for Theatres; Asks Gov't Construction

London, Nov. 26.

British Actors Equity is urging its members to take individual action in a campaign to save British theatres from closure, and also to press for a National Theatre. In its quarterly report, the union calls for the writing of letters to Members of Parliament. It also suggests getting letters in the local papers and trying to rouse local authorities to the possibility of helping local theatres.

Equity also expresses the view that the main objective of the union and its members is to rouse public opinion and to fight every case of threatened theatre closure as it arises. This should be a combined attack by all the "forces of enlightenment," led by the Arts Council and the theatre unions, it's asserted.

The National Theatre, on which the Government promised to spend around $3,000,000, still consists of only one stone, laid in 1951, and subsequently moved to another site, the union report says. Yet abroad, it's argued, new theatres are being built and opened. From West Germany and East Germany the picture is declared to be the same. "There is no iron curtain in this respect. Theatre building is going on everywhere. And everywhere the State and local authorities are the new patrons, the new builders."

Noting the lack of similar support in Britain, the article asks, "Are the British people different? Are they indeed the most uncultured people in Europe? Or is it the effect of tv, more developed here than elsewhere? Or does the commerical pattern of our theatre fail to fit the new framework of state and local authority support?"

ATPAM Mulls Proposal For Sick Compensation

The Assn. of Theatrical Press Agents & Managers is currently working on a recommendation that would entitle members to compensation while sick. It was suggested at the union's last meeting that a member, unable to handle his job because of illness, should receive 50% of his salary for a certain period and that during that time his replacement should receive the other 50%.

The union's Welfare Committee is studying the recommendation, while members have been requested to express their attitude on th matter.

Hylton Back to London, Then Paris for 'Tante'; Has 'Mame,' 'Game' Rights

Jack Hylton returned to London last week to attend the Command Variety Show. He thence flew with Broadway producer David Merrick to Paris for the première of a revised edition of the Franco-British pantomimic revue, "La Plume de Ma Tante." French producer-star Robert Dhery unveiled the show at the Theatre de Paris, and Merrick will import the Hylton hit to the U. S. next spring, in partnership with Joseph Kipness.

Hylton's scheduled international legit activities include the London productions of "Auntie Mame" and "Fair Game." He has approached Kay Kendall for the title part in the former. Both shows are slated for February-March openings in the West End. Hylton has an English comedian in mind for the Sam Levene role in "Game."

The inclusion of Kipnes in the managerial setup for "Tante" on

(Continued on page 84)

Group Offers 'No Exit' In Hub Arena Bandbox

Boston, Nov. 26.

The Actors Co. of Boston will open the Charles Street Playhouse in the Beacon Hill section next Friday (29) with Jean - Paul Sartre's "No Exit." The group plans a 30-week season for the 150-seat circular-style theatre in the converted third floor above a fish market and cabinet maker's workshop.

The company, former Boston U. students, includes the nucleus of the strawhat troupe that became involved in a controversy last summer with local officials in Buzzards Bay, Mass., over the production of the Arthur Schnitzler oldie, "La Ronde."

See Page 53

OUT SOON!

The

52nd Anniversary Number

Of

VARIETY

Forms Closing Shortly — Usual Advertising Rates Prevail

Special Exploitation Advantages

Copy and space reservations may be sent to any Variety office

NEW YORK 36 — 154 W. 46th St.
HOLLYWOOD 28 — 6404 Sunset Blvd.
CHICAGO 11 — 612 N. Michigan Ave.
LONDON, W. C. 2 — 8 St. Martin's Place Trafalgar Square

Shows Abroad

The Kidders

London, Nov. 13.

Arts Theatre Club presentation of three-act drama by Donald Ogden Stewart. Features Faith Brook, Lyndon Brook. Staged by Phil Brown; decor by Paul Mayo. At Arts Theatre, London, Nov. 12, '57; $1.75 top.

Agnes Potter	Faith Brook
Taxi Driver	Peter James
Chase Allen	Dermot Walsh
Jennie Potter Hughes	Pauline Yates
Dan Hughes	Lyndon Brook
Eddie Sanborn	Leo Ciceri
Steve Bucknell	Ronan O'Casey

In many respects Donald Ogden Stewart has a written a penetrating study of life in a small midwestern city. But engrossing though it is at times, the play lacks a plot to match the quality of its dialog and the drama in its story-line. "The Kidders," as it stands, might possibly sustain a transfer for a regular West End run, but that is far from certain.

The play develops the principle that insecurity is a dominating influence in American life. It induces people to adopt sham tactics, to avoid straight talking and exploit the technique of "kidding." Nothing is on the level. A remark is made "for laughs" or an incident is played "as a gag." Reality cannot be faced.

In presenting this theme, the author has chosen a small and commonplace cross section of "typical" midwesterns. A woman wonders whether the arrival of her sister, secretary to the executive vice-president of the company which employs her husband, will result in the closing of their local branch. And if it should happen, would her husband lose his job or would her lover be the victim? Or would the job go to an idealistic schoolmaster, once on the company's payroll and now obviously in love with the visitor?

The author clearly knows the art of using dialog to telling effect and there's a streak of wit running through the show. Dramatic angles are also emphasized and each curtain coincides with a powerful incident. Yet the overplayed neurotic tendencies of the principal characters has a nagging effect that is far from satisfying.

The play, however, is admirably acted under Phil Brown's expressive staging. The compact cast, headed by Faith Brook as the secretary-visitor, Lyndon Brook as her husband, and Dermot Walsh, Leo Ciceri and Ronan O'Casey, extract full dramatic values. Paul Mayo's single set is bright and appealing. *Myro.*

Happiest Millionaire

London, Nov. 18.

Emile Littler (in association with Howard Erskine & Joseph Hayes) presentation of two-act (five scenes) comedy by Kyle Crichton, from the book, "My Philadelphia Father," by Cordelia Drexel Biddle and Kyle Crichton. Features Robert Beatty, Maureen Swanson, Daniel Massey, Heather Thatcher. Staged by Wallace Douglas; decor, George Jenkins. At Cambridge Theatre, London, Nov. 15, '57; $2.80 top.

John Lawless	John Wentworth
Emma	Lisa Barnett
Livingstone Biddle	Leo Maguire
Joe Mancuso	Alan Browning
Tony Biddle	Vaughan Scott
Charlie Taylor	William Hanbury
Cordelia Biddle	Maureen Swanson
Anthony J. Drexel Biddle	Robert Beatty
Mrs. Biddle	Gwynne Whitby
Aunt Mary Drexel	Marjory Hawtrey
Cousin Lucy	Jacqueline Ellis
Angier Duke	Daniel Massey
Spike O'Malley	Desmond Jeans
Footman	Peter Sutton
Mrs. Benjamin Duke	Heather Thatcher
George Grey	John Abineri

Eccentric characters are invariably difficult to portray on the stage. They are usually larger than life and demand a treatment that presents their peculiar philosophies in an acceptable theatrical form. This portrait of Anthony J. Drexel Biddle by Robert Beatty is on near-farcical lines, not always satisfying but frequently diverting. As it stands, the show stacks up as a reasonable prospect.

Beatty took over the title role at comparatively short notice after Wilfred Hyde White had to cancel out for health reasons. Although not always word perfect (opening night), he gives on the whole, a smooth and well-balanced performance of the millionaire who puts more store on his daughter's prowess as a boxer than on her romantic ambitions; trained his own private force of Marines before the American entry into World War I, and, in his typically unconventional way, keeps alligators as household pets and extends the hand of friendship to ex-pugilists.

The casting is interesting in two other respects. Firstly, it marks the West End stage bow of Maureen Swanson, a Rank contract star, who plays the millionaire's daughter in a cute, pert way; and Daniel Massey, son of Raymond Massey and Adrienne Allen, who gives a smash comedy performance in his West End debut. Massey's portrayal, in fact, provides a welcome pickup and, more than any other single factor, helps to sustain interest and get laughs.

Other worthwhile performances are contributed by Gwynne Whitby as the millionaire's wife, Marjory Hawtrey as the aunt, and Heather Thatcher as Mrs. Duke. Wallace Douglas has staged the comedy on vigorous lines and George Jenkins has designed a set of outstanding quality. *Myro.*

The Queen and the Welshman

London, Nov. 12.

Peter Bridge production (in association with New Drama Group) of three-act play by Rosemary Anne Sisson. Stars Edward Woodward, Hilary Liddell. Staged by Edward Burnham; decor, Michael Trangmar; music, Alexander Kelly. At Lyric Theatre, Hammersmith, London, Nov. 7, '57; $1.80 top.

John	Gordon Gardner
Margaret	Jill Downs
Queen Katherine	Hilary Liddell
Sir Owen Tudor	Edward Woodward
Rainault	Ian White
Villiers	Jack Rodney
Hall	Raymond Mason
Duke of Bedford	Raymond Turner
Duke of Gloucester	Edward Burnham
Henry Beaufort	Ewan Hooper
Jailer	Frank Finlay

This first play by Rosemary Anne Sisson, writer of juve yarns, shows enough promise to merit a West End showing, though its cast is a trifle light on established players. First produced last August at the Edinburgh Festival, "The Queen and the Welshman" should interest students of English history, but is unlikely for Broadway.

Set in the first half of the 15th century, the play is a tender love story with a background of political intrigue. Queen Katherine, attractive young widow of Henry 5th, is in love with Sir Owen Tudor, handsome Welsh gentleman-at-arms. They marry in defiance of law, live happily together for seven years, but when the secret is discovered the husband is imprisoned. He seems doomed for execution, but Katherine dies in childbirth and, no longer a menace to the throne, Tudor is released.

There is little incident in the play; but Miss Sisson writes with dignity, charm and gentle humor, and draws her characters well. The performances are of uneven quality. Hilary Liddell as Queen Katharine and Edward Woodward as her ill-fated husband are both impressive, and Edward Burnham as the Duke of Gloucester is a sinister heavy. There is also a useful study of a disillusioned opportunist played with shrewd observation by Jack Rodney.

Miss Sisson's play, which is little more than a drawn-out anecdote, would be improved by a little more weight, but the authoress has created atmosphere which demands and gets full audience attention. Edward Burnham has staged the piece smoothly and Michael Trangmar's economic sets are effective. *Rich.*

Flowering Cherry

Glasgow, Nov. 15.

H. M. Tennent Ltd. & Frith Banbury Ltd. presentation of two-act drama by Robert Bolt. Stars Sir Ralph Richardson, Celia Johnson; features Andrew Ray. Staged by Frith Banbury; settings, Reece Pemberton; music, Buxton Orr. At King's Theatre, Glasgow, Nov. 11, '57; $1.20 top.

Isobel Cherry	Celia Johnson
Tom	Andrew Ray
Gilbert Grass	Frederick Piper
Cherry	Ralph Richardson
Judy	Dudy Nimmo
David Bowman	Brewster Mason
Carol	Susan Burnet

Here is a play of the present, involving a drunken city insurance man who dreams of leaving his surroundings and setting himself up in business as owner of an orchard. It is a grim but moving picture of life amid a bickering family, with a lying, drunken husband, a faithful femme tied to the kitchen stove and an impudent, adolescent son.

Ralph Richardson seems to overact at times, although his playing of the husband is generally a fine job. Celia Johnson, on the other hand, underscores her role of the wife who understands and holds back her rebellion and tears.

The author, Robert Bolt, has an obvious feeling for his subject, and makes realistic the violent quarrels and physical pains of the day-dreaming cider-quaffing Cherry, a failure at life but one who never loses hope.

Andrew Ray, 18-year-old son of English radio and stage comedian Ted Ray, has a tailor-made part as the gangling blond-haired son with cocky confidence and a contempt for his father. He looks set for bigger roles in future.

Frederick Piper is good as the interfering neighbor gossip. Dudy Nimmo is sensitive as the daughter and Susan Burnet plays saucily the part of the vamping schoolgirl friend. Brewster Mason is passable as a visiting salesman.

Drab set of a suburban home, showing both interior and exterior, is over-se...ate though imaginative, and only comes to life in the final scene as the insurance man indulges in his orchard dreaming. Frith Banbury has staged skillfully. *Gord.*

The Wanton Tide

Dublin, Oct. 28.

Abbey Theatre Co. production of three-act comedy by Niall Carroll. Stars Edward Golden, John O'Hara, Ray MacAnally, Harry Brogan, Patrick Layde. Staged by Ria Mooney; setting, Tomas MacAnna. At Abbey Theatre, Dublin, Oct. 21, '57.

Andrew Nealon	Edward Golden
Nora Nealon	Aideen O'Kelly
Mrs. Gallery	Joan O'Hara
Gerry Gallery	Vincent Dowling
Bartholemew Mulchrone	Ray MacAnally
Bridget Mulchrone	Brid Lynch
Ned Graham	Harry Brogan
Con Carmody	Patrick Layde
Dan McGriskin	Michael Hennessey
Canon Convery	Thomas P. McKenna

The odd length of this amusing piece may hamper its chances. It requires a one-act curtain-raiser to fill out a night's entertainment. Possibly author Niall Carroll, drama critic for "Irish Press" and brother of playwright Paul Vincent Carroll, will work over the story to develop it to full-length. Plot is light; but sufficiently entertaining to bear extending.

The story is set in a seaside village with big mudflats and a dance hall as the sole attraction. The people feel a swimming pool would draw visitors from the city. The authorities will provide the money, the problem is where the pool will go, on Mrs. Gallery's piece of land, beside Mulchrone's bar, or alongside the dance hall of Ned Graham and Con Carmody?

It is another Irish "land war" with Andrew Nealon, played on a subdued and effective note by Edward Golden, as a central figure around which conflicting parties struggle. Characterization throughout is in satirical sketches of small-town types, including the scheming widow shrewishly portrayed by John O'Hara, the mealy-mouthed publican which provides Ray MacAnally with an opportunity for going the whole way from wheedling to bullying and remaining in character; and Harry Brogan and Patrick Layde as a pair of suspicious villagers.

Ria Mooney has directed the play in a straightforward style befitting the characters, and Tomas MacAnna's set is a more imaginative view of a seaside village home than usual in Irish theatre. *Mac.*

Romulus der Grosse
(Romulus the Great)

Zurich, Nov. 3.

Schauspielhaus presentation of four-act comedy-drama by Freidhich Duerrenmatt. Staged by Oskar Waelterlin; sets, Teo Otto; technical director, Fernidand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, Oct. 31, '57; $1.53 top.

Romulus Augustus	Carl Kuhlmann
Julia	Traute Carlsen
Rea	Elisabeth Wenger
Zeno the Isaurian	Kurt Beck
Aemilian	Wolfgang Stender
Mares	Hanns Krassnitzer
Tullius Rotundus	Erwin Parker
Spurius Titus Mamma	Peter Oehme
Achilles	Alfred Schlageter
Pyramus	Herman Wlach
Apollyon	Max Wittman
Caesar Rupf	Horst Breitenfeld
Rhylax	Wilfried Scheitlin
Odoaker	Walter Kiesler
Theoderich	Otto Maechtlinger
Phosphorides	Friedrich Braun
Sulphurides	Willi Stettner
Cook	Armin Schweizer
Messenger	Horst Sachtleben
Porter	Kurt Brunner

Friedrich Duerrenmatt, Swiss playwright whose "The Old Lady's Visit" scored in Paris last season and is skedded by Alfred Lunt and Lynn Fontanne for London and Broadway production, is getting a local revival with a presentation by the Schauspielhaus of his "Romulus," a 1949 entry revised by the author.

This earlier work does not carry the impact or shock value of "Visit" or "Marriage of Mr. Mississippi," however. The latter drama a 1952 offering, was also rewritten by the author last season. Much of the point of "Romulus" is lost in lengthy discussions, and dramatic substance is slight. But the basic idea is, as usual with Duerrenmatt, provocative, and a more concise treatment might make this a contender for the U. S.

Despite its ancient-Rome setting, this is anything but a "historic" play. Plot concerns the last Roman emperor who, seeing that his empire and way of life are doomed, spurs their downfall by deliberately refusing to attend to his governmental duties as well as defending Rome against the approaching Huns. When the latter invade the city, they allow the emperor to retire instead of killing him as expected, thereby denying him his goal of perishing with an epoch he no longer believes in.

The play's fundamentally serious message is embedded in numerous anachronisms and cynical ad-libs which are often amusing and occasionally out-of-pace. A faster direction might have helped to cover up some of its weaknesses. Colorful sets by Teo Otto are assets.

Performances are uneven. Carl Kuhlmann is impressive in the

(Continued on page 84)

Legit's Non-Smiling Santa Claus
[DOWNTURN COMES EARLY TO B'WAY]

The pre-Christmas boxoffice slump has apparently started early this year. Grosses were sharply down last week on Broadway, and were somewhat uneven on the road. Indications are that attendance is continuing n.s.g. in New York this week, too. That appears to continue a trend notable in recent years, of the pre-Christmas decline gradually starting earlier each season.

It's also been observed that, in contrast to 10 or 20 years ago, when the slump continued right up to Christmas (the traditional crack was, "Christmas Eve is the worst night of the year"), the upturn began Christmas Eve, and in the last year or so has been evident to a degree Dec. 23 or even Dec. 22. It's also been noted that the Christmas-New Year week is no longer quite such a boxoffice bonfire, possibly due in part to the growing practice of colleges and schools staggering their holiday periods.

Aside from the indicated start of the pre-Christmas decline, business has generally been slightly disappointing this fall. The gross total for all Broadway shows is slightly above that of the corresponding period of the last couple of seasons, but that's believed to be due to the higher ticket prices rather than increased attendance. The total number of weeks played during the season to date is down, indicating a basically less healthy condition.

The feeling in management circles is generally that prospects for the balance of the season are uncertain, if not downright gloomy. Adverse factors or signs include the general business "recession," the disappointing department store sales, steadily rising unemployment in some sectors, the wavering stock market, the economic and psychological effect of the Asian flu epidemic and, of course, the Sputnik twins and what they represent in the international nervousness.

Legit Followup

Auntie Mame
(BROADHURST THEATRE, N.Y.)

Various revised observations are in order on a return visit to the original editions of "Auntie Mame," currently in its 51st week on Broadway (it opened Oct. 31, 1956, but took a five-week layoff last summer). Foremost, perhaps, is that the show is stronger than even the smash opening-night reaction indicated. The never-an-unsold-seat record proves that, as does the invariably enthusiastic word-of-mouth comment.

Although the Jerome Lawrence-Robert E. Lee adaptation of the Patrick Dennis bestseller is unquestionably a slapdash job of dramatization, it is hardly less jerry-built than the original novel. In any case, it suffices to convulse an audience, despite the handicap of having most playgoers attend it in expectation of its being a riot.

It's an obvious succession of obvious gags, including virtually everything except a flag-waving and having a character lose his pants (the latter is supposed to have been eliminated during the tryout tour). But it wows the customers, which is what pays off.

Rosalind Russell, as title star, still gives a whirlwind of a performance. After such a long run in such an exhaustive part, it's hardly surprising that she's now having to push herself a bit, that a little of the seeming ease and spontaneity of opening night are missing and that she now has to yell some of the lines and throw herself into some of the bits of business.

Yet the actress retains amazing (under the extremely taxing circumstances) animation and touches of genuine feeling. In at least one instance, a scene with the young nephew, Patrick, the star creates the impression of real affection. It's still a stunning, irresistible performance.

With certain notable exceptions, the other portrayals tend to have broadened during the long run. As the actress-friend, Polly Rowles has retained almost miraculous clarity and restraint, and there are admirably-disciplined portrayals by Beulah Garrick as the maid, Jan Handzlik as the young nephew, John O'Hara as the faithful suitor, Robert Smith as the southern Romeo and Patricia Jenkins as the interior decorator.

Since virtually all the parts are caricatures, the by-now-caricature playing of most of the original cast members tends to seem excessive, although Peggy Cass's scenes as the frumpy secretary remain the funniest in the show. In any case, it might be advisable for stager Morton DaCosta to drop around to hold some personal re-rehearsals as soon as he can get away from the current tryout tour of "The Music Man." In the meanwhile, there's palpable work for the director's assistant, or possibly the stage manager.

Presumably because they're relatively fresh, most of the newcomers to the cast give reasonably clean performances. Among the replacements are Ann Summers as the lethal southern belle, Susan Steell as the southern matriarch and James Hickman as the teenage Patrick. The scenery and costumes show slight, but not excessive, signs of wear.

With Miss Russell due to withdraw from the show soon in order to play the same role in the Warner Bros. film version, the question naturally arises whether a successor will be able to sustain the show. It's evident, of course, that not even "Auntie Mame" can continue at a standee-limit pace indefinitely, so Greer Garson, as the replacement, may be blamed for inevitable letdown when it does arrive.

How Miss Garson will be in terms of performance remains to be seen, naturally. But a repeat gander at this original edition of "Mame" suggests that, contrary to first impression, the title role is anything but a one-actress part, in fact, that it might be played in a variety of styles and by various personalities. As it happens, that view is apparently borne out by the success of Constance Bennett as star of the touring company, a success in terms of critical response as well as boxoffice draw. *Hobe.*

Fete 80-Yr.-Old Ballerina

Paris, Nov. 19.

Olga Preobrejenska, now over 80, was feted here by some of her ex-pupils who rate as members of the ballet who's who. Previously a symbol of the academic Russo ballet of the turn-of-the-century, Miss Preobrejenska was a ballerina known over the world.

When she went into teaching she created the new Russian school of dance.

Touring Shows

(Nov. 25-Dec. 8)

Auntie Mame (2d Co.) (Constance Bennett)—Riviera, Det. (25-7).

Canadian Players—College Aud., Hollins, Va. (25); Asbury College Aud., Wilmore, Ky. (29); State College, Bloomsburg, Pa. (2); Villa Maria Aud., Erie, Pa. (3); Otterbein College Aud., Westerville, O. (4); State U. Aud., Kent, O. (5); College Aud., Ashland, O. (6).

Cat on a Hot Tin Roof (Victor Jory)—Shubert, Wash. (25-30); Ford's, Balto (2-7).

Dark at the Top of the Stairs (tryout)—Walnut, Philly (25-30) (Reviewed in VARIETY, Nov. 13, '57).

Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi (25-7).

Genius and the Goddess (tryout) (Nancy Kelly, Alan Webb)—Colonial, Boston (25-7) (Reviewed in VARIETY, Nov. 20, '57).

Happiest Millionaire (Walter Pidgeon)—Victoria, Kansas City, Mo. (25-28); Biltmore, L.A. (29-7).

Middle of the Night (Edward G. Robinson)—Hartman, Columbus (25-30); Cass, Det. (2-7).

Miss Isobel (tryout) (Shirley Booth)—Forrest, Philly (25-7).

Music Man (tryout)—Shubert, Philly (25-7) (Reviewed in VARIETY, Nov. 20, '57).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (25-7).

My Fur Lady—H. S. Aud., Peterborough, Ont. (25-30); Royal Alexandra, Toronto (2-7).

No Time for Sergeants (N.Y. Co.)—Shea's, Buffalo (25-27); Masonic Temple Aud., Rochester (28-30); Loew's State, Syracuse (2); St. Denis, Montreal (3-7).

No Time for Sergeants (2d Co.)—Shubert, Det. (25-7).

Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Syria Mosque, Pittsburgh (25); Bushnell Memorial Aud., Hartford (26); Playhouse, Wilmington (28-30); Glass H.S., Lynchburg, Va. (2); Mosque, Richmond (3); Municipal Aud., Norfolk (4); Woman's College, Greensboro, N.C. (5); Memorial Hall, Chapel Hill, N.C. (6); Constitution Hall, Wash. (7).

Separate Tables (Eric Portman, Geraldine Page)—Royal Alexandra (25-30); Hanna, Cleve. (2-7).

Shadow of My Enemy (tryout) (Ed Begley, Gene Raymond)—National, Wash. (25-7).

Sound of Love (Tommy Noonan, William Bishop)—Alcazar, S.F. (25-7).

Two for the Seesaw (tryout) (Henry Fonda)—Shubert, Wash. (2-7).

Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—Blackstone, Chi (25-30); Pabst, M'waukee (3-7).

Philly Spotty; 'Music' Okay $48,500, 'Angel' Hot $31,900, 'Genius' NG $7,700

Philadelphia, Nov. 26.

Business was uneven for Philly legit last week. Two of the three current shows were helped by strong reviews, one getting smash business and the other very good. All three were tryouts. "The Music Man," a musical, and "The Genius and the Goddess," a comedy with philosophical overtones, opened last Monday night (18). The third entry, "Look Homeward, Angel," was a holdover.

Two more tryouts arrive this week. "The Dark at the Stairs," a drama by William Inge, opened last night (Mon.) at the Walnut, and "Miss Isobel," a drama by Michael Plant and Denise Webb, starts tonight (Tues.) at the Forrest. Both should profit from the Thanksgiving and Army-Navy football weekend.

Estimates for Last Week

Genius and the Goddess, Locust (C) (1st wk) ($4.80; 1,580; $40,000) (Nancy Kelly, Alan Webb). Drew two favorable opinions (DeSchauensee; Bulletin; Schaeffer, News) and one pan (Wilson, Inquirer), but the public didn't take much notice; about $7,700; left town Saturday (23) to continue tuning up in Boston.

Look Homeward, Angel, Walnut (D) (2d wk) ($4.80; 1,340; $33,000) (Anthony Perkins, Jo Van Fleet; Hugh Griffith). A virtual sellout in advance, with subscription limiting the gross to nearly $31,900; previous week, $31,800; left Saturday (23) for Broadway.

Music Man, Shubert (MC) (1st wk) ($7.20-$6; 1,870; $63,000). Drew unanimous raves (Gaghan, News; Murdock, Inquirer; Robinson, Bulletin) and grossed nearly $48,500; good but not great; continues three more weeks.

'Stairs' $25,300, 'Foot' $21,900, Hub

Boston, Nov. 26.

The Hub had a contrast in tryouts last week. "The Dark at the Top of the Stairs," having drawn fine reviews the previous week, continued with healthy business and favorable audience comment. "One Foot in the Door," on the other hand, took a critical roasting and, although attendance was surprisingly good, folded Saturday night (23).

"The Genius and the Goddess" opened last night (Mon.) for a two-week tryout at the Colonial as the only regular legit offering current, with the Yiddish-American revue, "Bagels and Yox," also arriving for a fortnight stand at the Shubert. The future schedule includes the touring "Auntie Mame," opening Dec. 26 at the Shubert, and "Sunrise at Campobello," due Dc. 30 at the Colonial for a two-week tryout.

Estimates for Last Week

Dark at the Top of the Stairs, Wilbur (D) (2d wk) ($4.95-$3.85; 1,241; $32,699). Over $25,300 on subscription; previous week, $25,300; left town Saturday (23) to continue tuneup in Philly.

One Foot in the Door (C) (1st wk) ($4.95-$4.40; 1,717; $43,000) (June Havoc). Took one of the worst critical drubbings in recent years here, with unanimous pans; good $21,900 gross, but folded Saturday (23), cancelling the second week and next week's scheduled tuneup stand in New Haven.

'ISOBEL' $28,000 IN 6 FOR NEW HAVEN BOW

New Haven, Nov. 26.

"Miss Isobel," breaking in its tryout tour last Wednesday-Saturday (20-23) beat the pre-holiday rap, with an assist from the hefty advance sale and a bullish matinee Thursday (21).

Cancellation of this week's scheduled tryout stand of "One Foot in the Door" leaves the local legit scene dark until the arrival Dec. 9 of the touring "Cat on a Hot Tin Roof" for a full week at the Shubert. Thereafter, the house gets break-ins of "Sunrise at Campobello," Dec. 26-28, and "Winesburg, Ohio," Jan. 6-11.

Estimate for Last Week

Miss Isobel, Shubert (D) (6 perfs) ($4.80; 1,650; $30,000) (Shirley Booth). Pulled a fine $28,000.

Samuel Matlowsky has been signed as musical director of "Hearts and Dollars."

'Country' Up to $37,400 In Final Week in Wash.

Washington, Nov. 26.

Second and final week of "Country Wife" here last week built to over-capacity figures, with standing room for most performances. The bawdy, restoration sex jest and the name of star Julie Harris combined to pull them in steadily.

"A Shadow of My Enemy," Broadway-bound drama based on the Alger Hiss case, opened last night (Mon.) at the National for a fortnight stand. Victor Jory is currently starring in a single week return engagement of "Cat on a Hot Tin Roof" at the Shubert Theatre.

Estimate for Last Week

Country Wife, National (C) (2d wk) ($4.40-$4.95; 1,667; $37,000) (Julie Harris, Laurence Harvey, Pamela Brown). Over capacity at almost $37,400; previous week, $32,300; left Saturday (23) for New York.

Bennett $54,133, 'Tables' 17½, Det.

Detroit, Nov. 26.

"Auntie Mame" was off to a smash start last week on the impetus of a $150,000 advance for its three-week stay at the Riviera.

While the Cass currently is dark, after "Separate Tables" completed a mild fortnight's engagement, the Shubert opened last night (Mon.) for a four-week presentation of "No Time for Sergeants." The Cass is scheduled to relight next Monday (2) with "Middle of the Night," starring Edward G. Robinson, in for a fortnight's run.

Estimates for Last Week

Auntie Mame, Riviera (C) (1st wk) ($4.95-$4; 2,700; $63,000) (Constance Bennett). Terrific $54,133 and holds for two more.

Separate Tables, Cass (D) (2d wk) ($4.95-$4; 1,482; $33,000) (Eric Portman, Geraldine Page). Thin $17,500; house is dark this week.

'Tunnel' Modest $11,300 In 7th Week in Frisco

San Francisco, Nov. 26.

Randolph Hale's Coast edition of "Tunnel of Love," grossed $11,300 last week, its seventh, at the 1,147-seat Alcazar Theatre here, at a $4.40 top.

Previous week registered $12,700.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Egg, Saville (10-24-57).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
House by Lake, York's (5-9-56).
Kidders, Arts (11-12-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Repertory, Old Vic (9-18-57).
Requiem for a Nun, Royal Ct. (11-26-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Sat. Night at Crown, Garrick (9-9-57).
Share My Lettuce, Comedy (9-25-57).
Summer of 17th Doll, New (4-30-57).
Urale Ensemble, Drury Lane (11-11-57).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Royal Suite, Princes (11-27-57).
Tunnel of Love, Majesty's (12-3-57).
Paddle Own Canoe, Criterion (12-4-57).
Tempest, Drury Lane (12-5-57).
Dinner With Family, New (12-10-57).
Be My Guest, Wint. Gard. (12-11-57).
Rape of Belt, Picadilly (12-12-57).

CLOSED LAST WEEK

Entertainer, Palace (9-10-57).
Queen & Welshman, Lyric Ham. (11-7-57)
*Silver Wedding, Wint. Gard. (7-9-57).
*Transfer from Cambridge Theatre

ON TOUR

Be My Guest
Desert Song
D'Oyly Carte Opera
Dinner With the Family
Entertainer
Happy Man
I Was a Call Girl
Look Back in Anger
Paddle Your Own Canoe
Queen and the Welshman
Rape of the Belt
Reluctant Debutante
Titfertatter
Tunnel of Love

Edw. G. Robinson $32,000 In 'Middle' in Cleveland

Cleveland, Nov. 26.

Edward G. Robinson pulled 'em in last week in "Middle of the Night." The Hanna Theatre is now dark until the break-in Dec. 13-21 of the touring company of Eugene O'Neill's "Long Day's Journey Into Night."

Estimate for Last Week

Middle of the Night, Cass (single wk) ($4.50; 1,515; $34,000) (Edward G. Robinson). Started fast and soon went to capacity; about $32,000.

'Lady' SRO $72,979, 'Waltz' at $33,700, 'Diary' 20½G, Chi

Chicago, Nov. 26.

"My Fair Lady," in its final week of benefits, inched up to solid capacity, and "Waltz of Toreadors" was excellent in its first week off Guild. Only show to drop was "Diary of Anne Frank," sagged with the end of theatre parties.

"Toreadors" moves out Saturday (30) to play Milwaukee, Minneapolis, Louisville, and St. Louis, in that order, on subscription. "My Fair Lady" begins its three-week subscription run here next week.

Estimates for Last Week

Diary of Anne Frank, Erlanger (D) (5th wk) ($5; 1,333; $35,495) (Joseph Schildkraut). Under $20,500; previous week $25,650 with benefit parties.

My Fair Lady, Shubert (MC) (3d wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Capacity at $72,979; another solid sellout to benefits; previous week, $72,515.

Waltz of Toreadors, Blackstone (CD) (4th wk) ($5.50; 1,450; $39,079) (Melvyn Douglas, Paulette Goddard). Nearly $33,700 in first week off subscriptions; previous week $31,498; leaves next Saturday (30) to resume tour.

'Sergeants' Nice $55,200 Total on 2 Companies; 'Deb' Big $11,800, Toronto

Toronto, Nov. 26.

The bus-and-truck edition of "No Time for Sergeants" had only moderate going here last week, despite rave reviews. Trade was off early in the week, but sold out the final three nights.

Arthur Treacher in "Reluctant Debutante" improved sharply over the previous week.

Estimates for Last Week

No Time for Sergeants, Royal Alexandra (C) (single week) ($5-$3.50); 1,525; $35,000). Profitable, but under expectations at nearly $26,900.

Reluctante Debutante, Avenue (C) (2d wk) ($3.50-$3; 500; $13,250) (Arthur Treacher). Stock operation bounced to $11,800; previous week, $5,100.

$28,300 in Columbus

Columbus, Nov. 26.

The national company of "No Time for Sergeants" grossed a good $28,300 at the Hartman here last week.

The production is current at the Shubert, Detroit.

'SHADOW' MILD $11,000 ON FIRST 5 IN BALTO

Baltimore, Nov. 26.

"A Shadow of My Enemy," breaking in a tryout tour with a four-day stand here last Wednesday-Saturday (20-23), had disappointing reviews and unfriendly weather. The Dancers of Bali troupe were two performances at Ford's last night and tonight (Mon.-Tues.) and the touring "Cat on a Hot Tin Roof" plays the house next week.

Estimate for Last Week

Shadow of My Enemy, Ford's (D) (5 perfs) ($3.37; 1,819; $21,800) (Ed Begley, Gene Raymond). Fair $11,000 without subscription.

Pidgeon Healthy $27,300 For Solo Week, St. Loo

St. Louis, Nov. 26.

"Happiest Millionaire," starring Walter Pidgeon, grossed a healthy $27,300 at the American here last week.

The comedy, which ends a two-day stand at the Victoria, Kansas City, tonight (Tues.), moves to Los Angeles, where it opens next Friday (29) at the Biltmore.

B'way Starting Seasonal Slump; 'Rope' $17,500 for 5, 'Time' $41,900, 'Nude' $31,700, 'Girl' 49G, 'Fella' 31G

Broadway held to form last week, with business taking a pre-Thanksgiving dive. The drop in receipts, believed a bit worse than customary for the period, was drastic for some shows and is expected to worsen as Christmas approaches.

However, of the 24 shows on tap last week, there was still a hard core of 10 sellouts or virtual capacity entries. Those were "Auntie Mame," "Bells Are Ringing," "Compulsion," "Jamaica," "Look Back in Anger," "My Fair Lady," "Nude With Violin," "Romanoff and Juliet," "Time Remembered" and "West Side Story."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (50th wk; 397 p) ($6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $48,100; last week, over $47,900.

Bells Are Ringing, Shubert (MC) (52d wk; 412 p) ($8.05; 1,453; $58,101) (Judy Holliday). As usual, $58,700.

Cave Dwellers, Bijou (C) (5th wk; 41 p) ($5.75-$6.25; 611; $21,525) (Barry Jones, Eugenie Leontovich, Wayne Morris). Previous week, $16,600; last week, almost $16,200.

Compulsion, Ambassador (D) (5th wk; 36 p) ($5.75-$6.90; 1,155; $36,200). Previous week, $36,000; last week, over $35,000.

Fair Game, Longacre (C) (3d wk; 25 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $23,800; last week, almost $28,000.

Happy Hunting, Majestic (MC) (51st wk; 404 p) ($8.05; 1,625; $69,989) (Ethel Merman). Closes next Saturday (30). Previous week, $39,100; last week, almost $30,600.

Jamaica, Imperial (MC) (4th wk; 28 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $63,700; last week, same.

Li'l Abner, St. James (MC) (54th wk; 428 p) ($8.05; 1,615; $58,100). Previous week, $52,800; last week, over $45,100.

Long Day's Journey Into Night, Hayes (D) (48th wk; 288 p) ($6.90; 1,039; $30,000) (Frederic March, Forence Eldridge). Lays off the week of Dec. 16. Previous $20,800; last week, over $17,400.

Look Back in Anger, Lyceum (D) (8th wk; 63 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $26,400; last week, almost $26,300.

Monique, Golden (D) (5th wk; 39 p) ($5.75; 800; $25,152). (Patricia Jessel, Denholm Elliott). Previous week, $10,100; last week, over $8,000.

Most Happy Fella, Broadway (MD) (82d wk; 652 p) ($7.50; 1,900; $74,297). Exits Dec. 14 to tour. Previous week, $34,100; last week, almost $31,000.

My Fair Lady, Hellinger (MC) (89th wk; 707 p) ($8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, over $68,700. Harrison withdraws from the cast tomorrow (Thurs.), with Edward Mulhare taking over his costarring assignment.

Nature's Way, Coronet (C) (6th wk; 45 p) ($5.75; 1,101; $35,000) Previous week, $21,200; last week, over $16,900. House has booked "Summer of the 17th Doll" for a Jan. 22 opening.

New Girl in Town, 46th St. (MD) (28th wk; 223 p) ($8.60-$9.20; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $56,100; last week, nearly $49,000.

Nude With Violin, Belasco (C) (2d wk; 12 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $24,500 for first four performances and two previews; last week, almost $31,700, with commissions cutting into the take.

Romanoff and Juliet, Plymouth (C) (7th wk; 52 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $35,300; last week, almost $35,100, with commissions cutting into the take.

Rope Dancers, Cort (D) (1st wk; 5 p) ($5.75-$6.90; 1,155; $31,000) (Siobhan McKenna, Art Carney). Opened last Wednesday (20) to three affirmative reviews (Aston, World-Telegram; Atkinson, Times; McClain, Journal-American) and four negative (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); nearly $17,500 for first five performances.

Rumple, Alvin (MC) (3d wk; 21 p) ($8.05; 1,331; $57,200) (Eddie Foy, Gretchen Wyler, Stephen Douglass). Has to vacate theatre Jan. 14. Previous week, $28,600; last week, nearly $28,800.

Square Root of Wonderful, National (D) (4th wk; 29 p) ($5.75-$6.25; 1,162; $36,237) (Anne Baxter). Previous week $22,200; last week, over $22,600. House has booked "Tunnel of Love," which vacates the Royale Dec. 14, on an interim basis starting Dec 26.

Time Remembered, Morosco (C) (2d wk; 15 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $39,500 for first seven performances and one preview; last week, over $41,900, with commissions cutting into the take.

Tunnel of Love, Royale (C) (40th wk; 325 p) ($5.75; 1,050; $34,000) (Tom Ewell). Previous week, $16,600; last week, nearly $13,900. Vacates theatre Dec. 14, vacations for 10 days, and reopens Dec. 26 at the National Theatre as an interim booking.

Visit to a Small Planet, Booth (C) (42d wk; 332 p) ($5.75-$6.90; 766; $27,300) (Cyril Ritchard). Exits Jan. 11 to tour. Previous week, $20,000; last week, almost $15,600.

West Side Story, Winter Garden (MD) (9th wk; 68 p) ($7.50; 1,404; $60,467). Previous week, $60,100; last week, nearly $59,900, with commissions cutting into the take.

Closed Last Week

Mary Stuart, Phoenix (D) (7th wk; 56 p) ($4.60; 1,150; $29,392) (Eva LeGallienne, Irene Worth). Previous week, $23,000; last week, almost $25,800. Closed last Sunday (24).

Opening This Week

Country Wife, Adelphi (C) ($4.60-$5.75; 1,434; $40,000) (Julie Harris, Laurence Harvey, Pamela Brown). Playwrights Co.-Malcolm Wells & Daniel Blum revival of play by William Wycherley; production financed at $65,000, cost about $35,000 to bring in after earning around $12,000 tryout profit; can break even at approximately $19,500 gross, and net around $11,000 at capacity; opens tonight (Wed.).

Look Homeward, Angel, Barrymore (D) ($6.90; 1,162; $40,000) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Kermit Bloomgarden-Theatre 200 presentation of Ketti Frings' adaptation of Thomas Wolfe's novel; production financed at $125,000, cost about $95,000 to bring in after earning around $5,000 out-of-town profit; can break even at approximately $26,000 gross and net around $7,000 at capacity, opens tomorrow night (Thurs.).

OFF BROADWAY

(Opening date in parenthesis)

Career, Actor's Playhouse (4-30-57); closes Dec. 1.
Clerembard, Rooftop (11-7-57).
Iceman Cometh, Circle-in-Square (5-8-56); closes Jan. 5.
In Good King Charles' Golden Days, Downtown (1-24-57).
Julius Caesar, Shakespearwrights (10-23-57)
Palm Tree in Rose Garden, Cricket (11-26-57)
Purple Dust, Cherry Lane (12-27-57); closes Jan. 5.
Richard III, Heckscher (11-25-57).
Simply Heavenly, Renata (11-8-57).
Threepenny Opera, de Lys (9-25-55).

Closed Last Week

Fall, Sullivan St. (11-24-57).
Trnc of the Bear, Blackfriars 10-23-57).
Synge Trilogy, Theatre East (3-6-57).

Dancers of Bali $12,000 For 5 Performances, D.C.

Washington, Nov. 26.

The Dancers of Bali drew around $12,000 for five performances at the Shubert Theatre last week. The Indonesian troupe played five shows, but cancelled out a scheduled sixth performance.

The 1,500-seat Shubert was scaled at $4.95 top. There were two strong evenings. Opener was a benefit and the second night had the downstairs largely bought out by the Indonesian Embassy and friends. Reviews were good.

Off-Broadway Reviews

Clerambard

Leo Kerz, Leonard I. Lesley, Joy Thomson production of two-act comedy by Marcel Ayme, adapted by Norman Denny and Alvin Sapinsley. Stars Claude Dauphin; features Edith Atwater, Ruth McDevitt, Will Kuluva, Alvin Epstein, Robert Dryden, Martha Greenhouse, Gordon Peters, Tammy Grimes. Staged by Ira Cirker; setting and lighting, Leo Kerz; costumes, Ruth Morley. At Rooftop Theatre, N.Y., Nov. 7, '57; $3.85 top.

Cast: Alvin Epstein, Edith Atwater, Ruth McDevitt, Claude Dauphin, Robert Dryden, Gordon Peters, Tammy Grimes, Martha Greenhouse, Sharon Gans, Fiddle Viracola, Anne Helm, Will Kuluva, Ellis Smith.

"Clerambard" may be a very funny play. In 1950, Marcel Ayme's piece of Gallic insouciance was heartily accepted by his Parisian compatriots, and it has been successfully revived in France since.

Twists on society's conventional points of view are devices dear to the hearts of French playwrights, and Ayme has scrupulously followed, if not improved upon, this impudent practice of his peers. That civilized codes are not the last word in morality is in itself a civilized, as well as a comic, concept, and Ayme has exploited the conceit not on portrait canvas but with mural largesse.

The ironic point in "Clerambard" is that common Christianity would not be recognized today even if practiced. This is not a new thesis, but Ayme gives the notion fresh treatment. At the gaily refurbished Rooftop Theatre, however, the drollery is not always sufficiently featherweight, with the result that laughs are uncomfortably few and some of the few uncomfortable.

Vicomte Clerambard and family are hard-pressed financially. To make ends meet, the impoverished nobleman drafts his mother-in-law, wife and son into forced labor at sweater-making looms, and he kills stray cats and dogs for the family larder. St. Francis of Assisi drops in and leaves a copy of his masterwork. In no time at all, Clerambard is hearing birds sing and giving considerable protection to all manner of lowly life.

Love, charity and humility become the converted vicomte's watchwords, particularly as they relate to others. When his wife clobbers a stray spider, he informs her that she has killed her sister. Learning that his son has a yen for the town prostie, he determines that living kindness would be best served if the lad married this lively lady.

Before the whimsy is complete, the vicomte has sold his house and land, bought a gypsy wagon, and has started to give away his money. He is fortuitously saved from being committed by a vision of heaven which everybody except the local padre can see.

Claude Dauphin obviously digs his fellow-countryman, Ayme, giving a sparkish performance as the vicomte, and he is a remarkable theatrical figure as he ambles through half the play in a long bathrobe and derby hat. As his repressed son, Alvin Epstein explodes with considerable conviction, and between them these two actors realize most of the zest of Ayme's frolic.

Edith Atwater is handsomely energetic as the beleaguered mother, Ruth McDevitt splutters indignantly as the mother-in-law, and Tammy Grimes gets bouncingly around as a prototypic heart-of-gold hussy.

Ira Cirker's staging is visually pleasing, but he has not consistently caught the brittle humor of Gallic irreverence. As co-producer Leo Kerz has caught it, for example, in his evocative sets of small-town France, or as Dauphin catches it in such episodes as the vicomte's beatific reading of St. Francis while immediately behind him his son tussels with the lady of easy virtue. *Geor.*

The Trip to Bountiful

Equity Library Theatre, Inc. revival of three-act comedy-drama by Horton Foote. Staged by Adrian Hall; settings, Allan Egly; lighting, Robert Motley; costumes, Marion Homelson. At Lenox Hill Playhouse, N.Y., Nov. 22, '57; admission by contribution.

Cast: Marguerite Lenert, Sidney Lee, Elizabeth Moore, Betty Drost, William Larsen, George Martin, Elwin Causey, J. Frank Lucas, Patrick Hines, Jeanne Asche, Dan Legant, Jim E. Mapp.

Horton Foote's poignant story of loneliness, homesickness and lovelessness has been given an affectingly nostalgic revival by Equity Library Theatre. "The Trip to Bountiful" failed on Broadway, despite an excellent production, largely because it seemed to lack size and dynamic scope. ELT-ers, however, have wisely seen that there is as much value in a well-done miniature as in a skilful mural, and they have been content to stay within the bounds of Foote's fine-stroke technic.

To match drawbacks with virtues, it must be observed that the physical production of "Bountiful" is exceedingly poor by ELT's own standards. It is a commonplace that designers for Equity's showcase have to operate on negligible, almost non-existent, budgets. Yet year after year fledgling designers have wrought small miracles at Lenox Hill, so it can only be concluded in this instance that designer Allan Egly has failed.

With the exception of a variety of southern accents that sometimes obscure understanding, the company is sensitively attuned to the requirements of Foote's love affair with smalltown Texas. As the elderly mother whose only want is to get one more look at her remembered hometown of Bountiful, Marguerite Lenert has warmth and sad humor, although her dialect is sometimes too thick for a northern ear.

As the son who is torn between filial and husbandly devotion, Sidney Lee plays with concentrated honesty, while Elizabeth Moore extracts a maximum of drollery as his whining, not-so-bright wife. Betty Drost is appealingly direct as a young lady who helps the mother find the way back to Bountiful (the role that won Eva Marie Saint the most promising actress of the season citation in VARIETY's annual poll of the critics, and sent her to Hollywood), and J. Frank Lucas amiably characterize the bus ticket man.

The revival has been staged by Adrian Hall who has shown considerable compassion for the script and its lost people. He has surrounded the scene breaks with offstage hymn-singing which while pleasant listening sometimes intrudes on the mood which has been created. But affection for a play can be a useful production commodity and ELT has invested "Bountiful" with tidy dignity. *Geor.*

Fall

Andy Milligan production of two-act drama by Perry Stieglitz. Stars Robin Howard, Logan Ramsey. Staged by Milligan; setting, Gordon Argo; costumes, Adlib Shop. At Sullivan Street Playhouse, N.Y., Nov. 21, '57; $3.45 top ($4.15 opening).

Cast: Lorna Erickson, Logan Ramsey, Robin Howard, Lee Paton, Ray Purcell, Dorothy Pederson, Michael Fuorry, Judith Lowry, Elia Braca, Rudd Lowry, Jack Devon, Bill Fletcher.

The luck of the Irish has yet to touch the Sullivan St. Playhouse. The diminutive semi-arena theatre in Greenwich Village opened late last summer with an ill-fated revival of 'Sweeney Todd" and has fared even worse with this distended new family drama by Perry Stieglitz, a young playwright whose sincerity presently outdistances his facility.

It takes a sizeable chunk out of an author's life to write a play, but if Stieglitz is resilient he may learn from this production. He could observe, for example, the wrong laughs that greet cliches, and sense the audience disbelief as dire event piles on dire event in near-melodramatic fashion. He might even realize that his play begins almost an act too early and ends with abrupt irresolution.

An author who can use failure as a stepping-stone has half the next play's obstacles surmounted before he starts, and there is enough of the "feel" of natural events, enough observation, and an overabundance of situation that needs only pruning, to encourage Stieglitz to write that next script. In the face of the disastrous "Fall," however, that will take guts.

"Fall" recounts eight unhappy months in the life of a smalltown New York department store family. A neurotic daughter has a penchant for married men but, for spite and convenience, marries a promising young economist who grew up on the other side of the tracks. By dint of denying him her bed, she drives him from highballs to neat Scotch. Her parents are grasping, her grandmother is an opportunist, her brother a cad.

Andy Milligan has produced, directed, and designed the costumes, but his only affirmative action has been to provide Stieglitz a showcase. A dozen actors face their closely encircling audience with considerable fortitude but little persuasion.

Jack Devon, however, as the neurotic girl's decent uncle, plays with calm conviction, and it is his pleasant duty to relieve the audience's frustrations just prior to the final curtain by cuffing the young villainess with heart-warming vigor. Lee Paton, a co-owner of the Sullivan St. Playhouse, has pleasingly credible intensity as the sister-in-law, and Judith Lowry is splendidly crusty as the grandmother.

Robin Howard appears as the shrike of the piece, masking the woman's vindictiveness behind wide eyes, her portrait of evil being better for its blandness. As the earnest young economist whose love outruns his luck, Logan Ramsey indulges in one of those introspective performances that have low-key effectiveness but which in the quest for "truth" sacrifice useful theatrical values. *Geor.*

(Closed Nov. 24, after six performances.)

Dance Review

N. Y. City Ballet

N. Y. City Center (Lincoln Kerstein-George Balanchine) presentation of nine-week repertory. Conductors, Leon Barzin; Hugo Fiorato; assistant conductor, Ottavio de Rosa; ballet mistress, Vida Brown; technical director, Nannane Porcher. At City Center, N. Y., Nov. 19, '57; $2.90 top.

Featured Dancers: Maria Tallchief, Andre Eglevsky, Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Allegra Kent, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias, Jacques D'Amboise, Barbara Walczak, Barbara Millberg, Barbara Fallis, Robert Barnett, Jonathan Watts.

Only an incurably disputatious person would attempt to maintain a mental reservation against the proposition that the N. Y. City (Center) Ballet is the dancingest, dashingest, ding-dongingest company in America. And no undue boldness would be required to push that description globally, at the risk of bad feeling with the British.

These Balanchineans dance out of enthusiasm and with a pride of company that shines. No detail goes unattended, from the spotless costuming, to the intelligently subdued scenery and lighting.

Naturally it all begins with zest in conception. The result opening night last Tuesday (19) was sock, wham, smash, ballet with the dull spots of ballet banished. It was ballet that inspired a love affair between the dancers and the spectators, though all the items were familiar. (Public awareness of a superb company and a great value at $3.80 top shows in the Center's $110,000 advance sale.)

To grace and elegance, this company adds humor. There is fun to start with in the three males, Todd Bolendar, Robert Barnett, Richard Thomas, who disport themselves as percussionists with wit and merriment under the imaging of choreographer Jerome Robbins. Based upon the British drollery of Benjamin Britten, "The Young Person's Guide to the Orchestra," the ensemble is divided and costumed (by Irene Sharaff) into woodwinds, brass, strings and timpani.

"Fanfare" was a stunning first and showcasing item for opening night. It's a stage full of talent-happy pros—and that's always an exciting promise. The manipulation of the segments, and their interplay, the friendly relationship throughout with the pitmen under Leon Barzin, the sauce of wit and the discipline of everything sent the premiere winging.

Thereafter the choreography was all-Balanchine. Mozart's figured music invited a display of sheer athletic and metronomic variation entitled "Divertimento No. 16." Costumes by Karinska. This contains as its tour de theatre a series of rapid, dainty, brilliant but self-effacing solo performances by Allegra Kent, Melissa Hayden, Yvonne Mounsey, Diana Adams, Herbert Bliss and Patricia Wilde. Along with the pleasure, this second ballet was blinking subliminal propaganda messages to one's subconscious: "In this company virtuosity is not individual alone, but also collective."

Another 15-minute intermission, then came the roof-vibrating Pas De Dix handsomely costumed by Esteban Frances. There were moments when, with Maria Tallchief and Andre Eglevsky on stage, physical enchantment took on metaphysical values. All ballet companies strive for these interludes of "the absolute." City Center opening night was up in the clouds of absolutism. It was easy to tell because of the thunder of applause —a kind of thunder heard very seldom indeed in theatres nowadays, for any kind of show.

Tallchief-Eglevsky, being in the old vaudeville parlance, a next-to-closing wow, what could follow? Balanchine chose, as last fall, "Western Sympathy." Apart from demonstrating something close to perpetual motion, apart from the frenzy of Hershy Kay's music, and the wonderful dynamics of Barzin's orchestra at this point, this rip-roaring cowtown setting allows Melissa Hayden to satirize deliciously and with subtle underlining the postures of ballet itself.

This remains a shimmering gem of dance humor in high style. Though the male end has been more effective previously in this ballet, it is the formula as before in sheer capacity to bring the evening to wild, and slightly limp, crescendo. *Land.*

Inside Stuff—Legit

The extension of capital gains maneuvering in show business to legit backers was pointed up anew by a recent ad in VARIETY. The ad, stating "Wanted: To buy an interest in 'Tunnel of Love,'" listed the phone number of a New York attorney, Leonard Kolleeny, who represents clients interested in purchasing backer percentages of hit shows on a capital gains deal.

Although the ad referred specifically to "Tunnel," other payoff properties are considered by the attorney, as evidenced by an ad placed by him in VARIETY last year. In that instance, the copy read, "Do You: own a % of a hit? Want to sell it for 26% capital gain?"

The backers of "Tunnel," incidentally, have thus far earned a 100% profit on their $60,000 investment.

The practice of indenting most of the text in the alphabetical ads for Broadway shows, introduced recently by producer David Merrick, is now being imitated by various other legit managements. The idea of course, is to make the show title more prominent by getting more white space. It probably requires increased space and therefore is more expensive, but presumably pays off in extra attendance for the show. Merrick started the indented copy procedure with his current Broadway productions of "Jamaica," "Look Back at Anger" and "Romanoff and Juliet," and it has been adopted thus far by the managements of "Compulsion" (to a degree), "Rumple" and "Cave Dwellers."

What's described as a "satisfactory" settlement of Suzanne Storrs' contract as ingenue lead of "Romanoff and Juliet" was worked out last week by David Pelham, casting director for David Merrick, producer of the show, and David Marshall Holtzmann, attorney for the actress. Miss Storrs, who was replaced by Elizabeth Allen a few days before the Peter Ustinov comedy opened on Broadway, had a run-of-the-play contract. The Merrick office "behaved in a very high class way" in the negotiations for a settlement, Holtzmann says. Miss Storrs was originally cast for the ingenue role after a series of "contest" auditions.

Legit Bits

Robert E. Griffith, co-producer with **Harold Prince** of "New Girl in Town" and "West Side Story," is recuperating from major surgery.

Ben Rosenberg, company manager of "Time Remembered," is a patient in Beth Israel Hospital, N. Y.

Producer-theatre operator-realtor **Roger L. Stevens** was in Milwaukee two days last week to tie up a realty deal, and will spend most of this week at his permanent home in Ann Arbor. His daughter, recovered from a recent illness, has returned from Italy and is again at Cambridge U., and **Mrs. Stevens** has returned from a visit with her in England.

Broadway legit and tv actor **Franklyn Fox** wants it known that he's not the **Franklin Fox** who's in the recently-opened London production of "Bells Are Ringing." Meanwhile, Darrid has postponed his independent production of "The Disenchanted," with rehearsals now scheduled to start next September.

Lucienne Hill is adapting **Marcel Achard's** "Patate" for producer **Gilbert Miller.**

Lehman Engel has completed the score for the production of "Measure for Measure" that **Margaret Webster** will stage for London's Old Vic Company.

Henry Fonda will star in "See-saw," with **Anne Bancroft** featured.

Martha Scott will costar with **Ralph Meeker** in "Cloud Seven."

Martin Manulis, producer of CBS-TV's "Playhouse 90," and **Bayard Swope Jr.**, who's currently producing films for 20th-Fox, will be partnered in a Broadway production of Nancy **Wilson Ross'** new novel. "The Return of Lady Brace." The presentation, with a dramatist still to be selected, is scheduled for next season.

"The King's Standards," **Costa Du Rels'** French play, translated by **Helen Glaubert**, is slated for production by the Blackfriars Guild, N. Y., in mid-February, with **Fred J. Scollay** directing.

Following its lengthy West End run, "The Chalk Garden" is touring the provinces with **Fay Compton** in the role played by **Edith Evans** in London.

Charles Boyer will star with Eve Arden in **Leslie Stevens'** "The Marriage-Go-Round," which **Paul Gregory** plans presenting on Broadway next season.

A 20-minute score is being written by **John Lessard** for "Brother to Dragons," which **William Darrid** and **Arnold R. Krakower** contemplate presenting on Broadway early next year. **Richard Horner** is general manager for the producers.

David Wayne will costar with **Vivian Blaine** and **Johnny Desmond** in the musical, "Say, Darling," scheduled to open April 3 on Broadway.

Allan Cameron Dalzell will be advance agent for the touring production of "Long Day's Journey Into Night," which gets underway Dec. 13 in Cleveland. Irish actor **Enaw McMaster** and **Fay Bainter** head the cast which also includes **Roy Poole, Richard Rust** and **Liz Thackston.**

"The Tin Cup," by **Richard Reich**, stage doorman at the Broadhurst Theatre, N. Y., has been acquired for Broadway production by film producer **Milton Perlman**, in association with **Hall Shelton.** The drama was tried out last season at the Margo Jones Theatre, Dallas, with Shelton as stager.

Shepard Traube will present two special Sunday evening performances of "Fun and Magic," with **Cornelia Otis Skinner** and **Fred Keating**, at the Shubert Theatre, N. Y., next Dec. 29 and Jan. 5.

Michael Myerberg and **Lee S. Gruenberg** are planning to reverse procedure in presenting a production of "Compulsion" in Chicago. The coproducers of the Broadway presentation, currently in its sixth week at the Ambassador Theatre, N. Y., are contemplating moving the entire New York company to Chicago for the play's scheduled opening there the week of Feb. 3. A new company would be formed to take over the Broadway run.

Bob Schear, formerly with William Morris legit dept. and more recently casting the now-postponed "Salt Air" has hooked up with Lenny-Debin Inc. to cast commercials for tv and industrial shows.

Joy Lane of "Copper and Brass" returned to Hollywood for the holidays and will be back for another go at Broadway in January.

George Eckert is directing "Damn Yankees" for J. C. Williamson, Ltd., in Australia.

The American rights to **Fritz Hochwaelder's** "The Public Prosecutor," currently playing in London, have been acquired by the Theatre Guild for Broadway production next season.

Edwin Schallert, of the Los Angeles Times, in New York for a lookssee at the Broadway shows last Thursday-Monday (21-25), also took in "Dark at the Top of the Stairs" in Philadelphia last night (Tues.).

Stanley Illsley, one of the managing directors of the Olympia Theatre, Dublin, left for London last week following a three-week New York visit, his first to the U.S. He expects to spend a couple of weeks in the West End before returning to Dublin.

George F. Vogel and **Mesrop Kresdekian** are the new stage manager and technical director, respectively, of the Arena Stage, Washington. Resident Equity members include **Tom Bosley, Clayton Corzatte, Nicolas Coster, Allen Joseph, Ed Preble** and **Astrid Willarud. Marianna Elliott** is the company's costume supervisor and **Pat Christian** is in charge of props.

John Byram, back in New York from Europe with his pressagent wife, **Marian Byram**, is lining up outdoor bookings for "Son et Lumiere," the French spectacle he's planning to present in the U.S. next summer.

Legit actor **Bill Steele** has joined **Bernard Simon's** Package Publicity Service as executive assistant.

Marshall Migatz, former strawhat operator, has left the Mike Todd office to join Broadway Theatre Alliance, the Columbia Artists' legit booking subsid.

Samuel Beckett's English translation of "Endgame," which he originally wrote in French, will be presented by **Noel Behn** and **Jerome Friedman** at the Cherry Lane Theatre, N. Y., beginning Jan. 14. **Alan Schneider** will direct.

Arthur S. Gregor's "Does Poppy Live Here?" has been converted into a musical for children by **Beatrice Witkin** and will be presented at the Actors Playhouse, N. Y., at 1 p.m. and 3 p.m., Dec. 23-29. The producer is **Patricia Newhall.**

DIRECT FROM BROADWAY

BROADWAY THEATRE ALLIANCE Announces

NEW YORK COMPANY

MUSICAL COMEDY SMASH

TOUR NOW BOOKING

FREDERICK BRISSON — ROBERT E. GRIFFITH — and — HAROLD S. PRINCE

(In Association With Albert B. Taylor)

PRESENT

"damn yankees"

(Based on the Novel, "The Year the Yankees Lost the Pennant" by Douglass Wallop)

BOOK BY
GEORGE ABBOTT and DOUGLASS WALLOP

MUSIC AND LYRICS BY
RICHARD ADLER and JERRY ROSS

DANCES AND MUSICAL NUMBERS STAGED BY
BOB FOSSE

SCENERY AND COSTUMES DESIGNED BY
WILLIAM and JEAN ECKART

ORCHESTRATIONS BY
Don Walker

DANCE MUSIC ARRANGEMENTS BY
Roger Adams

PRODUCTION DIRECTED BY
GEORGE ABBOTT

PRODUCTION MANAGEMENT BY
Justin Sturm and Richard Horner

OPENING JANUARY 18th ALTOONA, PENN.

OPEN DATES IN PENNSYLVANIA, OHIO, INDIANA, KENTUCKY, TENNESSEE, VIRGINIA, NO. CAROLINA, SO. CAROLINA, FLORIDA, ALABAMA, MISSISSIPPI, LOUSIANA, TEXAS, OKLAHOMA, COLORADO, NEBRASKA, IOWA, WISCONSIN

WRITE OR WIRE

BROADWAY THEATRE ALLIANCE

113 WEST 57th STREET, NEW YORK, N. Y.

ALSO NOW ON TOUR

NEW YORK COMPANY

"NO TIME FOR SERGEANTS"

Produced by **MAURICE EVANS**

In Association with **EMMETT ROGERS**

Production Directed by **MORTON DaCOSTA**

GROSS FIRST NINE WEEKS OF TOUR

$288,289.92

This Week Buffalo and Rochester

CONSTANCE BENNETT as

"AUNTIE MAME"

By **JEROME LAWRENCE** and **ROBERT E. LEE**

Based on the Novel By **PATRICK DENNIS**

Entire Production Directed by
MORTON DaCOSTA

GROSS FIRST 3½ WEEKS

$152,942.92

This Week, RIVIERA THEATRE, Detroit

Shows Abroad

Continued from page 80

Romulus der Grosse

lead, but tends to slow up action at times. Newcomer Kurt Beck delivers an excellent portrayal of an effeminate Roman potentate.

Mezo.

Sobald Fuenf Jahre Vergehen

(After Five More Years)

Berlin, Nov. 17.

Berlin Festival presentation of Buehnen der Start Koeln (Cologne) production of three-act drama by Federico Garcia Lorca; translated into German by Enrique Beck. Staged by Hans Bauer; music, Heinz Pauels; settings, Walter Gondolf; costumes, Ottowerner Meyer; technical supervision, Friedrich Buchloh. At Hebbel Theatre, Berlin; $3 top.

Young Man	Michael Degen
Old Man	Heinz Schacht
First Friend	Hans-Joerg Felmy
Second Friend	Georg Huenseler
Stenographer	Hildegard Krost
Child	Kiku Pauels
Servant	Curt Faber
Bride	Marie-Luise Etzel
Father	Karl Raaf

The works of Federico Garcia Lorca, Spanish playwright who at 38 was killed during the Spanish Civil War, are now making the German legit rounds. This one, performed by the reputable ensemble of Buehnen der Stadt Koeln (Cologne), came to Berlin for the Cultural Festival at the special request of local critics, who had praised it as unusual and interesting. It's one of Lorca's still lesser-known works, reportedly, having been previously produced only once, in Denmark.

As usual with Lorca's dramas, this has considerable depth, to such an extent that average audiences may have difficulty understanding it. Piece has little action, but tends to be a symbolic, poetic dreamplay about a young man who fails to master his life and love, and ends in death.

The drama attempts to explain the loneliness as an inescapable part of life. It all seems rather unintelligible, however especially since the writing tends to be overly intellectual and the settings surrealistic.

Although the show has certain fascinating effects, particularly with regrad to its surrealistic settings, its ultimate quality seems more literary than theatrical.

Nevertheless, the Cologne group has shown courage in presenting such an unusual and difficult work. (Courage, in this instance, is artistic rather than financial, since the theatre receives government support and so risks little loss.) In all, this is chiefly an ensemble achievement with no outstanding individual performances. Hans Bauer's direction is excellent as is the technical supervision. *Hans.*

COAST DEBUTS DUE FOR 7 HUROK ARTISTS

Los Angeles, Nov. 26.

George W. Fowler, former veepee of Civic Concert Service, has been named by Sol Hurok to head the new Los Angeles office of the nation-wide booking division of Hurok Attractions. Office will function as West Coast headquarters for the organization to establish a steady flow of bookings for the area.

Ruth St. George, formerly West Coast manager for National Artists Corp., has been appointed Assistant West Coast manager for Hurok; Larry Helmer, former NAC veepee, has been retained in an advisory capacity; and Harold Shaw, with the NAC lecture division since 1951, will handle special features.

Hurok has seven new artists who will make their debut on the West Coast in the coming season. They include Spanish soprano Pilar Lorengar; Israeli pianist Daniel Barenboim; mezzo-soprano Zara Dolukhanova, composer-conductor Aram Khachaturian, violinist Igor Besrodni, and pianist Vladimir Ashkhnazi, all from the Soviet union; and Italian soprano Marcella Pobbe.

Hurok's New Gotham Quarters

Hurok's New York office moves to new quarters Dec. 1 with Elsie Illingsworth, who left NAC after 27 years, as senior booking representative.

Actors **John Randolph** and **Frank Silvera** are co-directors of a newly-formed dramatic workshop in Harlem.

'Foot' Folds in Boston; Figure Loss at $90,000

Boston, Nov. 26.

"One Foot in the Door," Julie Berns comedy starring June Havoc, folded here last Saturday (23) after playing a single week of a fortnight's scheduled tryout run at the Shubert Theatre. The show took a dire panning from the local critics, having been not so roughly treated in its break-in stand the previous week in Philadelphia.

Jack Benny and George Burns (and Allen) put up half of the $100,000 financing for the Richard Krakeur production. The loss is expected to run about $90,000.

Jack Hylton

Continued from page 79

Broadway stems from a 10-year-old promise that if a Hylton show was ever done on Broadway he would see to it that Kipness was associated. That was in return Kipness, a dress manufacturer and occasional producer, having given Hylton the British rights to his hit Broadway musical, "High Button Shoes" some 10 years ago.

While "Tante" is a French revue, the language barrier is figured negligible, as the show is chiefly in pantomime and in the broadest Gallic idiom where dialog is concerned—something comparable to the "fractured French" at the Folies Bergere whose revues are as privy to the Scandinavian, German, British and American trade as to the provincials. "Tante" is slated for a March preem on Broadway, about the same time that Hylton's two Yank imports bow in London.

Hylton feels that Miss Kendall, with her husband, Rex Harrison, occupied in the London production of "My Fair Lady," would be ideally situated, both professionally and for personal reasons for the "Mame" assignment, Claudette Colbert had been set for the stint, but withdrew.

Hylton's ARD (Associated Radio Defussion) commercial television activities has him also buying American kinescopes for British video. Among the deals he set are the Sid Caesar (NBC) shows for their first time on the British video.

Producer is due back in the U.S. in January on some other prospective deals in legit and tv.

ATPAM-McClain

Continued from page 79

apprenticeship to become eligible for admission.

A curious aspect of the board's decision was that it is permitting McClain to serve his apprenticeship by working in the Independent Booking Office under the supervision of general manager Harold Goldberg, an ATPAM member. It is thus recognizing booking office experience as qualification for membership, after refusing to admit McClain on the basis of 25 years' booking office employment.

ATPAM has no rules or even tacit policy of exclusion of Negroes, and although there are none in the union at present, there have been some in the past. Thus, although McClain is a Negro, that aspect of the situation is not regarded as a factor in the board's denial of immediate membership.

The reason for the turndown is apparently the firm opposition of a segment of the membership against all new admissions.

The "new blood" clause, under which producers and theatre owners were permitted to sponsor two qualified applicants a year for immediate membership, was eliminated from the ATPAM-League contract in the last negotiations. It had been a point of contention for years.

Butts NG, Booze OK Sez Geraldine Page

Detroit, Nov. 26.

Smoking in public is tabu for an actress, but drinking is permissible. That's the theory of Geraldine Page, costar with Eric Portman in the touring "Separate Tables." The public use of cigarets or liquor is a matter of public and human relationships, she says.

"Don't smoke a cigaret as part of a publicity photo, no matter how the photographer may plead," the actress advised last week during the Terence Rattigan dualbill's fortnight engagement at the Cass Theatre here. "As for drinking, there doesn't seem to be the same public resentment that attaches to smoking." Saying which, Miss Page posed for a photo showing her sipping a cocktail.

"I've a theory on what causes artists and businessmen to feel uneasy in each other's company," the star observed. "Each sees in the other the thing he has missed in life, and it puts him on his guard. I suppose, though, that someone will knock down my theory. That's what usually happens."

Renovate, Reopen Legit House in Oakland, Cal.

Oakland, Cal., Nov. 26.

Oakland Auditorium Theatre, so shabby that it has been practically useless for years, has been refurbished at a cost of $150,000 and reopened Nov. 12 with an "Opera Gala" headlined by Dorothy Kirsten. The 2,000-seat theatre was built in 1917.

No legit show has played Oakland in more than two decades. Booking the renovated theatre is Lin Lueddeke, Oakland Auditorium manager.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Dark Tap Stairs, Music Box (11-26).
Genius & Goddess, Miller (12-5-57).
Shadow My Enemy, ANTA (12-11-57).
Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Two for Seesaw, Booth (1-16-58).
Summer 17th, Coronet (1-22-58).
Body Beautiful, B'way (1-23-58).
Sunrise at Campobello, Cort (1-20-58).
Captain's Paradise, Alvin (2-4-58).
Blue Denim, Playhouse (2-27-58).
Goldilocks, Globe (4-10-58).

(Theatres Not Set)

Cut of Axe (wk. 1-27-58).
Maybe Tuesday (2-1-58).
Portofino (wk. 2-3-58).
Interlock (2-6-58).
Venus at Large (2-11-58).
Cloud Seven (2-12-58).
Entertainer (2-12-58).
This Is Goggle (2-12-58).
Day Money Stopped (2-20-58).
Actress in Love (2-24-58).
Back to Methuselah (2-17-58).
Say Darling (4-3-58).
Hearts & Bottles (4-3-58).
Love Me Little (4-8-58).

OFF-BROADWAY

Will & Way, Theatre East (12-2-57).
Makropoulos Secret, Phoenix (12-3-57).
Bros. Karamazov, Gate (12-6-57).
Pale Horse Pale Rus (12-9-57).
Sicilian Capers, Marquee (12-10-57).
Garden District, York (1-8-58).
Endgame, Cherry Lane (1-14-58).
Choire & Lesson, Phoenix (1-9-58).
Penny Candle, Circle (1-13-58).

Elect Holtzmann Prez Of Musical Tent Group

David Marshall Holtzmann and Robert H. Bishop 3d have been elected president and vice president, respectively, of the Musical Arena Theatres Assn., a summer tent group. Holtzman, a New York attorney, is managing director of the Cape Cod Melody Ten, Hyannis, Mass., and the South Shore Music Circus, Cohasset, Mass., while Bishop operates the Cleveland Music Carnival.

Holding down the posts of treasurer and secretary, respectively, are Walter Davis and Robert K. Adams. The former runs the Finger Lakes Lyric Circus, Skaneateles, N. Y., and Adams is producer of the Music Ten, Flint, Mich., and the Musical Circle, Farmington, Mich. Accountants Edward Lutz and Robert Carr are executive directors.

17 Paris Houses

Continued from page 79

an fighting to maintain the love of an ex-priest torn by his past life.

Theatres Des Arts will do Robert Brasilach's drama, "La Reine De Cesaree" while the Theatre Edouard VII has Michel Perrin's "Le Monsieur Qui A Perdu Ses Clefs" (The Man Who Lost His Keys), comedy based on a simple mishap. The Renaissance has a light situation comedy coming up with Max Regnier's "Champagne and Whiskey," about Franco-American relationships, and the Fontaine Pierre Gascar's comedy-drama, "Lees Pas Perdus" (The Lost Steps).

Theatre De L'Oeuvre reprises Alfred Fabre-Luce's drama, "Come Les Dieux" (As the Gods).

Grand Guignol gets a new batch of one-act thrillers while the Petit Marigny will have two one act plays by George Bernard Shaw.

There are several musicals coming up at the Chatelet, Mogador, Porte St. Martin and the A.B.C. They are respectively, "Maria Flora," "Naples, Baiser de Fue," "L'Apprenti Fakir," and "Tete De Linotto" (Wooly Head).

Hence, with the many that have come in before and the healthy holdovers from last season, Paris is having a prolific legit season. However, quantity is exceeding the quality of the shows.

Stevens-Merrick

Continued from page 79

would probably be suitable for "The Entertainer" and may also be available in February, when Merrick hopes to open the play. Also, Stevens has close business associations with the managements of the Beck Theatre and the ANTA Playhouse, which likewise would be suitable and perhaps available.

Osborne, the author of "The Entertainer," also wrote "Look Back in Anger," which Merrick is currently presenting at the Lyceum, N.Y.

"WEST SIDE STORY"
proudly congratulates
its composer
LEONARD BERNSTEIN
upon his appointment
as musical director
of the
New York Philharmonic

Smash Location for THEATRICAL FOLK
West of Broadway off Times Sq.
CHEERFUL ROOMS with BATH
Special low rates for Entertainers
1 to 2 ROOMS LIGHT HOUSEKEEPING UNITS
HOTEL PRESIDENT
48th St., West of B'way
Circle 6-8800

PROFESSIONAL CARE HONORED
Theatrical and TV Make Up by All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Pedicure Service
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1161 6th Ave., Cor. 46 St., NEW YORK
Telephone: PLaza 7-0022

Literati

Editorial Person To Person

Charles W. Morton, associate editor of the Atlantic Monthly, had a piece in the mag's recent 100th anniversary issue (November) in his regular "Accent on Living" department. Commenting on Boston newspapers and television and radio news programs, he recalled the incident of an editor of the Boston Herald running a headline announcing "Dog Bites Quincy Man."

As a followup, Morton reports that the editor, Aiden Hoag, was so incensed that he announced on the Herald editorial page that he was cancelling his own subscription to the Atlantic. "I could not retaliate," Morton observes sadly, "because I take the Globe anyhow, not the Herald."

'Playgirl' Ruled Infringement

Federal Judge George B. Harris last week granted an injunction in San Francisco to Playboy magazine forbidding a 'Frisco girlie magazine, Playgirl from using that name.

Judge ruled that Walter Hale, publisher of Playgirl and a former burlesque operator, had infringed on the Playboy trademark, and that Hale, who started Playgirl in 1955, "attempted to avail himself of the good will and general acceptance of Playboy.

New Morning Newspaper

The new morning Paris-Journal actually replaces another daily Franc-Tireur. It keeps the same staff but is backed by bigtime publisher and film producer Del Duca. It remains left of centre, but, with new backer, comes more towards the centre.

Paper is designed for more sensational trade with large-type headlines. There is a big show biz page with timely reviews on all specs, a new wrinkle here. Commie La Liberation headlined its Monday (18) paper, "Franc-Tireur is dead, read La Liberation."

'Editors Who Steal'

Oren Arnold's blast against "editors who steal, chisel, borrow, beg and beat down the freelancer" in current Writer's Digest (Nov.) will be basis for main topic of discussion at next meeting of Society of Magazine Writers, according to Coast spokesman. Highly controversial material was supplied by members of Arizona Writers Club and is no solo outburst, but the other side of the case against "the hallowed halls of Philadelphia" was presented by Richard Hacton, Coast promotion director for Curtis Publications.

He pointed out that 40 new authors had appeared during the last year in various Curtis books. One well-known Hollywood writer contends that this is an economy measure and is a blow to established scribes. Arnold's statement that "the era of the kicked-around freelance author is nearing its end" drew a polite denial of any kicking around. Hacton cited a recent example involving Cameron Shipp, Lawrence Welk and Pete Martin. Shipp profiled Lawrence Welk and received a check for the piece. But two weeks before it was skedded to appear in Satevepost, a similar story on the champagne-music master came out in Look. The articles were so nearly identical that Pete Martin was assigned to write another interview with Welk. Meanwhile, Shipp's piece was released to the author without any strings attached re: future sale.

Hoover's Book

J. Edgar Hoover, who had authorized the official book on the Federal Bureau of Investigation which Random House made into a runaway bestseller last year, is turning in his mss. on "Masters of Deceit (The Story of Communism in America and How to Fight It)" to Henry Holt & Co. for early '58 publication.

Understood the FBI chief is also working on his memoirs but is cautious on when he should release that type of book.

Earl Wilson's Vignettes

Pocket Books has just brought out a 25c paperback original (a departure for that reprint subsidiary of Simon & Schuster) titled "The NBC Book of Stars," by Earl Wilson, with caricatures by Wachstetter. It's a more savvy closeup on video personalities than the usual fan mag interviews. The inside stuff more nearly approaches the Intra-trade technique as the N.Y. Post-syndicated columnist does intimate vignettes on Steve Allen, Perry Como, Eddie Fisher, Groucho Marx, George Gobel, Bob Hope, Milton Berle, Tennessee Ernie Ford, Dinah Shore, Gisele MacKenzie and Arlene Francis.

It's a built-in promotion piece, of course, for the network because this breezy booklet will enjoy wide readership. Each "profile" tees off with vital statistics, some including religious inclinations, but most are in a light vein, including professional credits. For example: Marx's "real name" is given as Harry Truman and he calls himself a Hindu. Berle's elementary school education was limited to the Professional Children's School "mostly by correspondence." *Abel.*

2 Baruch Bestsellers

When Houghton-Mifflin postponed its Book-of-the-Month selected "Mr. Baruch," by Margaret L. Coit, who wrote the Pulitzer prizewinning John C. Calhoun biography five years ago, some of the key book reviewers also postponed reviewing Holt's previously published "Baruch; My Own Story" ($5). Many did review it and it is now the No. 1 non-fiction bestseller. The encomiums for Miss Coit's book ($6.95 and 784 pages against the subject's own memoirs, 337 pages, for Holt) indicates equally successful sales, separate and apart, of course, from the nice economic cushion that comes with a BOM selection. HM has four editions in print in advance of publication.

While the Elder Statesman plans a No. 2 volume of his memoirs, Miss Coit's book was appraised by Charles Poore in the N.Y. Times as "a far more thoroughgoing portrait of Baruch and his America." Incidentally, she indicated openly that for about a year her subject had withdrawn usage of his papers, apparently displeased about something at first, but later wrote her flatteringly.

This is probably a first in contemporaneous belles lettres, both within the same year and only a month or so apart, that two coincidental bestsellers on the same subject have resulted. Not to mention that the critical edge seems to go to the professional biographer rather than the autobiographer.

Curtis Topping '56 Net

Curtis Publishing Co. sees 1957 profits matching or doing better than 1956, Robert S. MacNeal told stockholders in a letter accompanying the firm's nine-month earnings figures. In 1956 Curtis earned $6,234,398 or $1.09 a share on a gross operating income of $186,575,869.

The company reported its net income for the first nine months of this year climbed to $4,975,116, or $1.05 a share, from $4,374,890, or 68c a share in the like 1956 period. Gross revenues rose to $145,852,743 from $134,003,452 a year ago.

"The results for this period are gratifying," MacNeal declared. "Net earnings for the third quarter were about $200,000 better than for the third quarter of 1956, thus continuing the rate of gain in the first and second quarters, but a word of caution is in order for the this fourth quarter of 1957. Due primarily to higher costs present indications are that net earnings for that quarter will not be as high as those of the abnormally good fourth quarter of 1956."

15 Teenage Mags

Rash of teenage magazines now adds up to 15 on newsstands. Ranging from Mademoiselle, Compact and Seventeen Age Beauty, these books devote large share of space to show biz personalities.

Leader of the newcomers is Teen, a Petersen publication, which has piled up 250,000 circulation since its debut last June. Chuck Laufer is editor.

Old Vic II

"Old Vic Drama, 2," by Audrey Williamson (Macmillan; $6), follows production in the celebrated London theatre from 1947-57. Author's earlier volume examined Old Vic records from 1934-47. Highlights of current book include return of the Old Vic to Waterloo Road; establishment of the 5-year Folio Plan of Shakespearean productions, still in progress; the Oliviers in "Antigone"; Michael Redgrave's "Hamlet"; "The Way of the World" and "The Cherry Orchard" with Dame Edith Evans; Peggy Ashcroft's "Electra"; the "Saint Joan" of Celia Johnson; Donald Wolfit's "Tamburlaine"; Robert Donat's appearance in T. S. Eliot's "Murder in the Cathedral"; and Claire Bloom's Juliet. Rise of new stars, Richard Burton, Paul Rogers and John Neville is chronicled.

Production details are inspected; also acting texts of the great plays. There is some critical observation on the Old Vic Dramatic School and Theatre Center, and on the organization's artistic policy. Work of Tyrone Guthrie and Hugh Hunt is thoroughly assessed. Author has written 10 books on theatre and ballet; and, on occasion, has contributed drama reviews to The London Times. Book is handsomely illustrated; printed in Britain. *Rodo.*

Pocket Books' 'Natl. Ads'

Pocket Books Inc. has uncovered a new source of revenue and possible "extra added" reader insert, via insertion of coupon advertising. Roy Benjamin (agency), ad rep for Pocket Books, calls it a "happy marriage" of direct mail and space advertising. Double and triple postcards are loosely inserted in PB's on a regular basis to reach the PB audience, gauged at 50,000,000 annual circ.

Advertisers using PB and with contracts into 1958 include Time, Inc., Book of the Month Club, the Literary Guild, Dollar Book Club, Reader's Digest Condensed Book Club, and the Walter Black Clubs (Classics Club, Giants of Literature, Detective Book Club and Zane Grey series). High response to the coupons is reported.

Reissued After Remaindered

"Manual of Screenplay Writing," by Lew Herman, has been reissued by World after having been remaindered last year. Also to be reissued next spring will be the author's (with his wife) "Manual of Foreign Dialects" which has been out of print for some time and will be re-published under the imprint of Theatre Arts Books.

The screenplay writing manual has been adopted as a textbook by the N. Y. University screenwriting course.

CHATTER

William Raney and Robert Amussen exited McGraw-Hill as associate editors.

The Writer, oldest literary trade pubication, is skedding monthly column on tv.

Bennett Cerf will be on the Mike Wallace ABC-TV griddle this Saturday (30).

William C. Clifford has joined Simon & Schuster as an editor. He was a trade editor at Oxford Univ. Press and, prior to that, an editor at Macmillan.

Carol and Ken Giniger (v.p. and g.m. of Hawthorn Books) staging their annual Sunday-after-Thanksgiving milk punch party at their home.

Barney Ross and Martin Abramson, co-author on Ross' autobiography, "No Man Stands Alone" (Lippincott), guests of a sports press party this week at the Hotel Dixie.

Seattle scribe Michael Deutsch has been tided over by Harper Bros. to give him time to finish a novel. He received the fourth memorial fellowship awarded this year by the publishing house in the name of one of its late editors Eugene F. Saxton.

Irish poet Seamus O'Sullivan received Irish Academy of Letters top award, the Gregory Medal named for Abbey Playwright Lady Gregory, in Dublin last week. Medal, presented once in three years, goes to outstanding figure in Irish literary world.

Nathaniel A. (Nat) Boynton, former member of the Associated Press Albany Bureau and now a staffer with the General Electric news bureau in Schenectady, elected president of the Princeton Alumni Assn. of Northern New York.

Two major book clubs whose selections frequently overlap have no similar duplication in readership, according to Ralph Henderson, editor of Reader's Digest Book Club, who states "the actual overlap in membership between ourselves and the Book-of-the-Month Club is less than 5%."

Columbia Univ. Press ad manager John Kotselas likes the VARIETY plug for its publication of "The Theater in Soviet Russia" because he has been getting orders except for one li'l thing: through a typo the book price came out $1, which is a real bargain considering the correct list price is $10, hence his request for this clarification.

Virginia Veeder Westervelt, whose "Getting Along In the Teen-Age World" was recently published by G. P. Putnam's Sons, now serves as moderator of "Youth Speaks Its Mind," a half-hour roundtable presented by Mohawk-Hudson Council on Educational Television via WCDA, Albany. Mrs. Westervelt is the wife of the supervising principal in the suburban Guilderland.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 26.

Just why "The Story of Walt Disney" had to be written by his daughter Diane Disney Miller and then told to Pete Martin, so that readers of the Saturday Evening Post could get the nuances in one syllable words, eludes even specialists in these intra-trade demands.

Holt, the publishers, didn't bother to separate the Post toasties and at $3.95 they will sell plenty because a lot of dull people, tired at the end of a day in Disneyland, would like to know how to become millionaires, meet $250,000 weekly payrolls and not end broke.

As a trio, Disney to Miller to Martin will never eclipse Tinker to Evers to Chance. Or even Kennedy, Nobody and Platt.

Not having seen Mrs. Miller's original manuscript I am, of course, only guessing that it may have lacked the midwest country-boy wonder which both Disney and Martin share. After all, no man is an unqualified hero to his daughter. Not in this country anyway, especially if he had only one year of highschool and she had a college degree.

How Not To Collaborate

The only pictures which show father and daughter working on the project are taken in the Disney garden, with Walt stretched out on a tout-a-fait modern hammock and Diane, nearby, pecking at a portable typewriter on a glass-topped iron table.

Anybody who has ever collaborated on a book would know that couldn't have worked out. So I suspect Martin had to be called in to sweat out a rewrite from tape recordings

The end result will never take the place of Boswell's Life of Johnson as prescribed reading at highschool levels. Actually the book would be easy reading for sixth-graders and maybe the Post decided to head in there for readers, figuring the older ones have been lost to television for years by now.

Shaw once said that the democracies preferred second-bests, and he knew what he was talking about, because they certainly preferred *him*. Whether the Disneys, too, were a success because they couldn't do any better or whether they deliberately pitched their talents to blanket the second-runs of mankind is an issue for poll-takers.

The trinity which has contributed to this literary opus make some hints that the Disneys derived from D'Isney, a Norman who fought with William the Conqueror at the Battle of Hastings, but they quickly hop away from that to the middle west where riding horse-cars was the most exciting thing a kid could do, and, as far as Walt Disney is concerned (next to riding a miniature train around his Holmby Hills estate), is now the most exciting thing an adult can do in Disneyland.

Small proof that kids are not too easily influenced by the deviations of their parents is revealed in the fact that the father of the Disney boys voted for Eugene Debs, a socialist who ran for President. They were brought up on The Appeal to Reason, a publication which would have all concerned corralled by the official witch-hunters of this era, if it were still in biz. To show you how little influence all this had on Walt Disney, he's been over in right field with the Republicans ever since he could vote.

The Disneys had an Uncle Ed, however, who was a road kid of a very superior sort, and can't understand why he didn't go as far as Jack Dempsey or Jim Tully. If he wanted to go into town he simply walked over to the railroad tracks and when a train came along he flagged it. "The train stopped, he climbed on board and rode into town free."

How About Boston Brown Bread?

All Walt's early groping into the cartoon field, the Film Ad Company and such are faithfully told and it's pretty dismal and discouraging reading on the whole. He once ran up a restaurant bill of $60 and then was cut off from the eatery. But a few days later the Greek came into the Laugh-O-Gram Studio and saw Walt eating cold beans from a can. When his daughter years later remarked to her father, "That must have been one of the low points in your life," Walt replied, "No," I love beans."

Walt's experiences as an ambulance-driver in France after the First World War oddly give this period of his life a prosperous note, but he's soon back on Poverty Row and seemingly one disappointment after another. After being clipped and gypped he finally succumbs to bankruptcy.

Yet out of all these disappointments came, in time, Mickey Mouse, The Three Little Pigs and the terrible tempered Donald Duck, a web-footed sailor that acted and in fact looked like Harold Ickes.

After Disney's success of Three Little Pigs, a cartoon competitor named Van Beuren held a skull session and asked a spy, who cooked up Disney's stuff? He was told, "It's Walt," which left Van Beuren more discouraged than ever.

Of course, when you grow to an organization involving a quarter of a million dollar payroll a week, you don't do so much personal cooking, but it probably is true that in the beginning the Disney brothers not only paid the piper but called the tunes.

Will It Be A Hit? Or A Miss?

The Miller-Martin combo tell a story of "Snow White" which dwarfs Disney's stature a bit and therefore makes him a good deal more human, which as a matter of fact he doesn't need a book to prove he is. One day a voice scout told him he had a 14-year-old girl with a terrific voice. They tested her, "Too mature," said Walt. "She's got to sound younger." The kid he turned down was Deanna Durbin.

Then they began hunting for a girl who could best illustrate Snow White's movements. In the end they hit on a 17-year-old whose father owned a dancing school. Her name was Margery Belcher. Walt picked her. She later became known as Marge Champion.

By that time the cost of the picture was up to $1,700,000 and about the only one in Hollywood who believed the investment would be recovered was Walter Wanger. Actually the picture grossed $8,000,000 in its first time around and has grossed $15,000,000 to date.

There's a claim in this book that might be worthy of further research, that "Snow White and The Seven Dwarfs" has been seen by more people than any other picture ever made. This claim is based on the fact that while "Gone With The Wind" may cost a moviegoer $2.50, some theatres charged as little as 10c for children to see "Snow White."

Anyway, out of the profits of Snow White the Disneys built their Burbank studio. It cost $3,000,000 and the next year they owed the bank $4,500,000.

TV Pre-Tested Coonskin Crockett

Nevertheless, from there they went on to "Pinocchio," "Bambi" and "Fantasia," though Disney is credited here with knowing less about music than a Volga boatman. Still he is photographed with Stravinsky and worked with Stokowski, making it doubtful that some of that didn't wear off in a biz where most executives get their culture through their ears.

Of all his pictures only Alice in Blunderland is conceded to have been a flop and of course the pain of that was swept to sea in the tornado that was named "Davy Crockett," which, incidentally, which was first tried out on television.

Diane Disney Miller says when she was six years old she learned what her father did for a living. She approached the famous man with awe.

"Are you Walt Disney? she asked.

"You know I am," said her father.

"THE Walt Disney?" she pursued.

He grinned and nodded.

"Please give me your autograph." she begged.

She never again quite recovered that high note of awe and, for that matter, neither did Pete Martin.

Broadway

Glendon Allvine, who has been ahead of the NBC opera tour, winds up Dec. 8.

Leo Edwards, songsmith and showman, and brother of the late Gus Edwards marking his 60th anni on Broadway.

Robert Baral turned over a wide assortment of show tunes from his musical comedy collection to the music library at Yale this past week.

Maurice Dreicer, alumnus of radio, perennial taster of wines and steaks, and bestower of awards, held a tequilla stroll at the Ambassador Hotel last week.

Mischa Elman, who's been fiddling for the longhairs some 50 years, starting as a boy prodigy, has contracted with National Artists Corp. for three years.

Eugene Voit, bossman at the Hotel Plaza but slated to become g.m. of the Savoy-Plaza, also under Hilton's direction, recuperating from a two-month illness.

Two Soviet longhairers, pianist Emil Gilels and fiddler Leonid Kogan, hit Carnegie Hall in Jan.-Feb. in consummation of deal made in Moscow some months ago by Sol Hurok.

Fashion stylist and syndicated writer Tobe (Mrs. Tobe Coller Davis) stages her 23d annual Bosses' Dinner Jan. 8 at the St. Regis Roof and makes her 15th annual Tobe Award for Distinguished Contribution to American Retailing.

Sir Francis Cassel, Bart., whose piano recital at Carnegie Hall occurs tonight (Wed.), is referred to in publicity as a "peer," though barons and up are usually so described. He's described as disliking the life of a virtuoso and rarely appearing on platform, but his concert Sept. 15 at Albert Hall, London, drew 8,000.

Kathy Niedisthe (pronounced "Need-ess-thay"), age 14, who disappeared from her Bryam (Conn.) home Nov. 15, is a devoted rock 'n' roll fan so deejay Alan Freed (WINS, N.Y.) has been broadcasting a plea to let her parents know she's alive. Other r'n'r deejays are asked to follow suit. Girl's picture was published in last Sunday's (24) News.

Ground was broken, with suitable civic ceremonies, for the Duffy Square site of the new George M. Cohan monument. Oscar Hammerstein 2d chairmans the committee which is still in need of funds for the $100,000 project. As part of the rehabilitation, the long [illegible] restrooms underneath the Square triangle (opposite the Palace Theatre) will be eli

Frank Sinatra and Man[illegible] are longtime friends, of such intimacy that the NBC-RCA veepee is trustee for Sinatra's children's estate. As such, the ABC deal with the star, which has an endowment provision for his three children, has to be approved, in writing, by Sacks. In fact there is a proviso that Sacks' refusal could stymie Sinatra on that particular deal.

Palm Springs

By A. P. Scully
(*Fairview* 41828)

Phil Harris threw cocktailer for Boys Club.

The Cameos at Desi Arnaz' Western Hills.

Margot Fonteyn rested her toes at Smoke Tree Ranch.

George Sherman bought an apt.-hotel on San Lorenzo Road.

Ann Lindquist and Hal Phillips press agenting new Ocotillo Lodge.

Oliver Jaynes, who quit as editor of the Desert Sun, retired to North Carolina.

Ronnie Deauville, wheel chair crooner, got a week at El Mirador after showing on Ralph Edward's souper.

Next big boom headed for Salton Sea, where M. Penn Phillips figures to spend $20,000,000; he bought 19,000 acres.

Lily Pons Lolly Parsons, Mrs. Mervyn Le Roy and Mrs. Harry Joe Brown steaming up interest in Jimmy McHugh's Golden Nugget Ball.

Chicago

Gale Storm cancelled her visit here last week because of the flu.

Gibby's Restaurant, operated by Gibby Kaplan, hosting cast of "My Fair Lady" to Thanksgiving dinner Thursday (28).

Dick Eastham and Pat Conway, stars of ABC-TV's "Tombstone Territory," making the rounds last week to plug the show.

Lee Charmel, bandleader Charlie Fisk's wife and vocalist, batoning band at the Conrad Hilton Boulevard Room while Fisk is in the hospital.

George Wilmot, manager of Erlanger Theatre, cited for "consistent cooperation in bringing legitimate theatre within the reach of all patrons" by Educators Theatre Committee.

Entire Arthur Godfrey clan here this week and next, over which period all his CBS shows will originate from Chi. Godfrey is in town for the Horse Show at the Amphitheatre.

George Gobel, Sammy Davis Jr., Carol Channing, Robert Mitchum, McGuire Sisters and Patti Page all performed at Chicago Sun-Times' annual Harvest Moon Festival at Stadium last Saturday (23). Per usual, columnist Irv Kupcinet hosted.

Paris

By Gene Moskowitz
(23 [illegible] *Huchette; Odeon* 4944)

Danielle Lamarr heads for New York and singing stint.

There is now a new stripteaser here called Diane Sputnik.

Gallic pic, "Mademoiselle Strip-tease," forbidden by censors in Belgium.

Jeanne Moreau accepting the star role in "Back to the Wall," turned down by Michele Morgan who felt the role was too passive.

Actress Jany Holt going into production. Her first film will be a French-West German coproduction, "Kepi," based on a Colette story.

Though having only a minor role in "Sun Also Rises" (20th), Juliette Greco will get practically top billing along with the Yank stars when the pic opens here.

Magyar director Geza Radvanyi to do a remake of the pre-war German film classic, "Maedchen Ein Uniforme," in Germany next year, with Romy Schneider and Lili Palmer.

"A King In New York" (UA) took in $90,000 in its first week at five big first-runs here. Next came the Robert and Raymond Hakim production, "Pot Bouille," for $75,000 in three houses. "Prince and Showgirl" (WB) came in for $39,000 at three houses.

European Union of Film and Television Technicians is demanding a special confab before the Common Film Mart goes into effect next January to outline and set up exactly the status of the various pic workers in the member countries with differing wage rates, working skeds, etc.

American comedienne Cynda Glenn has the comedy lead in Jacques Becker's "Montparnasse: 1919," the story of Modigiloni, the French painter who died of delirium tremens in 1925. Gerard Philipe is in the title role. Her last French-made film was with Tino Rossi just pre-World War II.

Pittsburgh

By Hal V. Cohen

Marty Allen and Mitch DeWood into the New Nixon for a couple of weeks.

Mrs. Martha Michael, of Rex Theatre on Southside, winding up eightmonth trip to Greece.

With Casino shuttered, Jody Lawrence, who has worked there in past, is currently at Copa.

Jean Fenn, diva on Liberace show, and her husband, Bill Farwell, going on holiday cruise.

Francis Mayville in Florida promoting bookings there next month for Ballet Russe de Monte Carlo.

Barry Sisters, who usually play the Ankara, go to Holiday House their next time around, in February.

Judith Dunford home for few weeks to help Salvador Juarez get his new ballet company started here.

Virginia and Boogie Woogie Sherman, comedian turned dry cleaning tycoon, celebrated their 20th wedding anni.

Clay Flagg in town enroute to Milwaukee to do "Light Up the Sky" with Diana Barrymore at Fred Miller Theatre.

Australia

By Eric Gorrick
(*Film House, 251a Pit St., Sydney*)

Paramount readying "10 Commandments" for an early debut here

"Island in Sun" (20th) wham hit at Regent, Sydney, for Hoyts. Pic is also set in eight nabers.

Irish Guards Band okay at Tivoli, Sydney, for Garnet Carroll via arrangement with David Martin.

When asked the reason for downbeat in cinema boxoffices in the nabes, a top showman said: "Too many darn pistol pix!"

Harry Wren will take his oldtime vaude troupe on the road for second runaround. Show, "Good Old Days," is surprise hit of year here.

Greater Union Theatres, in association with Wollongong Theatres, opened a plush ozoner at Wollongong. GUT also is solo in a new drive-in at Toowoomba, Queensland.

London

(*Covent Garden* 0135/6/7)

Harry Worth making his cabaret bow at Quaglino's this week.

Sandu Scott signed for return date as topper at the Colony. She opens Dec. 9.

"10 Commandments" (Par) opens with charity preem at the Plaza tomorrow (Thurs.).

Louis Levy, music director for many British films, who died last August, left over $131,000.

John Fairbairn named publicity controller of Rank Film Distribs, succeeding Geoffrey Conway, transferred to the theatre side of group.

The Assn. of Cine and Television Technicians planning a New Year celebration to mark its Silver Jubilee.

Belinda Lee, Michael Craig, Pat McGoohan and Anna Gaylor off to South Africa for locations on "Nor the Moon By Night."

Art Buchwald in town for the launching of his new book, "I Chose Caviare," published here last week.

Les Cinq Peres, currently show toppers at Savoy, heading for U.S. next month for cabaret date in Miami and guest appearance on the "Ed Sullivan Show."

Kenneth S. Allen has returned to Associated British-Pathe as publicity manager. He left the company recently to head tv section of an ad agency.

R. M. D. Odgers named general manager of Rank Overseas Film Distributors, with the title of senior UK executive. P. E. Bethell-Fox upped to overseas branch supervisor.

What is claimed to be one of the biggest poster campaigns for a long time is operating through London to publicize Cecil B. DeMille's "The Ten Commandments," which will have its British preem at the Plaza, tomorrow (Thurs.) night. Apart from extensive press advertising over the past few weeks, the roster coverage has been used in 3,750 subway train carriages; 1,000 large posters are being displayed in entrances and on platforms of all subway and surface stations; and reproductions of the Red Sea sequence have been pasted up in major roads throughout London.

Berlin

By Hans Hoehn
(760264)

"Saint Joan" (UA) was declared "valuable" by West German film classification board.

"Fiete In the Net" is the title of a new DEFA film which sees Ernst von Klipstein and Kaete Pontow in lead roles.

Lawrence Winters sings currently in "The Flying Dutchman" at the Staedtische (Municipal) Opera House.

Veit Harlan's pic, "The Third Sex," has been retitled in "Anders als Du und Ich" (Different Than You and Me).

The Berlin Philharmonic, under the conduction of Herbert von Karajan, currently touring Japan. Ensemble consists of 103.

Curt Bois, once a great of German silents, celebrated his 50th anni as an actor. He's now appearing on stage in Munich.

Annual general assembly of German film clubs will meet here next May. There are about 100 film clubs registered in this country. West Berlin has five.

Paul Hubschmid (in Hollywood; Paul Christian) has male lead in CCC's "Italian Journey—Love Included." Susanne Cramer costars and Wolfgang Becker is directing.

Madrid

By Ramsay Ames
(*Castellana Hilton* 372200)

Crooner Mario Marini opened at the Fontoria.

"Last Time I Saw Paris" in big preem at Carlos III and the Roxy.

"Don Juan Tenorio" is back again, this time at the Teatro Espanol.

Vet actress Amparo Marti awarded gold medal of achievement by Circulo of Bellas Artes.

At the Latina, Antonio Garisa and Mari Bagona are scoring in the musicomedy, "Mas Mujares" (More Women).

Leon Klimovsky directing "El Hombre que Perdio el Tren" (The Man Who Missed Train) at Ballesteros studios.

Rave of season is Alicia Markova, who opened as special guest artist with Pilar Lopez and company at Teatro Eslava.

After tour of London, Dublin and Paris, Pilar Lopez and her ballet company opened with Alicia Markova at Teatro Eslava.

French - Italian actress Helen Remy signed up in Paris for lead in ASPA Films' "The Tiger of Chamberi," which has started here.

Young dance star Rafael de Cordova at the Pasapoga with his company, and backed by the Manhattan Dancers and Lorenzo Gonzalez orch.

Anthony Mann, in from New York, may make a picture in Spain. Wife Sarita Montiel has started "La Violetera" under the direction of Luis Cesar Amadori.

Another important opening was that of Tina Gasco and company at Teatro Reina Victoria in Buero Vallejo's "Las Cartas Boca Abajo" (The Cards Face Down).

Popular legit-cinema actor Francisco Rabal returned from Rome and "Jerusalem Liberated," in which he starred with three others. He will do a season of legit theatre in Spain.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Hank Henry knocked out of Silver Slipper show by flu bug.

Sheila Sullivan, Tropicana terper-chirper, will compete in the forthcoming local Metropolitan Auditions of the Air.

Bob Cannon, Tropicana general manager, succeeds Desert Inn flack Gene Murphy as Chief Barker of Variety Club Tent 39.

Geri Nolan of El Rancho Vegas, who is the Strip's only femme flack, mending after surgery in Mt. Sinai hosp, Los Angeles.

Sammy Lewis in Havana where he'll try to ink Ginger Rogers for Riviera in January following the Harry Belafonte show. Miss Rogers is set to top the Havana-Riviera (no relation to the Vegas Riviera) when it opens next month.

Israel

By P. Vernon
(*Tel Aviv*)

Pat Boone record of "Anastasia" is all-time hit in Israel.

Series of recordings by The Platters, licensed by Mercury to Hed Arzi of Tel Aviv, scored success.

French ballet troupe Jean Babilee ending successful series of dates under patronage of the French Embassy in Israel.

Young Israeli pianist Vardi Nishry giving world preem of new "Music for Piano" by Paul Ben Haim, leading Israeli composer, at Grand Casino, Cannes, Nov. 28.

Israel Philharmonic gave concert in memory of its founder, the late violinist Bronislaw Huberman, Paul Kletzki conducting. New Fredric R. Mann Auditorium was sold out.

Six top hits on Army Broadcasting Unit Hit Parade program are "Anastasia," "Little Darling," "Marianne," "Singing the Blues," "Banana Boat Song" and "Guaglione" (Man With the Mandolino).

Prize-winning work by Noam Sheriff, 22-year-old Tel Aviv composer, "Festival Overture," preemed at opening of new concert hall, to be played by orchestras in Philadelphia, New York (Dec. 15-16 and 23) and Melbourne (early 1958).

Philadelphia

By Jerry Gaghan

Lawrence Shubert Lawrence out of hospital after long siege.

"Rock 'n' Roll," with local comedy team Fisher & Marks preems at the Goldman (Dec. 4).

City Representative Fredric R. Man reelected for 10th consecutive year as prexy of Robin Hood Dell.

Lee Guber, Frank Ford and Shelly Gross (Music Fairs' triumvirate) expect to add a fourth tent next summer.

Ames Brothers are a replacement for Les Paul and Mary Ford, who cancelled their skedded appearance at Latin Casino (Nov. 25).

Irene Castle coming to Philly from her home in Eureka Springs, Ark., to be guest of honor at a tea dance, tagged "Canine Can-Can."

Ned Rorem, recently returned after eight years in France and Morocco, cleffing score for new Tennessee Williams' play, "Suddenly Last Summer."

Seattle

The Four Knights into the Thunderbird.

Jazz violinist Joe Venuti into Rosellini's 410, with Frank Sugia Trio and Naomi.

New local legit group, The Off-Broadway Players, presenting preem of "Afternoon of the Gods," by Evan K. Sanders, at Women's Century Theatre.

Group of reporters, disk jocks, publicists and sportsmen have set up organization tabbed "Friends of the Living Theatre" to plug acting debut of Emmett Watson, sportswriter and columnist on morning Post - Intelligencer. Debut will be in Cirque Theatre production of "Will Success Spoil Rock Hunter."

Hollywood

Plaque in memory of Al Jolson unveiled at Cedars of Lebanon.

Jerry Lewis planing to N. Y. for a 20-hour telethon for Muscular Dystrophy drive.

Warner flacks tossed a luncheon for Virginia Mayo, departing that lot after 10 years.

Donald O'Connor at UCLA Medical Center for a checkup and rest.

Fred S. Meyer installed as prexy of The Key Men, honorary volunteer society of the United Jewish Welfare Fund.

Joanne Woodward felled by a bad cold, causing a change in shooting schedule of "Long Hot Summer."

Heavy winds battered the area, causing some interference with exterior shooting and forcing Disneyland to shutter for one day.

Hollywood Foreign Press Assn. handed out Venice Award trophies to the various Hollywood winners at a Bevhills Hotel luncheon.

Miami Beach

By Lary Solloway
(*1755 Calais Dr.; Union* 5-5389)

Billy Eckstine on Fontainebleau's La Ronde January book (4) with Phil Foster co-featured.

Phil Silvers and his family made Xmas holiday reservations at Thunderbird; she's from Orlando.

Paul Winchell show set for winter emanations from Miami by Lew Price, city's new publicity director.

The Goodman Aces back at Eden Roc for annual stay; he commutes to New York for his Como show chores.

Jack Paar and NBC programming reps stayed over an extra day setting up his telecasts from here this winter.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So., FR* 7-2609)

"Diary of Anne Frank" inked for Lyceum Dec. 30-Jan. 5.

Minnesota U. Theatre teed off with "Teahouse of August Moon."

Violinist Isaac Stern here for Minneapolis Symphony guest appearance.

Charles Jones of New York Theatre Guild here to help subscription season drive.

John Montague here ahead of "Waltz of Toreadors," due at Lyceum as season's second legit attraction Dec. 9-14.

Northwest Variety club women's auxiliary sponsoring "Front Page" production at Lyceum Dec. 5-7 with roles played by local newspaper people and county sheriff.

Pakistan

By A. Ghaffar
(*P.O. Box No.* 4686)

National Council of the Photographic Society of Pakistan has decided to start a cine section.

Agfa is also installing a color process laboratory in Karachi. The building is almost complete and equipment is being installed.

There is also possibility of a joint Pakistan-American production. If deal materializes, the production would go into work early next summer.

Pakistan film director Major Aslam Jan left for England for practical training in production, editing, script writing, direction, color processing and set designing. He has been selected for this training period by Pinewood and Ealing Studios.

A German laboratory consultant from Film Union, West Berlin, arrived in Lahore to supervise installation of the color laboratory at Evernew Studios, Lahore. He will stay there until installation and testing of the laboratory is completed.

Many Pakistani producers are interested in co-productions with foreign countries and some deals are in the offing. Producer-director Ashfaq Malik concluded a deal with the cinema workers of Red China to make a joint picture in color and CinemaScope. The film would be in three language—Chinese, English and Urdu.

San Francisco

By William Steif

Examiner columnist Herb Caen's mother was seriously injured when a truck hit her.

Arthur Godfrey's horse act set new attendance mark at Grand National Livestock Show in the Cow Palace.

Cornelia Otis Skinner went on from three Frisco shows to the ANTA West Coast Drama Festival at Carmel. Other participants at 10-day festival were Judith Anderson, Vanessa Brown, Carol Stone, Charles Ruggles and Francis Lederer.

OBITUARIES

GEORGE T. BYE

George T. Bye, 70, a noted literary agent, died Nov. 24 in New Canaan, Conn.

A native of Kansas City, Mo., he launched his career as a newspaper man with The Kansas City Star, and served for a time as its drama critic before joining The Chicago Tribune in 1912. In Chicago, he also edited the magazine Motor Age.

During World War I, he worked as a reporter for The Stars and Stripes, as well as on an American-British government news service, and after a short postwar employment with the N.Y. World Syndicate founded his own literary agency in N.Y. in 1923.

Bye became known as the agent for "stunt" books, written by well known people or about timely subjects. He is generally credited with persuading Mrs. Franklin D. Roosevelt to start her newspaper column, "My Day," and was Charles A. Lindbergh's agent, when in 1954, the aviator sold his autobiography, "The Spirit of St. Louis" to Hollywood.

His clients included among others former Gov. Alfred E. Smith, Heywood Broun, Franklin P. Adams, Alexander Woollcott, Westbrook Pegler, Deems Taylor, Rebecca West, John Erskine and Ursula Parrott.

His wife survives.

JACK CARNEY

NOV. 27, 1956

KEITH KIGGINS

Keith Kiggins, 61, v.p. and administrative assistant to the prez of Storer Broadcasting Co., died of a heart attack Nov. 22 in his Miami Beach office. He returned to his desk only five days earlier after suffering an attack of the flu on Sept. 24. This later developed into bronchial pneumonia which complicated a former heart condition.

Originally a Portland, Ore., investment banker, Kiggins entered the broadcasting field in 1933 with NBC. As station relations director, he assisted in development of NBC's Red and Blue networks. Following the Government-decreed separation of the Red and Blue chains, he continued with the latter. He served as v.p. of the Blue and its successor, the American Broadcasting Co.

Kiggins formed his own radio-tv consulting firm in 1948 which assisted a number of the pre-freeze stations with licensing and operation. Ill health in 1950 forced his retirement, but he re-entered broadcasting in April, 1954 as administrative assistant to George B. Storer, prexy of Storer Broadcasting. He was named v.p. of the firm in 1956.

Surviving are his wife, son and daughter.

JOSEPH BURSTYN

November 30, 1953

GEORGE DAVIS

George Davis, 51, novelist and mag editor, died of a heart attack Nov. 25 in Berlin. He had been there since October assisting his wife, Lotte Lenya, in making recordings for Philips and its U.S. affiliate, Columbia Records.

Davis is credited with having initiated the Kurt Weill revival in the early 1950's. He had been a longtime friend of Miss Lenya and Weill, her first husband. He married Miss Lenya in 1951 several years after the composer's death. It was Davis who planned the Town Hall (N.Y.) concert of Weill's music in 1952 which led to revival of "Threepenny Opera" at Greenwich Village's Theatre De Lys, where it became a longrun click. He was also an important behind-the-scene influence in the flock of Weill recordings that have since been released by Columbia and MGM.

As mag editor (Harper's Bazaar, Vanity Fair, Mademoiselle), Davis is credited with having brought Carson McCullers, Truman Capote and other avante garde writers to the literary forefront. After the success of his novel "Opening of a Door," in 1931, he headquartered in Paris where his apartment became home base for the literary and musical set.

His Paris apartment gave inspiration to designer Oliver Smith's set for "The Mad Woman of Chaillot." His home in Brooklyn, too, was a hangout for writers, artists, etc. At one time he had Gypsy Rose Lee, Carson McCullers and Richard Wright living there.

ETHEL CODY

Ethel Cody, 62, actress and singer, died Nov. 21 in Rockledge, Pa. She recently left the cast of Broadway's "Auntie Mame" because of illness.

Before joining "Auntie Mame" in 1956, she completed 18 months on Broadway and on the road in the role of Rachel in "Plain and Fancy." She previously had appeared on the road and in summer stock in "Carousel," "Annie Get Your Gun," "Gentlemen Prefer Blondes," "Bloomer Girl," "Kiss Me Kate," "Philadelphia Story," "Winslow Boy" and "Male Animal," among others.

In tv, Miss Cody appeared on "The Ed Sullivan Show" and "The World and Mr. Sweeney." She also had produced radio and tv shows for WPTZ in Philadelphia. Early in her career, she toured the leading vaudeville circuits as a singer and instrumentalist with "The Cody Quintette."

Two sons and a daughter survive.

DR. OTTO WICK

Dr. Otto Wick, 72, internationally known symphony conductor and composer, died Nov. 19 in San Marcos, Tex. He was en route to Austin to hear the San Antonio Symphony Orchestra in a performance of Berlioz' "Romeo and Juliet."

He was the first conductor of New York's Manhattan Opera House, musical director of the N.Y. Liederkranz Society, a conductor-composer-arranger for NBC and batoner of the N.Y. City Orchestra. After coming to San Antonio in 1935, he organized and conducted a number of choral groups and orchestras. Among his compositions was the opera, "Lone Star," which he was commissioned to write for the Texas Centennial in 1936.

Surviving are his wife, three sons, a daughter and a brother.

ETHEL JACKSON

Ethel Jackson, 80, who played the title role in the original 1907 Broadway production of "The Merry Widow," died Nov. 23 at the Percy Williams Home in East Islip, Long Island, N. Y.

She made her debut in 1897 in London where she appeared at the Savoy Theatre in Gilbert and Sullivan's "The Yeoman of the Guard." She returned to the U.S. in [illegible] to play a variety of roles [illegible] musical plays as "Little [illegible]body," "Vienna Life" and "[illegible]ob White."

[illegible] egit credits also include [illegible]oudly We Hail," "Dodsworth," "Girls in Uniform," "A Pair of Sixes" and "The Runaway Girl." Her last Broadway appearance was with Paul Muni in the 1939 production of "Key Largo."

Her sister survives.

J. SEEGAR HEAVILIN

J. Seegar Heavilin, 52, an account executive with the public relations firm of Dudley-Anderson-Yutzy in New York since last year, died Nov. 19 in Cedar Grove, N.J.

Heavilin at one time was a reporter for The Marion (Ind.) Chronicle and the Indianapolis Star. He later wrote titles for Paramount silent films, and in 1936 returned to Par as editor of Paramount News and documentary films. His film, "The Search for Peace," was honored by the United Nations in 1946.

Wife, two sons, daughter, mother and two sisters survive.

HARRY H. ZEHNER

Harry H. Zehner, 69, member of the Motion Picture Assn. of America's Production Code Administration since 1938, died of a heart attack Nov. 20 in Houston, Tex. He was vacationing at the time of his death.

A member of the film industry since 1920, when he became secretary to Carl Laemmle at Universal, Zehner shortly afterwards was named Laemmle's assistant. Still later, he was upped to assistant general manager of the studio, a post he held until he swung over to the PCA.

Surviving are his wife, son and daughter.

WALTER J. COQUILLE

Walter J. Coquille, 71, the legendary "Mayor of Bayou Pom Pom" of radio, vaudeville and disks, died Nov. 22 in New Orleans. He tickled the fancy of many with his homespun Cajun humor for more than 30 years. The "Hon'roble Telesfore Boudreaux, le maire of Bayou Pom Pom," was a creation of his agile mind and through the years it grew in the imagination of thousands as a place where happy people lived and enjoyed living.

Surviving are two daughters and two sisters.

NAT CHERKOSLY

Nat Cherkosly, 62, owner of the Hazelwood Theatre in Pittsburgh, died suddenly of a heart attack Nov. 15 in that city. He was driving his car when stricken but managed to pull over to the side of a road before becoming unconscious. A passing motorist got him to a hospital, where he was pronounced dead on arrival. A son, Earl, had been managing the theatre for him for some time.

His wife and a daughter also survive.

ROBERT W. AMSBERRY

Robert W. Amsberry, 29, disk jockey and Walt Disney Studio Mouseketeer, was killed Nov. 21 near Portland, Ore., when his sport car ran off the highway. He was on his way to visit his parents.

Amsberry started as a deejay on KEX and his "Squirrel Cage" caught the notice of Walt Disney. He was to return to Disney later this year for more film work.

Surviving are his wife and two sons.

MILTON E. GAINES SR.

Milton E. Gaines Sr., 81, former circus operator and onetime balloonist, died Nov. 9 in London, O. He operated a wagon circus around the turn of the century.

Gaines and his late brother, Cassius, were pioneer 'parachutists. They ascended with a limp 'chute attached to balloons, then leaped from the inflated bag. They also had an early day "muttnik," a dog who parachuted from a balloon.

Two sons survive.

"WOODEN JOE" NICHOLAS

"Wooden Joe" Nicholas, 74, pioneer jazzman, died Nov. 24 in New Orleans. He acquired his nickname early in his career. He gained considerable renown as a clarinet and trumpet player in New Orleans' old Storyville district. A member of the King Oliver band for years, he later played with other Negro groups in New Orleans.

Surviving are a daughter and sister.

VERNON SYLVAINE

Vernon Sylvaine, 60, actor and playwright, died Nov. 22 at his home in Sussex, England.

Sylvaine appeared in numerous plays, including "Charlie's Aunt" and toured the U. S. and South Africa. He also wrote numerous plays including "Aren't Men Beasts," which ran for more than 300 performances; "As Long as They're Happy," "One Wild Oat" and "Will Any Gentleman."

DEZRA J. LILLY

Dezra J. Lilly, 63, an electrical technician in film studios since 1919, died Nov. 14 in Hollywood. He started in 1919 with Lois Weber, subsequently working at Universal, Fox and Columbia and finally 20th-Fox where he was employed at the time of his death. He was one of the pioneers in the development of sun-arc lighting.

Son Jack, a soundman, survives.

FRED JESKE

Fred Jeske, a radio announcer and singer, died Nov. 23 in Coral Gables, Fla.

Jeske joined station WSYR in Syracuse, N. Y., in 1936 after being at stations in Chicago and Milwaukee. He later worked at WHEN and WNDR, both in Syracuse before becoming manager of WKAL in Rome, N. Y.

ALEXANDER JASON

Alexander Abchadi, 64, one of the top film scientists of Germany, died November 5 in Wiesbaden-Biebrich, West Germany.

Abchadi, who was born in Tiflis, Russia, simplified his name to Jason, and is credited with many of the important developments bridging the gap between silent and talking pictures.

TOMMY HAYDEN

Tommy Hayden, 72, veteran vaudeville performer, died Nov. 23 in Morristown, New Jersey. He appeared with his father in a song and dance act known as "Hayden Borden & Hayden." Later the act was changed to "Fred & Tommy Hayden."

Wife and brother survive.

HERMAN L. ARBUCKLE

Herman L. Arbuckle, 77, violinist, orchestra leader and composer, died Nov. 9 in Akron, O., after a long illness. Onetime bandleader in Franklin and Oil City, Pa., theatres, he later batoned an orchestra at the Firestone Tire & Rubber Co.

Surviving are his wife, daughter and two brothers.

JACK GOODWIN

John G. Schureman, 62, known professionally as Jack Goodwin, Chicago representative of the Sam Fox Music Publishing Co., died Nov. 23 in Passavant Hospital, Chicago.

His wife survives.

Herman Lewis, 82, personnel manager of the Mantel-Harper Theatrical Company in the early '20s, died Nov. 13 in Chicago. He had been a hotel manager in Chicago and other cities in recent years.

Mother of opera star Josephine Lucchese died Nov. 17 in San Antonio. Also surviving are two sons, Frank and Sam B. Lucchese, both of whom are exhibitors.

Mark Gates, 70, retired theatre manager, died Nov. 20 in Washington, D.C. He managed a number of midwest houses including the Circle in Indianapolis.

Mildred Pierce, manager for the last 30 years of Harry Hendel's New Granada Theatre in Pittsburgh, died there Nov. 14 after a long illness.

Quirino Mendoza Cortes, 99, dean of Mexican composers who authored such standards as "Cielito Lindo" and "Honor y Gloria," died Nov. 10 in Mexico City.

Wife, 33, of Pierre Crenesse, director of the French Broadcasting System in North America, died Nov. 22 in New York. Two daughters also survive.

Fernando Urcelay Ruiz, 62, Mexican composer and uncle of top Mexican singer Nicolas Urcelay, died Nov. 8 in Mexico City.

Jack Goodwin, Chicago manager for Sam Fox Music for the past 25 years, died Nov. 23 in that city. Wife survives.

Betty Langfitt (Burkholtz), veteran Pittsburgh booking agent, died Nov. 15 in that city after a brief illness.

Sister, about 50, of booker and producer Will J. Harris, died Nov. 14 in Chicago.

Father, 64, of nitery operator Paul Raffles, died Nov. 17 in Chicago.

Sidney W. Hook, 67, RKO studio police chief, died Nov. 20 in Hollywood. Wife and son survive.

Mother, 91, of Eric Linklater, author-playwright, died recently in Orkney, Scotland.

Everett F. Rittenour, 61, former v.p. of the Peoples Broadcasting Corp., died Nov. 22 in Columbus, O.

Subliminal

Continued from page 1

disturbed by the implications of what they say. If 'SP' is highly persuasive, the viewer may find himself making a purchase without even knowing why. This persuasiveness raises serious ethical questions. The possibilities are certainly unfair to a viewer who isn't even given a chance to exercise sales resistance. It's reassuring to know that FCC considers its powers adequate under the "Communications act to control it."

Senators said he understood that three stations have recently attempted to test the technique, with one of them reporting negative results on tv and two merely making "attempts" to use it on radio.

Commission informed Potter that while the laws governing broadcasting do not "expressly contemplate" SP, there are several provisions which indicate that "reasonable protection may be available to the public." Agency cited provisions giving FCC jurisdiction over "the nature of the service to be rendered by each station," wide authority to make rules to regulate broadcasting in the public interest, and prohibiting broadcasters from "subjecting audiences to message received from undisclosed sources."

Folsom's Report

Continued from page 2

ner, explained (a) he flew over his own executive secretary for efficiency, and also to insure utmost security, and (b) told the Vatican official, "Well, now I have made English the official international language, including that of the diplomatique. In fact it's time the whole world woke up to the fact that English is the most potent and most popular international means of communication."

As a "layman diplomat" Folsom pointed up that "there are new dimensions in diplomacy anyway, otherwise how come two Americans, of the Catholic faith, were designated by Vatican City to be its ambassadors."

Understood that the Pope and the Vatican diplomatic corps were deeply impressed with the Folsom-Hessburgh findings on "the great moral issue of our times, i.e. the use of atomic energy for peaceful performances and not for destruction."

MARRIAGES

Rhoda Rogers to Cyril Dowler, London, Nov. 23. Bride is an acrobatic dancer and soubret; he's a vaude comedian.

Henry Untermeyer to Elaine Benioff, San Francisco, Nov. 24. He's station manager of KCBS.

Kate Maddock to Phil McCall, Perth, Scotland, Nov. 15. Bride's a stage manager; he's an actor.

Susanne Cramer to Helmut Lohner, Munich, West Germany, Nov. 9. Bride is an actress; he's an actor.

Lida Mae Nixon to Henry Magnus, San Antonio, recently. Bride is on staff of KITE in that city.

Gwen Matthews to Larry Treger, San Antonio, recently. Bride is receptionist at KITE in that city.

Elizabeth Patricia O'Brien to James O. Parsons Jr., New York, Nov. 23. He is v.p. of Harrington, Righter & Parsons, station reps.

BIRTHS

Mr. and Mrs. Robert Morgan, son, Santa Monica, Cal., Nov. 14. Mother is actress Yvonne de Carlo; father is a stuntman.

Mr. and Mrs. Frederic Wile, son, Hollywood, Nov. 19. Father is associated with "Pat" Weaver in several tv projects; mother is the former Bee Canterbury of NBC Press Relations.

Mr. and Mrs. Warren E. Barker, son, Orange, Cal., Nov. 16. Father is a musician and financial secretary of Local 47 (Hollywood) AFM.

Mr. and Mrs. Harry Gardner, daughter, Pittsburgh, Nov. 17. Mother's a former actress, Priscilla Dodge, who now produces industrial shows with her husband.

Mr. and Mrs. Bernard Friedman, daughter, Pittsburgh, Nov. 15. Father's half of Friedman - Rich agency.

Mr. and Mrs. Ron Smith, son, London, Nov. 11. Father is publicity manager for 20th-Fox in England.

Mr. and Mrs. Sid Beller, son, Hollywood, Nov. 21. Mother is Marion Morgan, CBS radio singer; father was formerly manager of Harry James band.

Mr. and Mrs. Herb Glieberman, son, Chicago, Nov. 21. Mother is Evie Eraci, singer in that city.

Mr. and Mrs. Donald Schein, twin daughters, Schenectady, recently. Father produced "TV Schooltime" on WRGB there.

Mr. and Mrs. Padraig O'Raghallaigh, Dublin, daughter, Nov. 4. Father's assistant program controller for Radio Eireann; mother's an actress.

Mr. and Mrs. Aidan Folan, Dublin, son, Nov. 14. Father's chief balance and control officer for Irish State-controlled radio setup.

Mr. and Mrs. Richard Horner, daughter, Nov. 23, N.Y. Father is a legit company and general manager; mother is legit-tv actress Patricia Peardon.

Mr. and Mrs. Buddy Jones, son, New York, Nov. 19. Father is a musician with the Jack Sterling show on WCBS, N. Y.

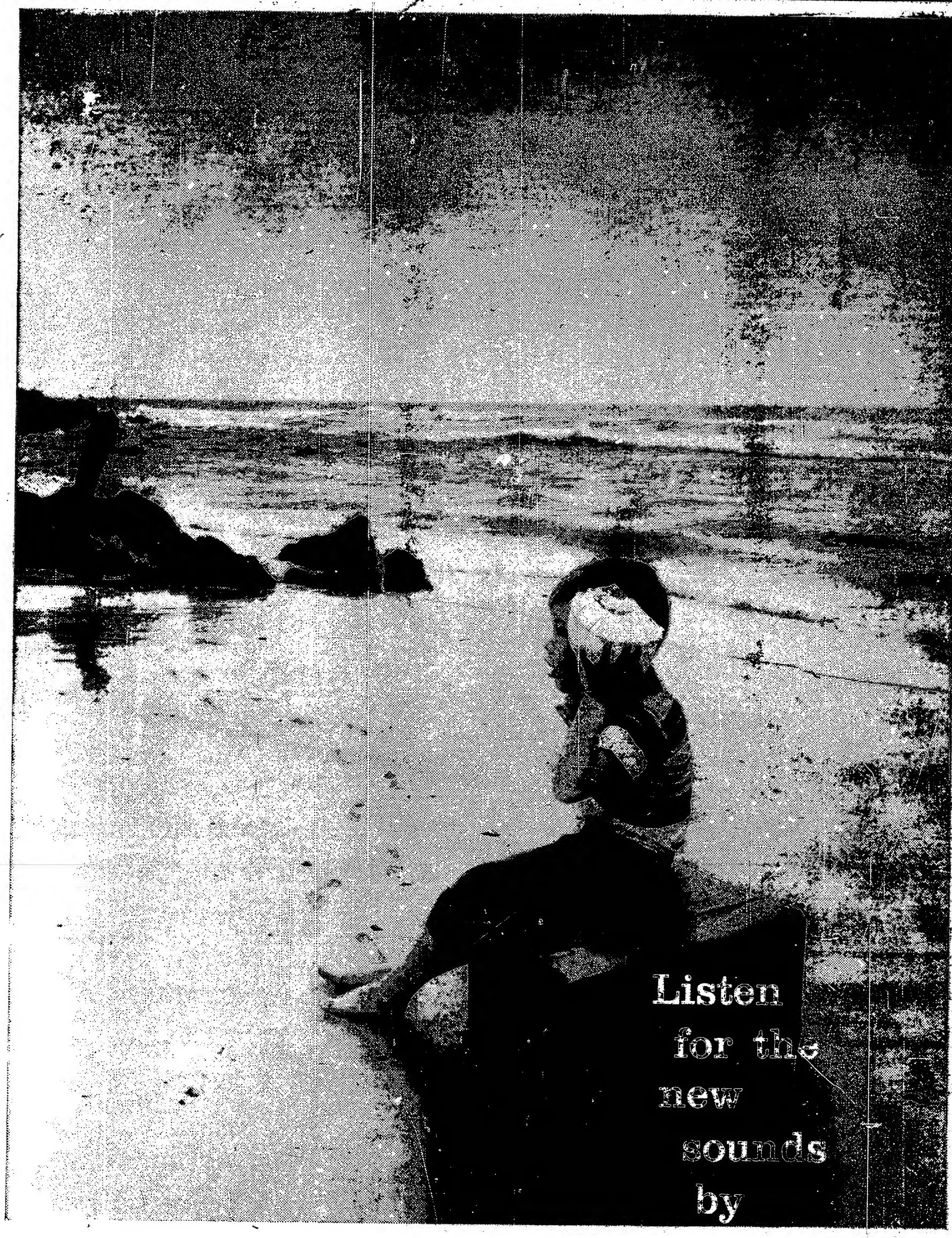
Mr. and Mrs. Paul Brinkman, daughter, Los Angeles, Nov. 21. Mother is actress Jeanne Crain.

Mr. and Mrs. Harold Mayfield, son, Houston, Nov. 10. Father is engineer with KTRK-TV in that city.

Mr. and Mrs. Les Woytek, Houston, son, recently. Father is a western bandleader in that city.

Mr. and Mrs. Irving Rosenberg, daughter, Oceanside, L.I., Nov. 17. Father is technical supervisor of CBS-TV Film Services.

Mr. and Mrs. Parton Swift, son, New York, Nov. 7. Mother is legit-tv actress, Patricia Benway.



Johnson and Siday

Promotional words and music
for the American Broadcasting Network

Ginger Johnson and Eric Siday